Turkish Studies Social Sciences

Volume 14 Issue 4, 2019, p. 1867-1884
DOI: 10.29228/TurkishStudies.22974
ISSN: 2667-5617
Skopje/MACEDONIA-Ankara/TURKEY

INTERNATIONAL
BALKAN
UNIVERSITY

EXCELLENCE FOR THE FUTURE
IBU.EDU.MK

Research Article / Araştırma Makalesi

Article Info / Makale Bilgisi

✍ *Received/Geliş:* 13.04.2019

✓ *Accepted/Kabul:* 10.08.2019

✍ *Report Dates/Rapor Tarihleri:* Referee 1 (20.05.2019)-Referee 2 (22.05.2019)

This article was checked by iThenticate.

CULTURAL INTERACTION AND ASTROLOGICAL ELEMENTS BETWEEN 12th CENTURY-13th CENTURY WITH EXAMPLES FROM ÇEŞME MUSEUM*

Ceren ÜNAL** - H. Sibel ÜNALAN ÖZDEMİR***

ABSTRACT

Figures on the coins of the Artuqids and the Zengids are very important for displaying the traditional coin mints and the styles of depictions throughout the centuries, especially regarding cultural interaction during the 12th and 13th centuries. The figural coins of the Anatolian Turkish Beyliqs in Çeşme Museum present us with the interrelation between the Byzantine Empire and Beyliqs, as well as reflecting ancient coin depiction types. The cultural interaction between different cultures during various centuries in Anatolia and the use of common types of depictions on their coins are the best examples of cultural flow. Coins are rich artifacts as a result of their depictions, in addition to their economic value. Coins demonstrate the original values of their cultural and sociological era, and they display artistic sharing and the preferences of their period. Anatolia has hosted a variety of cultures for many centuries and was the cradle of cultural interaction; it displays common traits from different ages and cultures. The traditional Byzantine coin types affected the coins of the Artuqids and also influenced the coins of the Zengids that are associated with close political and economic relations. The relationship between cultures will be researched with the help of coin iconography and different comments from the researchers will be investigated in detail with respect to the

* This study was presented as an oral presentation with the title "Çeşme Müzesi'nden Sikke Örnekleri Eşliğinde 12.-13. Yüzyıllarda Kültürel Etkileşim ve Astrolojik Unsurlar" at the 15th International Congress of Turkish Art (16th-18th September 2015 Naples).

** Prof. Dr. Öğr. Üyesi, Manisa Celal Bayar Üniversitesi Fen-Edebiyat Fakültesi Sanat Tarihi Bölümü, Bizans Sanatı Anabilim Dalı, E-posta: cerenunalcbu@gmail.com

*** Doç. Dr., Aydın Adnan Menderes Üniversitesi Fen-Edebiyat Fakültesi Sanat Tarihi Bölümü, E-posta: sunalan@adu.edu.tr

coin types. Figural coins of the Artuqids, Begteginids and the Zengids from Çeşme Museum will be examined and they will be classified according to their type of depiction. The meaning of the mythological and astrological aspects of the coin depictions of these Beyliqs will be researched and discussed with respect to the different remarks from the researchers. The relationship between the astrological elements and the coin depictions of the Artuqids, Begteginids and the Zengids will be presented and compared with antique coin types.

A group of mourning figures on the copper coins of the Artuqids from Çeşme Museum will also be analyzed with the help of various comments from different researchers. The iconography of the coins of the Artuqids, Begteginids and the Zengids from Çeşme Museum will be presented with the help of the common depiction types that are shared with the Greeks, the Roman Empire, and the Byzantine Empire. The reflection of socio-cultural exchanges during the 12th and 13th centuries in Anatolia will be evaluated based on coin iconography.

STRUCTURED ABSTRACT

Figures on the coins of the Artuqids and the Zengids are very important for displaying the traditional coin mints and the styles of depictions throughout the centuries, especially regarding cultural interaction during the 12th and 13th centuries. The figural coins of the Anatolian Turkish Beyliqs in Çeşme Museum present us with the interrelation between the Byzantine Empire and Beyliqs, as well as reflecting ancient coin depiction types. The cultural interaction between different cultures during various centuries in Anatolia and the use of common types of depictions on their coins are the best examples of cultural flow. Coins are rich artifacts as a result of their depictions, in addition to their economic value. Coins demonstrate the original values of their cultural and sociological era, and they display artistic sharing and the preferences of their period. Anatolia has hosted a variety of cultures for many centuries and was the cradle of cultural interaction; it displays common traits from different ages and cultures. The traditional Byzantine coin types affected the coins of the Artuqids and also influenced the coins of the Zengids that are associated with close political and economic relations. The relationship between cultures will be researched with the help of coin iconography and different comments from the researchers will be investigated in detail with respect to the coin types. Figural coins of the Artuqids (fifteen pieces), Begteginids (one piece) and the Zengids (one piece) from Çeşme Museum will be examined and they will be classified according to their type of depiction. The meaning of the mythological and astrological aspects of the coin depictions of these Beyliqs will be researched and discussed with respect to the different remarks from the researchers. The relationship between the astrological elements and the coin depictions of the Artuqids, Begteginids and the Zengids will be presented and compared with antique coin types.

A group of mourning figures on the copper coins of the Artuqids from Çeşme Museum will also be analyzed with the help of various comments from different researchers. The iconography of the coins of the Artuqids, Begteginids and the Zengids from Çeşme Museum will be

presented with the help of the common depiction types that are shared with the Greeks, the Roman Empire, and the Byzantine Empire. The reflection of socio-cultural exchanges during the 12th and 13th centuries in Anatolia will be evaluated based on coin iconography.

Right-profile bust of the man with a diadem is depicted on the three of the coins we examined (plate 1, 4, 15). A man's head with wavy hair is depicted in right profile, in Roman style on the two coins (plate 12, 13). Three coins have the bust of a Turkish-type man with messy hair, who is slightly looking to the left (plate 9, 10, 11). Frontal busts of two men with diadems are depicted on the two coins (plate 2, 3). One coin displays the bust of a woman carrying a crescent with its points directed upwards (plate 17). A male figure on a lion is depicted on the one coin (plate 8). The depiction of a ruler sitting cross-legged on a throne, holding a globe in his left hand is seen on the one coin (plate 14). There is the depiction of a ruler sitting cross-legged with a mace in his hand on the one coin (plate 16). The depictions on the three coins reflect the mourning scene with three figures around a figure sitting in the center (plate 5, 6, 7).

Except for the Zengids, the Artuqids and other Atabegships also had coins minted on their behalf and used these coins in trade as the dominant governors of their regions, even though they did not receive the status of an Islamic Dynasty. The coins of the Artuqids and the other Atabegships of the period featured depictions specific to western civilizations on them, which indicates that they tried to gain dominance in the region through having a flexible structure. The featured depictions on the coins of the period of the Artuqids and the Zengids are classical prototypes of the ancient-time coins. However, they also used the coin types of the Byzantine Empire, with which they had political and economic relations. As well as using Greek, Roman, and Byzantine coins as prototypes, they also used symbols and motifs, including Christian elements. In this regard, it can be concluded that the Beyliqs located in Anatolia and Mesopotamia in the 12th and 13th centuries preferred the coin types that were known and used in the region in which they were located. Minting coins without a tradition of a certain typology and building a consensus with the local residents of the region can be attributed to paying attention to using the long-established commercial activities without changing them. Not ignoring the traditional values of the regions they were located in can be interpreted as an effort to integrate with common values and to create a peaceful structure. The typology they created by adding the values of their own culture to the depictions on coins clearly shows the value of Anatolia as a cultural mosaic.

Keywords: Artuqids, Begteginids, Zengids, Coin, Çeşme Museum, Astrological Elements

ÇEŞME MÜZESİ'NDEN SİKKE ÖRNEKLERİ EŞLİĞİNDE 12. VE 13. YÜZYILLAR ARASINDA KÜLTÜREL ETKİLEŞİM VE ASTROLOJİK UNSURLAR

Öz

Artukoğulları Beyliği, Zengi Atabeyliği ve Begteginliler'e ait sikkelerde yer alan tasvirler, yüzyıllar boyunca Anadolu'da süregelen sikke basım geleneği ve betim üsluplarının 12. - 13. yüzyıllarda sanatsal ve kültürel geçişlerinin sergilenmesi bakımından oldukça önemlidir. Çeşme Müzesi'ndeki Türk Beyliklerine ait bir grup sikkede yer alan figürlü tasvirler Anadolu'da Bizans İmparatorluğu ve Türk Beylikleri arasındaki kültürlerarası etkileşimi sergiledikleri gibi antik dönem sikke tasvir üslubundan yansımalar da içermektedirler. Anadolu'da farklı dönemlerde var olan çeşitli kültürler arasındaki etkileşim ve sikkelerindeki ortak tasvir kullanımları yüzyıllar boyunca süren kültürel akışın en güzel örnekleridir. Sikkeler ekonomik değerlerinin yanı sıra üzerlerinde yer alan tasvirleriyle birlikte zengin içerikte sanat eserleridir. Ait oldukları dönemin özgün kültürel ve sosyolojik değerlerini barındıran sikkeler, sanatsal tercihleri ve paylaşımları da ortaya çıkarmaktadır. Yüzyıllar boyunca çeşitli uygarlıklara ev sahipliği yapmış olan Anadolu, farklı dönemlere tarihlenen sikkelerdeki ortak sanat üslubu kullanımının da gösterdiği gibi süregelen kültürel etkileşimin beşiğidir. Artukoğulları Beyliği sikkelerinde görülen Bizans İmparatorluğu sikke basım geleneğindeki etkiler ise Zengiler'e aralarındaki yakın siyasi ve ekonomik ilişkiler kapsamında yansımıştır. Kültürlerarası etkileşim sikke ikonografisi üzerinden değerlendirilerek, farklı yorumlar içeren tasvirler ise ayrıntılı olarak araştırılmalıdır. Bu çalışma ile Çeşme Müzesi'nde yer alan figür tasvirli Artukoğulları Beyliği, Zengi Atabeyliği ve Begteginliler'e ait sikkeler incelenerek, üzerlerindeki figür tasvirleri konularına göre gruplanarak irdelenecektir. Bu beyliklerin sikkelerindeki tasvirlerin mitolojik ve astrolojik anlamları üzerinde durularak, bazı tasvirler konusunda araştırmacıların farklı görüşleri tartışılacaktır. Artukoğulları Beyliği ve Zengi Atabeyliği'ne ait sikkelerin ön ve arka yüzlerinde yer alan tasvirler ve astrolojik unsurlar arasındaki bağlantılar, antik dönem sikkelerinde var olan öğelerle karşılaştırılarak sunulacaktır. Artukoğulları Beyliği dönemine ait Çeşme Müzesi'ndeki bakır sikkelerde yer alan ve yas tutan bir grup figürü içeren tasvir ise araştırmacılar tarafından çalışılmış farklı yorumlarıyla yeniden incelenecektir. Çeşme Müzesi'nde yer alan Artukoğulları Beyliği, Zengi Atabeyliği ve Begteginliler'e tarihlenen sikkelerdeki betimler ile Yunan Uygarlığı, Roma ve Bizans İmparatorlukları dönemlerine ait sikkelerde yer alan tasvirlerin ortak kullanımlarına değinilerek, 12. ve 13. yüzyıllarda Anadolu'da yaşanan sosyolojik ve kültürel değişimin sanat alanındaki yansımaları sikke ikonografisi üzerinden değerlendirilecektir.

Anahtar Kelimeler: Artuklular, Begteginliler, Zengiler, Sikke, Çeşme Müzesi, Astrolojik Unsurlar

Artuqids

The Artuqid/Artukid Dynasty was named after its founder, Artuk Bey. Although information exists to show that the dynasty was part of the Döğer branch of the Oghuz, İbrahim Artuq particularly stresses that the Artuqids used the stamp of the Kayı branch of the Oghuz in their coins, and this confirms that their origin reaches to the Kayı Branch (Artuk 1944, 8)¹.

The Artuqid Dynasty is a Turkish dynasty that ruled in southeast, in the area of Hısn-ı Keyfa, Amid, Harput, and Mardin, between 1101 and 1408 (Artuk 1993, 13). The Artuqids were also strong in the arts, building many important works such as bridges, hospitals, mosques, and madrasas in this region, as well as being politically strong within their branches (Hısn-ı Keyfa-Amid, Mardin-Meyyafarkin, and Harput) (Sevim-Yücel 1989, 215). The Artuqid Dynasty was an important political faction that had a large population and protected the branch and tribe formation of the Oghuz. The Artukid rulers tried to ensure an equal and a good life for both their Muslim and non-Muslim people, and brought the region to the higher echelons with respect to the commercial and social aspects of society.

Begteginids

Muzaffar ad-Din Gökböri was born on April 14, 1154 and died in Balat on June 28, 1233 (Bezer 2000, 119). Gökböri lived for 86 years and spent 21 years as the Emir of Urfa and Harran; he was affiliated with the Mosul Atabeg Dynasty and the Ayyubids. He conquered Erbil, Shahrizor, and Kara-Beli in 1190, and reigned as the ruler of Erbil for 44 years (Bezer 2000, 120). In her detailed study, Öğün Bezer provides information both about his life and position as a ruler of Muzaffar ad-Din Gökböri and reflects the domestic and foreign political events that occurred in Southeast Anatolia, Syria, Mosul, and Al-Jazeera in the late 12th century and early 13th century. Mujahid ad-Din Kaimaz ez-Zeyni was the ruler of Erbil as of 1163-1164 in the capacity of the regent of Ali Kutcek, the father of Muzaffar ad-Din Gökböri, and the Atabeg of his sons. Although Kökbörü took over the administration of Erbil in 1168, on the death of Ali Kutcek, he was unseated as he was in conflict with his Atabeg, Kaimaz. His brother, Zain ad-Din Yusuf, was substituted for him, and Kökbörü was imprisoned in Erbil (Bezer 2000, 57). He got out of prison soon after, but he left Erbil and took service with Saif ad-Din Ghazi, the Atabeg of Mosul, as he didn't receive sufficient support (Bezer 2000, 58). He gained the administration of Harran because he accompanied and helped Saif ad-Din Ghazi when he conquered Al-Jazeera². Then he took service with Saladin, Emir of Nur ad-Din Mahmud and the regent of Egypt, and helped him to seize power in Mosul and Al-Jazeera, along with playing an effective role in the fight against the Crusaders (Bezer 2000, 58; Alptekin 1992, 343). He was inducted as the Atabeg of Erbil by Saladin in 1190, on the death of his brother Zain ad-Din Yusuf, the ruler of Erbil (Bezer 2000, 93-94)³.

Muzaffar ad-Din Gökböri (1190-1233), the Atabeg of Erbil, who ruled a quite small region, is known for his charities and support for scientific works. He had homes built for the elderly, children and orphans, and he spent the income from the foundations he established for charities such as guesthouses and cisterns for pilgrims (Turan 2010, 345). Muzaffar ad-Din Gökböri is one of the important people in this period, and was known for his charities and construction activities during his period in power (Alptekin 1992, 344).

¹ See Artuk (1944, 7-8) for various opinions and interpretations on the origin of the name Artuqids.

² Öğün Bezer mentions in her study that Gökböri gained the administration of Harran in 1174 (Öğün Bezer 2000, 59, dip. 85).

³ Gökböri also acquired Shahrizor and Kara-Beli, and in turn he left the administration of Urfa, Harran, Samosata, and Al-Mevzir (Öğün Bezer 2000, 95).

Zengids

Qasim al-Dawla Aq Sunqur bin Abd Allah, father of Imad ad-Din Zengi, the founder of the Zengid Dynasty, was the son of a Memluk under the command of Malik Shah I (1072-1092), the Sultan of the Great Seljuk Empire (Gök 2013, 41). Aq Sunqur was an effective commander in the Seljukid army and put his signature on important successes. He was also respected in the palace. He was inducted as the Governor of Aleppo, an important settlement, in 479. He stood against Tutush bin Alp Arslan, brother of the Sultan, during the struggle for the throne after the death of the Sultan, but he was caught and sentenced to death.

Aq Sungur, son of Aq Sungur, known as Zengi⁴, was only ten years old at that time. He was deprived of his right to his fathers' status and territories, and was raised as a soldier by the Seljukid Emirs who took him under their protection (Spengler-Sayles 1996, 1). As a result of his success in the military, he was inducted first as the Governor of Vâsit in 516 and then as the Governor of Basra. Zengi's most important assignment was being pronounced the Governor of Mosul, and the Atabeg and the legal guardian of the two little sons of Seljuk Sultan Mahmud. Imad ad-Din Zengi expanded the borders of his realm of authority and increased his power by taking Jazeera-i ibn Umar, Nusaybin, Sinjar, Harran, and Aleppo. He gained more of a reputation due to the wars he fought with the Byzantine and Crusader armies, and raised within the Muslim union by taking Urfa, which was under the governance of Frank⁵. Imad ad-Din Zengi, the famous governor of the State of North Syria and the Iraq Atabegs, ended the Crusader County of Edessa in 1144 (Sevim-Yücel 1989, 127; Gök 2013, 43-50).

Although the Anatolian Seljuk Sultanate believed in gathering political power in a single entity, Zengi was increasingly gaining important power in the Mosul region, particularly for his victories against the Crusader armies, which led to tension between him and Sultan Mesud. This tension was ended by a peace talk between them in 1141 (Turan 2010, 249). The increasing power of Zengi and especially the respect shown to him by Muslims must have bothered the Sultan.

The realm of authority of the Zengid Dynasty, founded by Imad ad-Din Zengi, son of the Atabeg of Mosul, Aq Sungur, in 1127, was divided into two regions for Imad ad-Din Zengi's sons after his death during his campaign in 1146 (Turan 2010, 249)⁶. His older son, Saif ad-Din Ghazi, and the other son, Nur ad-Din Mahmud, started to govern Aleppo (Bezer 2013, 268). The successors of Imad ad-Din Zengi classified themselves as the Atabegs who were members of the Zengid Dynasty. The region governed by Zengi was again divided into the two regions of Sinjar and Cizre, and was conquered by Ayyubid and Mongol (Spengler-Sayles 1996, 2).

Jazeera-i ibn Umar/Cizre, founded on the banks of the Tigris, is one of the Seljukid provinces included in the Mosul Atabegship by Imad ad-Din Zengi in 1127. The city was given this name because it was founded on an artificial island in the Tigris⁷. Only copper coins belonging to the governors who were members of the Zengid Dynasty of Jazeera-i ibn Umar were minted. These governors commissioned a low number of coins with depictions and other coins that included the

⁴ Spengler-Sayles estimated that the nickname of Zengi possibly comes from his dark complexion but it is still unclear (Spengler-Sayles 1996, 1).

⁵ Spengler and Sayles emphasized that some authorities mentioned Zengi with a great important figure of his era. Lane-Poole termed his achievement as 'the true forerunner of Saladin and Zettersteen regarded him to be one of the most distinguished emirs of Seljuks period.

⁶ Imad ad-Din Zengi, the Atabeg of Mosul and Syria, died in 1146 (Sevim-Yücel 1989, 216; Gök 2013, 52).

⁷ It was named after the word "jazîra" which means artificial in Arabic. Spengler and Sayles state that all of Mesopotamia was generally known as Al Jazeera in the early Islamic period, and it is understood that Jazeera-i ibn Umar was important to the Mosul Atabegship due to its mint. Therefore, all coins minted in this city, governed by the Zengids, had the name of the mint, Al-Jazeera, except for those first minted (Spengler-Sayles 1996, 112).

dynasty stamp of the Zengids, which clearly suggests that the governors did not prefer coins with depictions.

Of the coins in the Çeşme Museum that are analyzed below, fifteen belong to the Artuqids, one belongs to the Begteginids, and one belongs to the Zengids. These coins are as follows:

Coins of Artuqids

Husam al-Din Timurtash (AD 1122-1152)

Obverse: This right-profile bust has a beard and a pearl diadem, and wears a loose cloak tied on his right shoulder with a fibula. The inscription on the border that encircles the bust is illegible.

Reverse: There are three lines of inscription inside the circle and a very stricken inscription around the circle.

Ref.: Artuk 1993, 85, Lev. VI, 32; Spengler-Sayles 1992, 73-75, Type 25; Helios Numismatik 2008, 259, no. 981.

1. Æ, 26 mm, Inventory No 1215.

Najm al-Din Alpi (AD 1152-1176)

Obverse: This shows the frontal busts of two men with diadems. The busts are slightly turned towards different directions. The legend comprises of simple Kufic characters and is read starting from the top internal part, then the left, right, and bottom external part. The top and bottom parts include Kalima-i Tawhid, and the left and right parts include the name and title of the Abbasid Caliph (Artuk 1971, 398, 1221; Artuk 1993, 89, Lev. VIII, 43-44; Edhem 2006, 33, Pl. II, 38; YKY 2009, 112, 15948).

Reverse: There is a head with frizzy hair inside the circle of the point border. The inscription around the point border starts from the top, continues towards the bottom and right, and ends on the left.

Ref.: Spengler-Sayles 1992, 86-88, Type 30.

2. Æ, 31 mm, Inventory No 1210.

3. Æ, 30 mm, Inventory No 1211.

Qutb al-Din II-Ghazi II (AH 572-580 / AD 1176-1184)

Obverse: This has a right-profile bust with a diadem. The head is looking upwards. The bust is surrounded by a square point border. Four spring-formed inscriptions on the sides go back four generations in the family tree of the governor, and continue on the legend on the reverse side. The inscriptions are on the left, top, bottom, and right, respectively (Artuk 1993, 90, Lev. IX, 46; YKY 1994, 31, 23; Edhem 2006, 34, Pl. II, 39).

Reverse: There is a five-line inscription written in Naskh. The titles and name of the governor starts at the top and ends at the bottom. The inscription is surrounded by a point ordered border (YKY 2009, 124, 15957; Artuk 1971, 398, 1222; Artuk 1993, 90, Lev. IX, 46).

İl Gazi li-Mevlânâ el-melik el-Â(dil Kutb) el-dîn Melikü'l-Ümera (Şah-ı Diyarbekr)

The coin depiction is highly similar to the depiction of the emperor on the front face of the golden coins minted by Constantine I after he accepted Christianity (Lane-Poole 1875, 28, 41; Lane-Poole 1877, 147, 392-97; Artuk 1993, 90, Lev. IX, 46; Sayles 1999, 147; Spengler-Sayles 1992, 91). Constantine I was depicted on the front face of the golden coins minted in the last period of his power with a diadem and looking upwards (Levha IV, 13; Cormack-Vassilaki 2008, 107, 391, 55.1⁸).

⁸ Solidus issued in the mint of Nicomedeia, AD 335.

Ref.: Spengler-Sayles 1992, 89-92, Type 31; Helios Numismatik 2008, 260, no. 985.

4. Æ, 31 mm, Inventory No 1207.

Husam al-Din Yulug Arslan (AD 1184-1201)

Obverse: This shows four full-length figures in different poses: a figure with a veil and a long, loose costume sits in the center facing left, and the remaining frontal figures are behind, to the right, and to the left side of the figure in the center, with their heads bent.

Reverse: The five-line Kufic inscription is surrounded by a circular legend. The first three lines include the name and titles of Al-Nasir, the Abbasid Caliph; the name, title, and state of origin of Saif ad-Din Abu Bakr, the new Ayyubid Sultan, is given on the top, bottom, left, and right. The circular legend includes the title, name, and state of origin of the Artuqid governor, the founder of the dynasty, and the date. Although all three samples are partly worn, publications have read these coins as follows:

Inside the middle circle:

El-İmam el-Nâsir lil-dîn Emîrû'l-Mü'minin

At the top, bottom, right and left:

El-Melik el-Âdil Seyf el-dîn Ebu Bekr bin Eyyûb

In the legend around the circle:

Husâm el-dîn Melik Diyârbekr Yuluk Arslan bin İl-Gâzi bin Artuk sene (tis'a) ve semanin ve hamsemi'e

Similar samples are dated 587, 589 and 590, and the samples analyzed in this study are dated 587 and, most probably, 589.

Ref.: Spengler-Sayles 1992, 105-110, Type 35.2-3;

5. Æ, 31 mm, Inventory No 1204.

6. Æ, 30 mm, Inventory No 1205.

7. Æ, 30 mm, Inventory No 1206.

Experts have various opinions and evaluations about the depiction on the front face of the coins. Spengler and Sayles (1992) state some of these various opinions in their study on the Artuqid Beyliq. The primary aim of this study is to evaluate these opinions on the interpretation of the depiction on the coins, also taking today's studies into consideration.

Lane-Poole, in their study in the 1870s, describes that the depiction on this coin reflects the mourning after Saladin's death. Spengler and Sayles indicate two undeniable factors: the lamenting expression of the central figure and the fact that the coin was minted in the year when Saladin died (Spengler-Sayles 1992, 108). In his study dated 1853, Dr. William H. Scott suggests that the prototype of this depiction is included on the Classical Era terracotta vase depiction of a four-person group themed as Penelope's mourning for Odysseus. Helen Mitchell Brown (1974) disagrees with this opinion. However, Poole accepts that the depiction on this terracotta vase may have been taken as a model by the Turkish Beyliq as the expression of sorrow and mourning. Edhem did not make a specific comment on this subject, while Philip Whitting, an expert on Byzantine coins, in his study estimates that the three figures on the coin are paying respect to the Virgin Mary and the Child Jesus. Spengler and Sayles also express that other interpretations, such as a philosopher and his students, exist for this depiction; however, the most reasonable opinion among all these interpretations seems to be the opinion of Scott (Spengler-Sayles 1992, 108).

Although various opinions and interpretations exist, it should be highlighted that the depiction aims to express an important event, phenomenon, or a well-known situation. If the figure emphasized in the center is considered to reflect a celestial being in the zodiac, it could be Virgo, or Erigone, as they are known in Greek mythology. Virgo or Erigone represents the Virgo sign of the zodiac and is believed to be affected by Mercury⁹.

The masters of minting Artuqid coins developed an interesting and different coin iconography by combining astrological elements and the motifs shown on the coins from ancient periods. It is considered that the seven planets depicted in the copper- and silver-inlaid works include a figure of a mourning woman, which is related to Mercury and the Virgo sign. (Spengler-Sayles 1992, 110). There are some opinions that the figure in the center of the depiction is Virgo/Erigone and the other three figures are the gods of Olympus; Mars and Saturn, and Goddess Venus, symbolizing three of the seven planets. The question is what the intended iconography is if Virgo/the Virgo sign is surrounded by three planet depictions. Spengler and Sayles describe that this depiction may have been established on an interpretation that connected Saladin's death, seven years after the predicted date, to the prediction of a great disaster in 1186, even though this prediction did not happen, based on the studies conducted on the astronomy and astrology of the period (Spengler-Sayles 1992, 110)¹⁰. There are opinions that this depiction was created to emphasize the great loss upon Saladin's death. Nevertheless, this is a very simple and plain depiction for the Artuqids, who created a coin iconography combining astrological elements and the coin depictions from ancient times with their own traditions.

Nasir al-Din Artuq Arslan (AD 1201-1239)

Obverse: The depiction features a lion on the right profile, and it features a man's head and body frontally and legs on the profile. The circular Kufic legend starts from the position of 1 o'clock and gives the name and titles of the Artuqid ruler together with his regional title, Melik Diyarbekir. It is surrounded by a linear border.

El-Melik el-Âlim el-Âdil Nâsir el-Dîn Artuk Arslan Melik-i Diyarbekr

Reverse: The three-line Kufic inscription gives the name and titles of the Caliph Al-Nasir. The date is written on three sides. The legend around the circle gives the name, titles, and state of origin of Saif ad-Din Abu Bakr.

The inscription in the center:

El-İmam el-Nasır li-din Allah Emîrû'l-Mü'minin

Around:

Sitte mie ve sitte

The circular external legend:

El-Melik el-Âdil Seyf el-dîn Ebu Bekr bin Eyyûb duribe bi?-Mardin sene

Ref.: Spengler-Sayles 1992, 127-131, Type 39; Helios Numismatik 2011/6, 167, no. 1258.

8. Æ, 30 mm., Inventory No. 1213.

Nasir al-Din Artuq Arslan (AD 1201-1239)

Obverse: This shows the bust of a Turkish-type man with messy hair, who is slightly looking to the left, and his costume is buckled. The traditional Kufic inscription that encircles the depiction gives the

⁹A. Çaycı states in his study that Mercury is sometimes depicted as a dancing woman in the Near East (Çaycı 2002, 93).

¹⁰Spengler and Sayles express that they arrived at this interpretation after an information exchange with Dr. Michael Molnar (Spengler-Sayles 1992, 110, dip. 16).

long-form of the name and title of the Artuqid ruler together with his regional title, Melik Diyarbakr. The inscription is illegible.

Reverse: The five-line inscription is in traditional Kufic form. The first three lines include the known titles of the Caliph Al-Nasir, the private identity of Abu'l Abbas, and the name of Ahmad. The fourth and fifth lines include the name, title, lineage, and identity of the Ayyubid Sultan Al-Adil. The right and left sides show the date vertically, and the dynasty symbol of the Artuqids is displayed on the top. The inscription is illegible.

Ref.: Spengler-Sayles 1992, 132-134, Type 40.

9. Æ, 23 mm, Inventory No 541.

10. Æ, 25 mm, Inventory No 1214.

11. Æ, 24 mm, Inventory No 1212.

Nasir al-Din Artuq Arslan (AD 1201-1239)

Obverse: A man's head with wavy hair is depicted in right profile, in Roman style. The depiction is encircled by a Kufic legend inside a point ordered border stating the name and titles of the Artuqid ruler. The inscription is illegible.

Reverse: The five-line Kufic inscription includes the name and title of the Abbasid Caliph in the first two lines, and the name, title, and state of origin of the Ayyubid Sultan Al-Kamil continues on the right, left, and top, along with the date. The inscription is illegible.

Ref.: Spengler-Sayles 1998, 140-141, Type 43.

12. Æ, 30 mm, Inventory No 544.

13. Æ, 29 mm, Inventory No 1208.

The man's head in right profile depicted on the front face of the coin reflects the typical depiction style of the coins of the Roman period. Experts on this subject are of the same opinion that this type of coin was created modeled on the coins of the Roman Empire (Spengler-Sayles 1992, 141). Spengler and Sayles state in their study that the depictions on this group of coins were directly copied from samples of Roman coins (Spengler-Sayles 1992, 141). The permission to mint this group of coins, which were created by the coin-mold masters working on Roman coins, was entirely under the initiative of the Artuqid governor; this may reflect his personal preference for the depictions on the coins to be minted during his period.

Nasir al-Din Artuq Arslan (AD 1201-1239)

Obverse: This features a ruler sitting cross-legged on a throne, with his right hand on his knee and a globe in his left hand. There is a single star motif on the right and left side of the ruler, at the top of the throne, which is depicted in square form. The depiction has the legend for Nasir ad-Din on the left of the figure, the legend for Artuq Arslan on the right of the figure, and the stamp of the Artuqids at the bottom (Sayles 1998, 147; Çaycı 2008, 108-109).

Reverse: The five-lined Kufic script includes the name and title of the Abbasid Caliph Al-Mustansir, starting from the second line through to the top line. The third line gives the title of the ruler, and the fourth and fifth lines give the name and title of the Ayyubid Emir Al-Kamil, who was of the highest echelon. The inscription is illegible.

Ref.: Spengler-Sayles 1998, 147-149, Type 46; Helios Numismatik 2011/7, 171, no. 1321; Berman 1976, 61, 155.

14. Æ, 29 mm, Inventory No 1209.

A globe is the symbol of sovereignty and power, and is an attribute that has been associated with the emperor or ruling figures for centuries. The depiction of an emperor with a globe in his hand, which symbolizes universal sovereignty and power, is one of the constant elements of Byzantine coin iconography. As a symbol of the fact that they received their earthly power from celestial might, the Byzantine emperors were depicted on the coins with a globe in their hands and a cross motif rising on it¹¹. From the same idea, the depiction of a globe in the rulers' hands on the Artuqid coins shows people the power that the rulers have¹². The depiction of a ruler sitting cross-legged on the throne is the most frequently used depiction of a ruler and is principally seen in manuscript works with miniatures. It is not surprising to see the depiction of a throne and/or a globe, the symbols of power and sovereignty, in the Artuqid coins. The throne, globe, and wand, the symbols of sovereignty and power interpreted by different cultures for centuries, also have a place in the Artuqid coin iconography.

Metal objects from Syria, Mesopotamia, western Iran, and eastern Anatolia are often observed to have a depiction of a governor or a ruler in a certain typology. In the scenes engraved on various metal objects, such as the pitchers, flasks, buckets, bowls, candelabras, and containers specific to this region, the ruler, prince or governor sits cross-legged on his throne.

Nasir al-Din Artuq Arslan (AD 1201-1239)

Obverse: This depicts a bust of a Turkish-type man with messy hair and a diadem, who is slightly looking to the right. The inscription is obscure.

Reverse: The five-line Kufic inscription includes the name, title, and state of origin of the Ayyubid Sultan Al-Kamil Mohammad in the first two lines, and the name and titles of the Artuqid ruler in the last three lines. The inscriptions on the right, left, and top, which include the name and title of the Caliph Al-Nasir, are obscure.

Ref.: Spengler-Sayles 1992,, 137-139, Type 42.

15. Æ, 21 mm, Inventory No 542.

Coin of Begteginids

Muzaffar al-Din Kokbori (AD 1154-1233)

Dirhem/Harran

Obverse: The frontal depiction of a ruler sitting cross-legged with a mace in his hand has an inscription around it showing the name Muzaffar ad-Din Gökböri bin Ali.

Reverse: With the name of the Ayyubid overlord al-Nasir Yusuf I (Saladin), the mint and date are always: Harran AH 583.

El-Melik El Nasır Salahaddin Yusuf Bin Eyüp, etrafında Duribe Harran Sene Selas Semanin ve Hamse Mie.

¹¹ A. Çaycı describes that samples of the depiction of a ruler with a globe in his hand are not frequently encountered in Turkish and Islamic arts from the Middle Ages, and this motif on the Artuqid coin had a regional use (Çaycı 2008, 217). It is quite obvious that this depiction was created under the influence of the coin iconography of the Byzantine Empire; it only differs from the Byzantine iconography with respect to the way the ruler carries the globe and that they are sitting cross-legged. In the depictions on the Byzantine coins, the emperor carries a globe with a cross rising on it, while the figure on the coin of the Artuqid ruler Nasir ad-Din Artuq Arslan's period carries the globe in front of him, on his chest, as if trying to emphasize it. The depiction of globe in the rulers' hands is an example of the use of similarly themed depictions on both the coins of Byzantine Empire and the coins of the Artuqids.

¹² The opinion that the globe symbolizes the world, as given by various authors, is not consistent with the science and knowledge of the period. This opinion does not result from correct information because the fact that world is a globe was not known during these centuries.

Ref.: Mitchiner 1977, 154¹³.

16. Æ, 21 mm, Inventory No 543.

Coin of Zengids

Al-Mu'azzam Mahmud (AD 1209-1251)

Obverse: This coin displays the bust of a woman carrying a crescent with its points directed upwards, and the stamp of the Zengids is in the thickest part of the crescent under the figure. The circular Kufic legend gives the name and title of the ruler of the Zengid Dynasty and the name of the previous ruler. The inscription is illegible.

Reverse: The five-line Kufic inscription includes the title of the Abbasid Caliph in the first line, the title of the ruler in the second line, the political-religious title of the ruler in the third line, the title of the Ayyubid ruler in the fourth line, and his name, Abu Bakr, and bin Ayyub in the fifth line. The name of the mint and the date is shown in Arabic on the right, left, and top of the inscription. The first two lines are legible; the other lines are illegible.

El-İmam el-a'zam el-Nasır li-dîn Allah

Ref.: Spengler-Sayles 1996, 119-121, Type 87.

17. Æ, 30 mm, Inventory No 1200.

It is known that there were Arabic astrologists who knew and worked with the astrology of ancient times, which was developed according to the planets and stars¹⁴. The Moon, or Luna as defined in the Byzantine Empire, was personified by a female figure in the Islamic world¹⁵. The works of the Islamic world dating from the 12th and 13th centuries show that the figure of a woman carrying a crescent represents the Moon, and is a preferred and frequently used depiction. Along with the depictions on copper works, this figure is also seen on manuscripts. In the depictions of the Moon on meticulously produced copper works, as the popular depiction of the period, the woman figure sits cross-legged in Turkish style and carries a crescent with its points directed upwards. The figure of a woman sitting cross-legged with a crescent is also much sought after on the ornaments of copper objects from the Mosul region in the 12th and 13th centuries. Only the coins minted in the period of Al-Mu'azzam Mahmud, among the rulers of Zengid Atabegship in Al-Jazeera, have a depiction of the Moon in bust form (Spengler-Sayles 1996, 119, Type 87-88). The use of only the bust depiction, unlike the Mosul samples, may either be attributed to the skills of the coin-mold masters and the quality of workmanship, or be attributed to the desire to create a different depiction style. Along with the personal preferences and skills of the coin-mold master, the demands of the ruler should also be considered. The desire to create a different depiction, as well as creating a more easily obtained figure, might have affected the creation of this type.

¹³ Look for other coin examples of Muzaffeddin Gökböri; Helios Numismatik 2008, 993.

¹⁴ Abu Ma'shar, who worked in Baghdad in the 9th century, is known for his valuable work on astrology (Spengler-Sayles 1996, 22).

¹⁵ In Mesopotamia, the cult of Sin, God of the Moon, is known to have an important place in the ancient period. Spengler and Sayles mention the finding of ancient coins in Hatra near Mosul that were minted with the name of Sin, God of the Moon, in the legend on them. The depiction of the Moon, frequently used particularly on copper works produced in the Mosul region as well as in Al-Jazeera in the 12th and 13th centuries, is very important in terms of being an expression of a centuries-old theme of an astrological figure (Spengler-Sayles 1996, 22). The depictions submitted by astrological studies from various cultures and civilizations for centuries, if using a common language, actually show that they are the products of consecutive works. In the period of the Zengids, the depiction personifying the Moon was used in full on the coins minted in Mosul during the period of three rulers: Izz ad-Din Mas'ud I (1180-1193), Nasir ad-Din Mahmud (1219-1234) and Badr ad-Din Lu'lu (1243-1259). However, a limited number of samples of it exist only on the coins minted in Al-Jazeera in the period of Al-Mu'azzam Mahmud.

The increasing interest in astrology and charms as of the end of the 12th century, along with the studies on astronomy, was reflected in depictions, particularly on the metal objects of this period (Baer 1983, 248). Figures referring to the planets and special symbols representing the signs of the zodiac became the iconographic themes that were frequently preferred in the small handicraft works of the period. As seen in other metal works, depiction types that are specific to this iconography are also seen in the coins of this period.

Except for the Zengids, the Artuqids and other Atabegships also had coins minted on their behalf and used these coins in trade as the dominant governors of their regions, even though they did not receive the status of an Islamic Dynasty. The coins of the Artuqids and the other Atabegships of the period featured depictions specific to western civilizations on them, which indicates that they tried to gain dominance in the region through having a flexible structure. The featured depictions on the coins of the period of the Artuqids and the Zengids are classical prototypes of the ancient-time coins. However, they also used the coin types of the Byzantine Empire, with which they had political and economic relations¹⁶. As well as using Greek, Roman, and Byzantine coins as prototypes, they also used symbols and motifs, including Christian elements. In this regard, it can be concluded that the Beyliqs located in Anatolia and Mesopotamia in the 12th and 13th centuries preferred the coin types that were known and used in the region in which they were located. Minting coins without a tradition of a certain typology and building a consensus with the local residents of the region can be attributed to paying attention to using the long-established commercial activities without changing them. Not ignoring the traditional values of the regions they were located in can be interpreted as an effort to integrate with common values and to create a peaceful structure. The typology they created by adding the values of their own culture to the depictions on coins clearly shows the value of Anatolia as a cultural mosaic.

PLATES

I

COINS OF ARTUQIDS

1

2

¹⁶ It is also known that some featured depictions were in circulation for only one or two years, while others were used for a much longer period (Broome 1985, 88).

3

4

II

5

6

7

8

III

9

10

11

12

IV

13

14

15

COIN OF BEYTEGINIDS

16

COIN OF ZENGIDS

17

REFERENCES

- Alptekin, C. (1992). "Begteginliler", TDVİA, 5, Ankara: 342-344.
- Artuk, İ. (1944). Mardin Artukoğulları Tarihi, İstanbul.
- Artuk, İ.- Artuk, C.(1971). İstanbul Arkeoloji Müzeleri Teşhirdeki İslami Sikkeler Kataloğu, C.I, İstanbul.
- Artuk, İ. (1993). Artukoğulları Sikkeleri, İstanbul.
- Baer, E. (1983). Metalwork in Medieval Islamic Art, New York.
- Berman, A. (1976). Islamic Coins, Jerusalem.
- Bezer, G. Ö. (2000). Begteginliler (Erbil'de Bir Türk Beyliği 526-630 / 1132-1233), İstanbul.
- Bezer, G. Ö. (2013). "Zengîler", TDVİA, 44, Ankara: 268-272.
- Broome, M. (1985). A Handbook of Islamic Coins, London.
- Cormack R.-Vassilaki M. (eds) (2008). Byzantium 330-1453, London.
- Çaycı, A. (2002). Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri, Ankara.
- Çaycı, A. (2008). Selçuklularda Egemenlik Sembolleri, İstanbul.
- Edhem, İ. G. (2006). Catalogue Des Monnaies Turcomanes, Elibron Classics.
- Gök, H. İ. (2013). Musul Atabeyliği Zengîler (Musul Kolu 1146-1233), Ankara.
- Helios Numismatik (2008). Münzen und Antike Kunst, Auktion 1 (17-18 April 2008), München.
- Helios Numismatik (2008). Münzen und Antike Kunst, Auktion 2 (25-26 November 2008), München.
- Helios Numismatik (2011). Münzen und Antike Kunst, Auktion 6 (9-10 March 2011), München.
- Helios Numismatik (2011). Münzen und Antike Kunst, Auktion 7 (12-13 December 2011), München.
- Lane-Poole, S. (1875). Coins of the Urtuki Turkumans (Foes of the Crusaders), New York.
- Lane-Poole, S. (1877) Catalogue of Oriental Coins in the British Museum, Vol. III, The Coins of the Turkuman Houses of Seljook, Urtuk, Zengee, etc. in the British Museum, Classes X-XIV, London.
- Mitchiner, M. (1977). The World of Islam, Oriental Coins and Their Values, London: 154.

-
- Sevim, A. - Yücel Y. (1989). Türkiye Tarihi, Fetih, Selçuklu ve Beylikler Dönemi, Ankara.
- Sikkeler Ne Anlatır? Ortaçağ ve Anadolu Sikkelerinde Simgeler ve Çokkültürlülük, YKY, İstanbul (2009).
- Sayles W. G. (1998). Ancient Coin Collection IV/Roman Provincial Coins, Iola.
- Sayles, W. G. (1999). Ancient Coin Collecting VI – Non Classical Cultures, Iola.
- Spengler, W. F. – Sayles, W. G. (1992). Turkoman Figural Bronze Coins and Their Iconography, Vol. I-The Artuqids, Wisconsin.
- Spengler, W. F. – Sayles, W. G. (1996) Turkoman Figural Bronze Coins and Their Iconography, Vol. II-The Zengids, Wisconsin.
- Yapı Kredi Sikke Koleksiyonu Sergileri 3, "Asya'dan Anadolu'ya İnen Rüzgar/ Beylikler Dönemi Sikkeleri", YKY, İstanbul (1994).
- Turan, O. (2010). Selçuklular Tarihi ve Türk-İslam Medeniyeti, İstanbul.