

FOREWORD

Bringing together noteworthy scholars who study the monetary history and numismatics of the Mediterranean World and contribute to the field through the sharing of original studies, the second *International Congress on Monetary History and Numismatics in the Mediterranean World*, was held at AKMED on 5-8 January 2017. I am delighted to say that we have been able to publish the proceedings of the Congress in the following year. The thematic and chronological scope of this book covers the coins minted or circulated in the Mediterranean world from the emergence of the concept of money through the end of the Ottoman period.

Many people contributed to the preparation of the Congress. First of all is the support of Suna and İnan Kır  , the founders of AKMED. Additionally, Engin Aky  rek, Michel Amandry, Stefan Heidemann, Lee Mordechai, Johannes Noll   and Gary Reger made great contributions both for its preparation as well as during the Congress. The Congress was successfully realized because of the collaboration with T  rkiye İ  Bankası. I would like to express my sincere gratitude to all the people and institutions mentioned above.

Hope to see you at the next Congress...

O uz Tekin

Editor

ÖNSÖZ

Akdeniz dünyasına ilişkin para tarihi ve numismatik konularında çalışan değerli bilim insanlarının bir araya getirilerek özgün araştırmalarının sonuçlarının paylaşılması ve bu alana bilimsel bir katkı sağlanmasının amaçlandığı *Uluslararası Akdeniz Dünyasında Para Tarihi ve Numismatik Kongresi*'nin ikincisi, 5-8 Ocak 2017 tarihleri arasında AKMED'de gerçekleştirilmişti. Kongre'de sunulan bildirilerin elinizdeki kitapta bir sonraki yıl yayımlanmış olmasının bizleri oldukça mutlu ettiğini söylemeliyim. Kitapta yer alan bildirilerin tematik ve kronolojik kapsamını, para kavramının ortaya çıkışından Osmanlı Dönemi'nin sonuna kadar Akdeniz dünyasının para ve ekonomi tarihi ile bu coğrafyada basılmış veya dolaşım görmüş sikkeler oluşturmaktadır.

Kongrenin düzenlenmesinde pek çok kişinin katkısı oldu. AKMED'in kurucuları Suna ve İnan Kırac'ın destekleri kuşkusuz her şeyden öncedir. Engin Akyürek'in yanı sıra, Bilim Kurulu üyeleri arasında benimle birlikte yer alan Michel Amandry, Stefan Heidemann, Lee Mordechai, Johannes Nollé ve Gary Reger gerek kongrenin hazırlık aşamasında gerekse kongre sürecinde değerli katkılarını esirgemediler. Kongre sürecinin başarılı bir şekilde tamamlanmasını, Türkiye İş Bankası ile yapılan iş birliğine borçluyuz. Yukarıda adlarını saydığım tüm kişi ve kuruluşlara teşekkür ederim.

Bir sonraki kongrede buluşmak dileğiyle...

Oğuz Tekin

Editör

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Figural Coins of the Seljūqs of Rūm

Betül TEOMAN*

The Seljūqs of Rūm, a dynasty founded by Sulaymān b. Qutulmush in İznik in 1075 C.E., ruled most of Anatolia after their victories over the Byzantine Empire, the Crusaders, the Cilician Armenians, the empire of Trebizond, the kingdoms of Georgia and Cyprus, and the Ayyūbids¹.

For three hundred years, from the 11th to the 13th century, the Seljūqs transformed Anatolia. While the Islam in the East of the Great Seljūq sultānate built on a partly shaministic, partly Turkish Persian culture, Anatolia saw an Islam confluent with Byzantine traditions².

The Seljūqs started minting coins approximately seventy years after the establishment of their realm in Rūm (Anatolia). In the first phase of their rule, however, they used coins of the Byzantine Empire and other Islamic states. In the present study, only coins with figural imagery minted by Seljūq sultāns will be presented. These figures include depictions of sultāns, cavalries, animals (e.g. horses, panthers, lions, hares, eagles, dragons), and the sun. Overall, human figures constitute one of the most important groups of these figural imageries.

The first Seljūq coins belong to the period of Mas'ūd I (r. 510-550 A.H. / 1116-1155 C.E.), who was the fourth sultān of the dynasty. The obverse of the copper coin minted by Mas'ūd I displays a Byzantine type of depiction of an emperor in a *loros* costume, holding a globus in the right hand and a *labarum* in the left hand. The figure here resembles the coins of Alexios I Komnenus³. It can be assumed therefore that the depiction of the sultān is based on imitation, which may be an indicator for (cultural) influence between the Seljūqs and the Byzantines.

Coin No. 1

AE, *fals*, 24 mm, 4.62 g, Mas'ūd I, NM, ND, (KE-3553)

Obverse : Facing half-length figure wearing a jeweled crown with *pendilia*, and a *loros* with a rectangular pattern. A *labarum* or standard with a rectangular head is held close to the figure's head in the right hand; on its other side is a globus surmounted by three pellets.

Reverse : Al-Sultān al-Mu'azzam Mas'ūd b. Qilij Arslān.



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¹ For a general history of the Seljūqs of Rūm, see İbn Bibi; Turan 2010; Cahen 1984.

² Kuban 2001, 24.

³ For coins of Alexios I Komnenus, see Sear 1974, 339 no. 1929.

Quite similar to the Mas'ūd I's coins, the coins dating back to the first reign of Kaykhusraw I (588-595 A.H. / 1192-1199 C.E.) resemble a Byzantine type depicting emperors in *loros* costumes. The figure on the coin's obverse holds a short sword in the right and an object which is probably a box with an ornamented top or a book in the left hand⁴. A similar depiction is encountered on a *fals* minted by Fakhr al-Dīn Bahrāmshāh, the Mankūjakids amīr, and dated 563 A.H.⁵

Coin No. 2

AE, *fals*, 26 mm, 2.68 g, Kaykhusraw I, NM, ND, (KE-3949)

Obverse : Enthroned, facing figure with sword held vertically in right hand and a book (or box?) in the left; the figure has a headdress with *pendilia* and wears an ornamented *loros* or surcoat.

Reverse : al-Sultān al-A'zam Kaykhusrū b. Qilij Arslān.



The depiction of human figures sitting cross-legged is encountered starting from the early 10th century, varying according to region and time / century. The crossing of legs, which came to be the sitting position of sultāns, khāns, and people of rank in the palace, originates in central Asia. It also played a role in astrological imagery⁶. Depictions of rulers in a cross-legged position are also encountered on the coins of the Seljūqs of Rūm and additionally on Artuqid⁷, Biktikīnid⁸, and Ayyūbid⁹ coins.

Copper coin examples from the period of Jahānshāh (r. 622-628 A.H. / 1226-1232 C.E.), the *malik* of Erzurum, are known. These coins are the earliest samples of the depictions of sultāns sitting cross-legged during the reign of the Seljūqs¹⁰. Further, this depiction was also used in the period of the Three Brothers and following the sole reign of Kaykawus II, who was the eldest of the Three Brothers.

Coin No. 3

AE, *fals*, 24 mm, 4.62 g, Jahānshāh, NM, 626 A.H., (PC)

Obverse : Facing nimbate figure with right hand on knee, left hand on chest, seated cross-legged on a high-backed throne. Margin: *sanat sitt wa-'ishrīn wa-sittimī'at*.

Reverse : Rukn al-Dunyā wa-l-Dīn Abū l-Faṭḥ Jahān (b.) Tughril.



This way of sitting, termed "Turkish-style sitting" in western parlance, is a tradition dating back to Göktürks in pre-Islamic times. In addition to coins, it also figures prominently in the palace

⁴ For similar samples, see Broome 2011, 74 no. 97.

⁵ Artuk – Artuk 1971, 388 no. 1191.

⁶ Planet Moon, perceived in different geometrical forms on earth due to the light it takes from the sun, usually represents the figure sitting cross-legged and holding a crescent in between his two hands. The figure sitting cross-legged presents an eastern origin character; see Çaycı 2002, 85.

⁷ For similar examples, see Spengler – Sayles 1992, 147 and 154.

⁸ For a similar example, see Hennequin 1985, 378 no. 820.

⁹ For a similar example, see Balog 1980, 103 no. 182.

¹⁰ For similar examples, see İzmirlier 2010, 66-67.

decoration of the Seljūqs¹¹. The most important sources of information for palace art during the reign of the Seljūqs of Rūm are the tiles with depictions in the Great and Small Palaces found in the Kubādābād excavations (Fig. 1). The tiles (often) depict sultan figures sitting cross-legged usually holding a pomegranate, the fruit of a poppy, or (other) symbolic plants. These symbolize eternal life and heaven¹².

On another coin from the period of Jahānshāh these symbols are depicted. Although the cross-legged sitting figure with a halo around the head is not clearly visible on the coin, it seems that he is holding a glass in one hand and a pomegranate in the other.



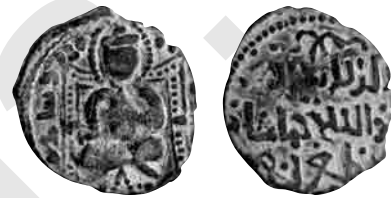
Fig. 1 Kubad Abad Great Palace
Excavation, Karatay Museum / Konya
(R. Arık).

Coin No. 4

AE, *fals*, 25 mm, 4.04 g, Jahānshāh, NM, ND, (KE-3947)

Obverse : Facing nimbate figure with right hand on knee, left hand on chest, seated cross-legged on a high-backed throne. Margin: ... *wa-sittimī* 'at.

Reverse : Rukn al-Dunyā wa-l-dīn Abū l-Fath Jahān (b) Tughril.



The reverse of another sample, which was minted in the period of the Three Brothers (647-657 A.H. / 1246-1266 C.E.) and is presented here for the first time, features the names of these three brothers¹³. The obverse of the coin depicts a ruler sitting cross-legged and holding a pomegranate or a globe in the left hand.

Coin No. 5

AE, *fals*, 20 mm, 3.02 g, Three Brothers, NM, ND, (KE-5545)

Obverse : Facing nimbate figure with right hand on knee, left hand extending forward seated cross-legged on a throne; to right field, star.

Reverse : al-Salatin al-A'zam Kaykāwūs wa-Qilij Arslān wa-Kayqubād.



Kaykāwūs II, one of the Three Brothers, used figures on copper coins during the time of his sole reign (655-661 A.H. / 1257-1262 C.E.) as well as during their shared reign. On the three samples displayed below which have been attributed to him, no dates or places of minting are given. All of them feature an sultān sitting on a stylized throne¹⁴ with his arms akimbo.

¹¹ Arık 2000, 134.

¹² See Arık 2000, 134.

¹³ For the other coins belonging to the period of the Three Brothers, see İsmail Galib 1309, 57-80; Artuk 1972, 269-286; İzmirlier 2009, 224-240.

¹⁴ The throne, perceived as the control field of the sultan, is the symbol of hegemony and sovereignty. Sultāns are usually pictured as sitting on thrones cross-legged in the compositions that we see in various fields of Turkish arts before and after Islam. For the symbols of sovereignty, see Çaycı 2008. For similar examples see İzmirlier 2009, 255 nos. 654, 655.

Coin No. 6

AE, *fals*, 23 mm, 3.44 g, Kaykâwüs II, NM, ND, (KE-3950)

Obverse : Facing figure of sulţân sitting on a throne.

Reverse : al-Sulţân al-A'zam 'Izz al-Dunyâ wa-l-Dîn.

**Coin No. 7**

AE, *fals*, 19 mm, 3.30 g, Kaykâwüs II, NM, ND, (BK-2771)

Obverse : Facing figure of sultan sitting on a throne.

Reverse : al-Sulţân al-A'zam 'Izz al-Dunyâ wa-l-Dîn.

**Coin No. 8**

AE, *fals*, 21 mm, 2.86 g, Kaykâwüs II, NM, ND, (UE)

Obverse : Facing figure of sultan sitting cross-legged on a throne.

Reverse : al-Sulţân al-A'zam 'Izz al-Dunyâ wa-l-Dîn.



Another interesting example of the human depictions which were used by the Seljûqs of Rûm is this rare coin minted in the period of Mas'ûd III (699 A.H. / 1299 A.D.). It was minted when Mas'ûd III replaced Kayqubâd III on the throne after the latter went to Tabrîz to show his loyalty to the Îlkhân Ghâzân Maĥmûd. The depiction shows an allegory of the sun as a face with three rays almost crowning the face as earlier Rûm Seljûq do – a round face, slightly almond-shaped eyes slanted towards the temples, arched eyebrows, pointed nose, and small mouth.

Coin No. 9

AR, dirham, 23 mm, 2.26 g, Mas'ûd III, NM, 69(9) A.H., (UE)

Obverse : Frontal depiction of the ruler with a three-pieced crown. Margin: *al-minnat lillâh al-sulţân al-a'zam 'Izz al-Dunyâ wa-l-Dîn.*

Reverse : Shahâda, margin: *fî sanat...tis'în wa-sittimi'at.*



This coin, minted by Mas'ûd III in the absence of his father Kayqubâd III, tried to symbolize the power of the Seljuqs of Rum and recall the old magnificent days of the state by depicting an emperor with a crown. When we consider the artistic properties of the depiction of an emperor head with a crown – inscriptions on the coin, its calligraphy, and date of mintage – this coin must have been cut in a very short time period by Mas'ûd III in the absence of his father Kayqubâd III.

The three sun rays, recalling the tripartite crown depicted on the coin above, are also apparent on the unglazed 13th century ceramic head relief made with barbotine technique that was found on Konya's Alaeddin hill and currently exhibited in the İnce Minareli Madrasa Museum (Karatay) in Konya (Fig. 2). Another example is in a private collection (Fig. 3).

The professionalization of Turks as warriors was conditioned by their competence in riding horses as well as by their elaborated use of weapons such as arrow, arch, spear, sword, and knife. These Turkic war techniques were related to their lives based on hunting and husbandry. Depictions of Huns attacking with cavalry spears are, for example, observed on Chinese

monuments¹⁵. Similar depictions can also be encountered on most of the coins of the Seljûqs of the Rûm sultāns.

Qilij Arslān II (r. 550-588 A.H. / 1156-1192 C.E.), the son of Mas'ūd I, was the first sultān who minted dirhams and dinars¹⁶. During his reign coins with a single type of figure were minted¹⁷. This figure depicts a horse running to the right with a rider sitting on it and holding a spear. Such types of coins featuring horsemen were liked and used in later periods as well.



Fig. 2
Karatay Museum /
Konya.



Fig. 3
Kamil Eron Collection,
İzmir Inv. Nr. 90.

Coin No. 10

AE, *fals*, 23 mm, 3.78 g, Qilij Arslān II, NM, ND, (KE-5656)

Obverse : Horseman with leveled lance charging to the right.

Reverse : al-Sultān al-Mu'azzam Qilij Arslān b. Mas'ūd.



Qilij Arslān II, according to the tradition, divided the land among his sons (in accordance with the custom) and appointed his youngest son, Kaykhusraw I, as heir to his throne in 1186 C.E. The eleven sons of Qilij Arslān II served as kings. Figural imageries are encountered on various coins minted by Kaykhusraw I, Malikshāh, Qaysarshāh, Tughril, Sulaymān II, and Jahānshāh.

Malikshāh, one of the sons of Qilij Arslān II and king of Sivas and Aksaray, minted coins featuring a horseman with an angel behind him¹⁸. Among the coins of the Seljûqs of Rûm, only the coins of Malikshāh feature the depiction of an angel.

Coin No. 11

AE, *fals*, 22 mm, 2.79 g, Malikshāh, NM, ND, (PC)

Obverse : Nimbate horseman to right, left hand raised; a Victory crowns him.

Reverse : Abū l-Faṭḥ Malikshāh b. Qilij Arslān.



A similar depiction can also be detected in the Kubādābād Palace, one of the most important palaces of the Seljûqs of Rûm in Beyşehir. A plaster ornament plate found during the Great Palace excavations features the figure of a sultān with a halo around his head on a horse, a dog or greyhound in front of the horse, and an angel figure behind the sultān¹⁹ (Fig. 4).

¹⁵ For detailed information about horse depictions in Turkish arts, see Esin 2004, 257-309. Caferoğlu 1953, 201.

¹⁶ The high values of silver and golden coins minted with the financial rise of the Seljûqs enabled them to be on demand outside the country as well; see Osman Turan 1956, 130-131. For the first and only dinar belonging to Qilij Arslān II, see Artuk – Artuk 1971, 350 no. 1060; İzmirlier, 2009, 40 no. 2.

¹⁷ For similar examples, see Mitchiner 1977, 170 no. 954.

¹⁸ The angel must have been depicted so as to bring good luck to the emperor during hunting; see Arık 2000, 250.

¹⁹ For detailed information about the hunting scene on the plaster relief found in the Kubādābād Palace excavations, see Arık 2000, 178.

Fig. 4
Plaster Relief, Kubad Abad
Palace Excavation,
Karatay Museum / Konya
(R. Arık).



A sultān with a halo around his head on a horse and holding a three-forked mace in one hand is also portrayed on the coins minted during the reign of Sulaymānshāh when he was the king of Tokat (582-595 A.H. / 1186-1199 C.E.). Furthermore, the same depiction with slight changes is observed on the coins he minted when he took the lead as the sultān (r. 595-600 A.H. / 1198-1203 C.E.).

Coin No. 12

AE, *fals*, 30 mm, 6.84 g, Sulaymān II, NM, ND, (KE-3882)

Obverse : Horseman with mace to right, star behind.

Reverse : al-Malik al-Qāhir Sulaymānshāh b. Qilij Arslān.



It was also under his reign as the sultan of the Seljūq of Rūm that the first *dīnār* featuring figural imagery was minted. It depicts a cavalryman on a horse on the obverse, which was frequently used by the Seljūqs. Around the figure were placed the words of the *shahāda* and a prayer.

Coin No. 13

AV, *dinar*, 23 mm, 4.25 g, Sulaymān II, Konya, 597 A.H., (ANS 1953.101.1)

Obverse : Horseman with mace to right; to left and right above, star. Margin: *Lā ilah illā llāh Muḥammad rasūl Allāh ṣallā Allāh ‘alayhi al-Nāṣir li-Dīn Allāh Amīr al-Mu’minīn.*

Reverse : wa-khamsamī’at al-Sultān al-Qāhir Abū l-Faṭḥ Sulaymān b. Qilij Arslān Nāṣir Amīr al-Mu’minīn, margin *arsala rasūlahū bi-l-hudā wa-dīn al-ḥaqq li-yuzhirahū ‘alā al-dīn kullihī ḍuriba dīnār bi-Qūniya sanat sab’a wa-tis’īn.*



Examples of *dirhams* with the same depiction were produced in three different mints. These were located in Kayseri, Konya, and Aksaray. They were produced at the mint in Kayseri for six subsequent years: 595 to 600 A.H. Additionally, samples dated 597 and 598 A.H. in Konya and samples dated 596 and 600 A.H. in Aksaray are known. All the coins that were minted during the period of Sulaymān II – whether gold, silver, or copper – feature figural imageries. Respective examples are listed below.

Coin No. 14

AE, fals, 30 mm, 5.78 g, Sulaymân II, NM, 595 A.H. (PC)

Obverse : Horseman with mace to right, star behind.

Reverse : Al-Sultân al-Qâhir Sulaymânshâh b. Qilij Arslân, margin *ḍuriba fî sanat khams wa-tis'în wa-khamsimî'a*.

**Coin No. 15**

AR, dirham, 24 mm, 2.98 g, Sulaymân II, Kayseri, 595 A.H. (KE-3725)

Obverse : Horseman with mace to right, star behind. Margin: *Lâ ilâh illâ llâh Muḥammad rasûl Allâh ṣallâ llâh 'alayhi al-Nâṣir li-Dîn Allâh Amîr al-Mu'minîn*.

Reverse : Wa-khamsat mi'at al-Sultân al-Qâhir Abû l-Faṭḥ Sulaymân b. Qilij Arslân Nâṣir Amîr al-Mu'minîn, margin *arsala rasûlahû bi-l-hudâ wa-dîn al-ḥaqq li-yuḥzirahû 'alâ al-dîn kullihî ḍuriba hâdhâ al-dînâr bi-Kaysara sanat khams wa-tis'în*.

**Coin No. 16**

AR, dirham, 23 mm, 2.96 g, Sulaymân II, Konya, 597 A.H. (KE-2165)

Obverse : Horseman with mace to right, two stars. Margin: *Lâ ilâh illâ llâh Muḥammad rasûl Allâh ṣallâ llâh 'alayhi al-Nâṣir li-Dîn Allâh Amîr al-Mu'minîn*.

Reverse : Wa-khamsimî'at al-Sultân al-Qâhir Abu l-Faṭḥ Sulaymân b. Qilij Arslân Nâṣir Amîr al-Mu'minîn, margin *arsala rasûlahû bi-l-hudâ wa-dîn al-ḥaqq li-yuḥzirahû 'alâ al-dîn kullihî ḍuriba bi-Qûniya sanat sab' wa-tis'în*.

**Coin No. 17**

AR, dirham, 22 mm, 2.92 g, Sulaymân II, Aksaray, 596 A.H. (KE-2900)

Obverse : Horseman with mace to right; to left, star and beneath, a knotted motif²⁰. Margin: *Lâ ilâh illâ allâh Muḥammad rasûl allâh ṣallâ allâh 'alayhi al-Nâṣir li-Dîn Allâh Amîr al-Mu'minîn*.

Reverse : Wa-khamsimî'at al-Sultân al-Qâhir Abû l-Faṭḥ Sulaymân b. Qilij Arslân Nâṣir Amîr al-Mu'minîn, margin: *arsala rasûlahû bi-l-hudâ wa-dîn al-ḥaqq li-yuḥzirahû 'alâ al-dîn kullihî ḍuriba bi-madînat Âqsarâ sanat sitt wa-tis'în*.



²⁰ Motifs of different types of knots have been used by different civilizations since ancient times. In ancient Rome and Greece, it was used as a symbol of protection. Moreover, the knot motif is believed to symbolize the tendency and loyalty to God in Islam. For more detailed information on the motif of knot, see Çakmakoglu Kuru 2008, 23-52.

Coin No. 18

AR, dirham, 25 mm, 2.63 g, Sulaymān II, Aksaray, 600 A.H. (KE-3340)

Obverse : Horseman with mace to right; in field left and right, star; beneath, knotted motif. Margin: shahāda followed by *ṣallā Allāh ‘alayhi al-Nāṣir li-Dīn Allāh Amīr al-Mu’minīn*.

Reverse : Sittimī’at al-Sultān al-Qāhir Abū l-Faṭḥ Sulaymān b. Qilij Arslān Nāṣir Amīr al-Mu’minīn margin: *arsalāhū bi-l-hudā wa-dīn al-ḥaqq li-yuḥḥira ‘alā al-dīn kullihī ḍuriba bi-madīnat Āqsarā*.



Various copper coins featuring this depiction are known. They are dated 595, 596, and 598 A.H., but no place of mintage is given. Although the main composition on these coins minted in large numbers does not change, the number of stars and herbal ornaments around the figure has changed.

Silver and bronze coin samples from the period of Tughril, *malik* of Erzurum (582-598 A.H. / 1186-1202 C.E.), are preserved. The silver coins do not have figural imagery; however, the copper coins feature the depiction of a sultān on a horse wearing a kind of headscarf holding a poleaxe or axe.

Coin No. 19

AE, *fals*, 26 mm, 3.84 g, Tughril, NM, ND (KE-3577)

Obverse : Horseman to right with a mace over right shoulder, two stars²¹ in the field.

Reverse : Mughīth al-Dunyā wa-l-Dīn Abū l-Faṭḥ Tughril b. Qilij Arslān.



Another depiction of a cavalryman on a horse is featured on coins in the period of Qaysarshāh, who is a son of Qilij Arslān II and the king of Malatya. In this depiction the mounted cavalryman kills a dragon²². The depiction of dragons, which was also used on stone reliefs, tiles, and metalwork, is only observed on coins during the period of Qaysarshāh though.

Coin No. 20

AE, *fals*, 32 mm, 11.30 g, Qaysarshāh, NM, ND (KE-3278)

Obverse : Facing horseman with lance, to right, attacking a stylized coiled dragon below; to left, star.

Reverse : Al-Malik al-Mu’ayyad Qaysarshāh b. Qilij Arslān.



One of the most beautiful examples of this depiction is the panel that is part of the plaster decoration in the Kubādābād palace²³ (Fig. 5).

²¹ Stars or various herbal ornaments are commonly placed on the empty space so as not to leave any empty area in Seljuq ornamentation.

²² The dragon is interpreted as the symbol of darkness, evil, and war, in addition to being the symbol of the sky and universe. For further information about the depiction of dragons, see Esin 2004, 151-166; Çaycı 2006.

²³ Understood to be a member of the palace, the hunter on the horse with a halo around his head pictures a typical Seljuq nobleman with slanted eyes, long hair, and an outfit. The plastic relief with a figure of two cavaliers killing a dragon and a lion was found in the palace of Alaeddin (Qilij Arslan) in the Konya excavations in 1941; see Arık 2000, 21.

The depiction of a cavalryman on a horse lancing a panther, in contrast, is observed on all the silver and copper coins minted by Kayqubâd I when he was king of Tokat-Ankara²⁴. However, he did not depict any figural imagery on coins that he minted after he came to the throne and served as sultân²⁵.

The horseman with a halo around his head and hunting a panther probably stems from the period of Kayqubâd I. This same composition is also known from silver and copper samples. Among these silver examples are coins minted in Tokat in 608 and 609 A.H. No dates or places of minting though are given on the copper examples.



Fig. 5 Plaster relief found in the Konya Palace Excavation, Museum of Turkish and Islamic Arts / İstanbul (R. Arık).

Coin No. 21

AR, dirham, 24 mm, 2.91 g, Kayqubâd I, Tokat, 608 A.H. (TS)

Obverse : Nimbate horseman to the right spearing a panther below; in field left and right, star. Margin: *Al-Nâşir li-Dīn Allāh Amīr al-Mu'minīn*.

Reverse : al-Malik al-Manşūr 'Alā' al-Dunyā wa-l-Dīn Abū l-Manşūr Kayqubâd b. Kaykhusraw Nâşir Amīr al-Mu'minīn, margin: *ḍuriba bi-balad Ṭūqāt sanat thamān wa-sittimī'a*.



Coin No. 22

AE, fals, 29 mm, 4.84 g, Kayqubâd I, NM, ND (PC)

Obverse : Nimbate horseman to right spearing a panther below. Margin: *Al-Nâşir li-Dīn Allāh Amīr al-Mu'minīn*.

Reverse : al-Malik al-Manşūr Abū l-Faṭḥ Kayqubâd b. Kaykhusraw Nâşir Amīr al-Mu'minīn



From the second reign of Kaykhusraw I (r. 601-608 A.H. / 1203-1211 C.E.), coins with depictions of horsemen holding swords have been discovered. Below an example of this type of depiction is presented which does not give a date and place of minting. The empty space around the figure is filled with eight-pointed stars.

²⁴ For similar examples, see İzmirlier 2009, 62-63 nos. 58, 59, 60, 61.

²⁵ For examples, see İzmirlier 2009, 108-163.

Coin No. 23

AE, *fals*, 21 mm, 2.94 g, Kaykhusraw I, NM, 601 A.H. (KE-3409)

Obverse : Horseman galloping to right, brandishing a sword in his right hand and facing frontward; in field to left and right star.

Reverse : al-Sulṭān al-Mu‘azzam Kaykhusraw b. Qilij Arslān, above *aḥad sittimi’at*.



In another example of this type dated to 601 A.H., a sulṭān is depicted holding a sword in his hand and galloping again to the right. Between the legs of the horse is a symmetrical arabesque.

Coin No. 24

AE, *fals*, 21 mm, 3.08 g, Kaykhusraw I, NM, ND (KE-5715)

Obverse : Horseman galloping to right, brandishing a sword in his right hand and facing frontward.

Reverse : Al-Sulṭān al-Mu‘azzam Kaykhusraw b. Qilij Arslān.



The honorific title of the sulṭān, Ghiyāth al-Dīn, is written on the space above the figure in another example of this figural depiction. Also, on this coin an arabesque is integrated below.

Coin No. 25

AE, *fals*, 20 mm, 2.36 g, Kaykhusraw I, NM, ND, (KE-5627)

Obverse : Horseman galloping to right, brandishing a sword in his right hand and facing frontward. Above: *Ghiyāth al-Dīn*

Reverse : al-minnat lillāh al-Sulṭān al-Mu‘azzam Kaykhusraw b. Qilij Arslān.



Whereas most depictions of cavalymen on coins are right-facing, the cavalryman on this sample minted in Malatya in 602 A.H. is depicted leftward. Furthermore, the sulṭān’s name, Ghiyāth al-Dīn, as well as the place of minting, are written around the figure. This example is one of the most rarely minted (and discovered) coins from the Seljūq of Rūm.

Coin No. 26

AE, *fals*, 21 mm, 2.68 g, Kaykhusraw I, Malatya, 602 A.H. (KE-4425)

Obverse : Horseman galloping to the left, brandishing a sword in his right hand and facing frontward. Above: *Ghiyāth al-Dīn*. At the bottom: *ḍuriba bi-Malaṭīya*.

Reverse : al-minnat lillāh al-Sulṭān al-Mu‘azzam Kaykhusraw b. Qilij Arslān (Nāṣir) Amīr al-Mu‘minīn, above: *sanat ithnayn wa-sitta mi’at*.



In the periods of Kaykawus I and Kayqubād I, who came to the throne after Kaykhusraw I, figural imagery was not depicted on coins at all. Qilij Arslān IV, who ascended the throne three times, minted coins with figures only during his first reign (646-647 A.H. / 1248-1249 C.E.)²⁶. In the example below, the tail of the horse is knotted²⁷. It is known that Turks used to tie the tail of their

²⁶ See İzmirlier 2009, 222-223 nos. 552, 553.

²⁷ Çoruhlu 1997, 231-229.

horses when they went to war. The caftan of the sultān as well as the saddle and the horse's mane are pictured detailly on the coin as well. Motifs of the moon and stars are observable.

Coin No. 27

AR, dirham, 24 mm, 2.79 g, Qilij Arslān IV, Sivas, 646 A.H. (PC)

Obverse : Mounted archer to right, facing front and shooting an arrow with a bifurcated tip to right; two similar arrows with weighted heads hanging behind him. Margin: *al-Sultān al-A'zam Rukn al-Dunyā wa-l-Dīn Qilij Arslān b. Kaykhusraw Qāsim Amīr al-Mu'minīn*.

Reverse : al-Imām al-Musta'šim billāh Amīr al-Mu'minīn, margin *ḍuriba hādhā l-dirham bi-Sīwās sanat sitt wa-arba'īn wa-sittimī'at*.



An overall intensive adoption of figural depiction is observed on the coins that Mas'ūd II minted during his second reign (699-710 A.H. / 1299-1310 C.E.). This is in contrast to the coins stemming from his first reign. One of these figures is a cavalryman shooting an arrow. During the era of the Seljūqs of Rūm, the depictions of cavalrymen shooting arrows are only observed on the coins of Qilij Arslān IV and Mas'ūd II.

Coin No. 28

AE, *fals*, 24 mm, 2.62 g, Mas'ūd II, NM, ND (KE-1479)

Obverse : Mounted archer to right, facing front and shooting an arrow.

Reverse : al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn.



Apart from the human figures that feature Seljūq coins, animals are also depicted. The figure of a hare, rarely depicted in Turkish arts (Fig. 6), appears on coins minted by Mas'ūd II. This is especially interesting since there is only one known example with a figure among the coins Mas'ūd II minted during his first reign.

Coin No. 29

AR, dirham, 24 mm, 2.89 g, Mas'ūd II, Samsun, 697 A.H. (TS)

Obverse : In the middle: Al-'azmat li-llāh, figure of a hare running leftward below. Margin: *ḍuriba Sāmsūn sanat sab' tis'īn sittimī'a*.

Reverse : Al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn Abū l-Faḥ Mas'ūd b. Kaykāwūs.



Whereas the small figure of the hare is placed between the scripts on the Mas'ūd II coin above, in the example below minted during his second reign, the hare is placed on one side of the coin.



Fig. 6 Figure of a hare on a tile. Kubad Abad Palace Excavation (R. Arık)²⁸.

Coin No. 30

AE, *fals*, 21 mm, 1.96 g, Mas'ūd II, NM, ND, (KE-3830)

Obverse : Hare to the right²⁹.

Reverse : al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn Mas'ūd.



Another animal figure featuring coins from the Seljūqs of Rūm is the eagle. Generally, a degree of protective power is attributed to the eagle and, depending on the context, can be interpreted as a symbol of the Turks³⁰. Additionally, the eagle has been interpreted as a symbol for luck and wisdom since it became accepted as the ruler of the birds in Central Asia. Quoting from Josef Strzygowski, a researcher focusing on Central Asia, Arık states that the eagle is the ruler and protector of the skies³¹. The double-headed eagle symbolizes the power that is doubled in the case of cooperation between two souls or powers that dominate. Besides, it has its origins in Central Asian beliefs as a grave symbol: the guide and companion of the dead. The soul of shamanistic priest rises to heavens with the help of the tree that connects the earth and the heavens. Additionally, the eagle is the symbol of light and the sun³². During the period of the Seljūq of Rūm, depictions of a double-headed eagle which was influenced by Byzantine art are encountered on various materials. The proliferation of the double-headed eagle in Anatolia – also observed in Islamic handicrafts and architecture – dates back to the Hittites. The first historical traces in Anatolia date to 2000 B.C.E.³³

Especially in the period of Kayqubād I, the depiction of a double-headed eagle was arguably used as the symbol of the state and dynasty of the Seljūqs³⁴. Single and double-headed eagles, mostly used in the period of the Seljuqs of Rum, was considered as the symbol of strength, power, and nobility, and believed to protect people from evil³⁵.

²⁸ See Arık 2000, 110; Önder et al. 1986, 6.

²⁹ This example is introduced here for the first time.

³⁰ Kafesoğlu 2000, 299.

³¹ Arık 2000, 79.

³² Öney 1972, 165-171.

³³ Kuban 2008, 420.

³⁴ Tanman – Rifat 2001, 31.

³⁵ Çaycı 2008, 278-281. The double-headed eagle motif has been a figure fondly used by all communities since the ancient period. Eagle, the ruler of the skies, has been identified with the emperors as the symbol of strength and power. Also, the

Coin No. 31³⁶

AE, *fals*, 21 mm, 2.06 g, Mas'ūd II, NM, ND (KE-6039)

Obverse : Facing a double-headed eagle.

Reverse : Al-Sultān al-A'zam Ghiyāth al-Dīn Mas'ūd.



Fig. 7 Portal of Erzurum Çifte Minareli Madrasah.



Fig. 8 Kubad Abad Palace Tiles (R. Arık)³⁷.

Apart from the depictions on coins, the importance of the double-headed eagle can also be seen in Seljūq architecture. It is, for example, encountered in the Kubādābād Palace tiles (Fig. 8) and on the crown gate of the Erzurum Çifte Minareli Madrasah³⁸ (Fig. 7). Apart from the double-headed eagle as the symbol of the palace and the sultan, birds of prey and waterbirds are depicted on the coins as well. Here is the depiction of a bird on a coin that belongs to the period of Mas'ūd II.

Coin No. 32

AE, *fals*, 21 mm, 2.56 g, Mas'ūd II, NM, 687 A.H. (PC)

Obverse : Figure of an eagle walking rightward. Margin: ...*(sa)b' thamānīn sittimī' at*.

Reverse : al-Sultān al-A'zam Ghiyā(th ...).

**Coin No. 33**

AE, *fals*, 22 mm, 2.58 g, Mas'ūd II, NM, ND (KE-5348)

Obverse : Figure of an eagle walking rightward.

Reverse : al-Sultān al-(...) Ghiyāth al-(...) Mas'ūd.



eagle means charm and protection. It has been perceived as a protector against enemies, particularly the evil spirit. All Anatolian Turkish Beyliks used eagle figures on their coins as the reflection of interaction with Seljuqs; see İzmirlier 2009, 61-62.

³⁶ For similar examples, see İzmirlier 2009, 462-463 no. 1391; Sarıoğlu 2002, 1-4 nos. 39-40; Özme 2002, 461-466.

³⁷ Double-headed eagles are commonly depicted with sharp ears, curved peaks, huge claws, and fishtail-like tails; see Arık 2000, 78-87.

³⁸ Apart from the Kubad Abad Palace, many other architectural structures of the Seljūqs of Rūm feature a depiction of the double-headed eagle. Some of these are the Diyarbakır Fortifications, the Divriği Ulu Mosque Portal, the Niğde Hüdavend Hatun Shrine, the Sivas Gök madrasah portal, the Erzurum Çifte Minareli madrasah portal, and the Erzurum Yakutiye madrasah portal.

Another important animal figure is the lion, which in Turkish art also symbolizes protection and the sun. The depiction of a Lion and Sun is encountered in Hittite, Assyrian, Roman, and Persian art. Generally, the sun is interpreted as a symbol for luck and victory in Iran. This Lion and Sun (Şir-i Hurşid) type composition – in which the figure of a lion's head is used with the motif of the sun – features on pre-Islamic Persian coins as well as on coins minted by the sultān Kaykhusraw II³⁹. Aside from Kaykhusraw II, it was also used on the coins of Kaykawus II, Kayqubād III, and Mas'ūd II.



Fig. 9 Lion and Sun relief on İncir Han Portal in Burdur.

Coins with the depiction of Lion and Sun, which ranks among the most renowned coin types of the Anatolian Seljūq coins, were first minted in Konya and Sivas during the period of Kaykhusraw II. They were continuously produced in a wide range of variations between 638 and 641 A.H.⁴⁰ Similar depiction is found on a relief at İncir Han (Fig. 9).

Coin No. 34

AR, dirham, 22 mm, 3.00 g, Kaykhusraw II, Konya, 638 A.H. (KE-2741)

Obverse : Depiction of the lion to right and the sun. Margin: *al-Imām al-Mustaşir billāh Amīr al-Mu'minīn ʿurība hādhā l-dirham bi-Qūniya.*

Reverse : Al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *sanat thamān thalāthīn sittimī'at.*



The lions, depicted as walking with a bloated chest, fluffy mane, and strong paws, represent the power of the sultān. On the coins minted in Konya a *naskhī* script was applied, while the ones minted in Sivas, first in 638 A.H., bear a more rectangular Kūfic script.

³⁹ This composition, used on Persian coins before Islam, is encountered on the coins of Kaykhusraw II for the first time in Anatolia. There are comments suggesting that this image reflects (the influence of) the Georgian wife of the emperor; see Erkiletoğlu – Güler 1996, 122. This ornament is adapted to the architecture on the crown gate of the stable in İncir Han, which is on the Antalya-Eğirdir caravan route. The Lion and Sun composition is thought to have been the emblem of Kaykhusraw II, sultan of the Seljūqs; see Öney 1970, 200. For detailed information on Lion and Sun depictions, see Şentürk 2009, 29-37, 81-90. For coin samples, see Broome 2011, 144-152.

⁴⁰ The general composition on these coins with Lion and Sun depictions does not change. However, there are variations in the depiction of lions (mane, tail details), direction (right-left), rays of the sun, stars placed on the space on the coins, and fonts. For more samples, see İzmirlier 2009, 172-179.

Coin No. 35

AR, dirham, 22 mm, 2.94 g, Kaykhusraw II, Sivas, 638 A.H. (KE-2751)

Obverse : Depiction of a sun and a lion rightward; to left, star.
Margin: *Al-Imām al-Mustanşir billāh Amīr al-Mu'minīn.*

Reverse : Al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *ḡuriba hādhā l-dirham bi-Siwās fī sanat thamān thalāthīn sittat mi'at.*



Kaykhusraw II, Sivas, 639 A.H.



Kaykhusraw II, Sivas, 641 A.H.

A dīnār depicting two lions and a sun minted in Konya in 638 A.H. was first described by Behzad Butak, a collector, artist, and calligrapher⁴¹. Most numismatists, however, believe that it is not a genuine coin. They argue that the word *al-imām* is awkwardly squeezed in the upper part of the coin design. J. C. Hinrichs and Y. İzmirlier working on these coins state that they believe that these coins are forgeries⁴².

Coin No. 36

AV, dinar, 22 mm, 4.48 g, Kaykhusraw II, Konya, 638 A.H. (ANS-1962.126.2)

Obverse : Depiction of double lions and a sun. Margin: *al-Imām al-Mustanşir billāh Amīr al-Mu'minīn ḡuriba hādhā l-dīnār bi-Qūniya.*

Reverse : al-Sultān al-A'zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *sanat thamān thalāthīn sittimī'at.*



Three other coins feature this image. They are preserved at the ANS and in the Yapı Kredi Collection. They come from a hoard of Seljûq dinars found in Konya in 2011. It is assumed that the coins of the Seljûq hoard are genuine since they were found together with the dīnārs belonging to the periods of Kaykhusraw II, Kaykawus II, and the reign of the Three Brothers. Most of these coins have been sold in various auctions abroad and identified as originals.

Coin No. 37

AV, dinar, 23 mm, 4.47 g, Kaykhusraw II, Konya, 638 A.H. (Morton & Eden Auction 2011)

Obverse : Depiction of double lions and sun. Margin: *Al-Imām al-Mustanşir billāh Amīr al-Mu'minīn ḡuriba hādhā l-dīnār bi-Qūniya.*



⁴¹ See Butak 1947, 129.

⁴² See İzmirlier 2009, 166-167; Hinrichs 1992, 117-118.

Reverse : Al-Sultān al-A‘zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *sanat thamān thalāthīn sittat mi’at*.

The same composition is observed on dirhams minted in Sivas in 640-641 A.H.

Coin No. 38

AR, dirham, 22 mm, 2.93 g, Kaykhusraw II, Sivas, 640 A.H. (TS)

Obverse : Depiction of double lions and a sun. Margin: *Al-Imām al-Mustansir billāh Amīr al-Mu‘minīn*.

Reverse : Al-Sultān al-A‘zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *ḍuriba hādhā Sīwās fī sanat arba‘īn sittat mi’at*.



Coin No. 39

AR, dirham, 23 mm, 2.98 g, Kaykhusraw II, Sivas, 641 A.H. (PC)

Obverse : Depiction of double lions and a sun. Margin: *Al-Imām al-Mustansir billāh Amīr al-Mu‘minīn*.

Reverse : Al-Sultān al-A‘zam Ghiyāth al-Dunyā wa-l-Dīn Kaykhusraw b. Kayqubād, margin *ḍuriba hādhā l-dirham Sīwās fī sanat aḥad wa-arba‘īn wa-sittimī’at*.



Like his father Kaykhusraw II, Kaykawus II minted coins with depictions of a Lion and Sun. It is interesting that the word *tārīkh* was used instead of *sanat* on a coin dated 658 A.H. without a place of minting.

Coin No. 40

AR, dirham, 23 mm, 2.91 g, Kaykawus II, NM, 658 A.H. (Collection of Egyptian National Library / 3448)⁴³

Obverse : Depiction of sun and lion rightward. Margin: *ḍuriba tārīkh sanat thamān khamsīn sittimī’at*.

Reverse : al-Sultān al-A‘zam ‘Izz al-Dunyā wa-l-Dīn Kaykawus b. Kaykhusraw.



In another example of this type in a special collection, the lion is depicted as more stylized and non-proportional when compared to coins from the period of Kaykhusraw II.

Coin No. 41

AR, dirham, 20 mm, 2.16 g, Kaykāwūs II, NM, 658 A.H. (PC)

Obverse : Depiction of sun and lion rightward. Margin: *ḍuriba tārīkh sanat thamān khamsīn sittimī’a*.

Reverse : al-Sultān al-A‘zam ‘Izz al-Dunyā wa-l-Dīn Kaykawus b. Kaykhusraw.



⁴³ Nicol et al.1982, 117.

The depiction of a Lion and Sun also features on coins of Kayqubād III. The coin below, minted in Bafa in 700 A.H., arguably took the coins of Kaykhusraw II as an example⁴⁴. Interestingly, the name of the Abbasid caliph al-Mustanşir billah was written on the coin, although he had died sixty years before the coin was minted.

Coin No. 42

AR, dirham, 22 mm, 2.58 g, Kayqubād III, Bafa, 700 A.H. (UE-2817)

Obverse : Depiction of Lion and Sun, rightward. Margin: *Al-Imām al-Mustanşir billāh Amīr al-Mu'minīn*.

Reverse : al-Sultān al-A'zam 'Alā' al-Dunyā wa-l-Dīn Kayqubād b. Farāmurz, margin *ḍuriba bi-madīnat Bāfā sanat 1* (with number 1- rakamla 1) *sab'imi'at*.



The name of al-Mustanşir was removed, and the *shahāda* was placed instead on the obverse in this example minted in 701 A.H.

Coin No. 43

AR, dirham, 23 mm, 2.16 g, Kayqubād III, Bafa, H. 701 (UE-2829)

Obverse : Depiction of Lion and Sun, rightward. Margin: *Al-Imām al-Mustanşir billāh Amīr al-Mu'minīn*.

Reverse : al-Sultān al-A'zam 'Alā' al-Dunyā wa-l-Dīn Kayqubād b. Farāmurz, margin *ḍuriba bi-madīnat Bāfā sanat 1* *sab'imi'at*.



After the Īlkhāns defeated the Seljūqs of Rūm in 1243 C.E., they appointed a sultan from the dynasty to the throne until 1318 C.E. The two preconditions for being an independent realm – acknowledgment of the name of the ruler in Friday prayer (*khutba*) as supreme ruler and on coins (*sikka*) – were assumed by the Ottomans in 1299 C.E. This coincided with the period of Kayqubād III. However, some beyliks continued to mint coins on behalf of Kayqubād III and Mas'ūd II during these years. Coins with lions and an arabesque on their back, dated 700 A.H. (1300/1301 C.E.), were minted on the date known as “the blessed year, the year of wealth”. They express the happiness of entering a new year and the wish for an end of occupation and exploitation⁴⁵.

Coin No. 44

AR, dirham, 23 mm, 2.12 g, Kayqubād III, Milas, 700 A.H. (PC)

Obverse : Lion figure with arabesque on its back, rightward. Margin: *shahāda* followed by *arsalahū bi-l-hudā*.

Reverse : al-sultān al-A'zam 'Alā' al-Dunyā wa-l-Dīn Kayqubād b. Farāmurz, margin *ḍuriba bi-Mīlās sanat sab'imi'at*.



⁴⁴ For the coin of Kaykhusraw II, see no. 34 in this article.

⁴⁵ Teoman et al. 2009, 2.

Coin No. 45

AR, dirham, 22 mm, 1.73 g, Kayqubād III, Milas, 700 A.H. (UE-2815)

Obverse : Lion figure with a arabesque on its back, rightward.

Reverse : al-Sultān al-A‘zam ‘Alā’ al-Dunyā wa-l-Dīn Kayqubād
b. Farāmurz, margin *ḍuriba Mīlās sanat sab‘i(mi)’at*.



These coins belong to a 5256-piece Seljūq hoard found in 2005. The depiction of a walking panther⁴⁶ is observed on another example minted in Finike.

Coin No. 46

AR, dirham, 22 mm, 2.19 g, Kayqubād III, Finike, 700 A.H. (PC)

Obverse : Anatolian panther walking rightward. Margin: *shahāda*.

Reverse : Al-Sultān al-A‘zam ‘Alā’ al-Dunyā wa-l-Dīn Kayqubād
b. margin: *Farāmurz ḍuriba Finika sanat sab‘i mi’at*.

**Coin No. 47**

AR, dirham, 21 mm, 1.80 g, Kayqubād III, Finike, 700 A.H. (UE-2834)

Obverse : Lion to the right. Margin: *shahāda*.

Reverse : al-Sultān al-A‘zam ‘Alā’ al-Dunyā wa-l-Dīn Kayqubād
b., margin *Farāmurz ḍuriba Finika sanat sab‘imi’at*.



The depiction of a lion walking to the right and the sun with a human face are observable in another example. Although it does not give a place or date of minting, it was presumably produced during the second reign of Mas‘ūd II.

Coin No. 48

AR, dirham, 21 mm, 1.38 g, Mas‘ūd II, NM, ND (PC)

Obverse : Depiction of a Lion and Sun, rightward.

Reverse : al-Sultān al-A‘zam Ghiyāth al-Dunyā wa-l-Dīn.



In another example, a lion walking toward the left and a more stylized depiction of the sun can be seen.

⁴⁶ The figure's features depicted on this coin – a small head, short stubby nose, long tail, and slim body – does not seem be those of a lion but rather resembles an Anatolian panther (*Panthera Pardus Tulliana*) known to live in the Menteşe region. The regions in which these coins were minted – Bafa, Milas, Döğer, Finike – are known as the habitat of the Anatolian panther which is endangered today.

Coin No. 49

AR, dirham, 22 mm, 1.18 g, Mas'ūd II, NM, ND (KE-1411)

Obverse : Depiction of a Lion and Sun, leftward.

Reverse : al-Sultān al-A'ẓam Ghiyāth al-Dunyā wa-l-Dīn Mas'ūd b. Kaykawus.



In the period of Mas'ūd II, this type of depiction was also used on *fulūs*.

Coin No. 50

AE, *fals*, 20 mm, 1.91 g, Mas'ūd II, NM, ND (PC)

Obverse : Depiction of a Lion and Sun, rightward.

Reverse : Al-Sultān al-A'ẓam Ghiyāth al-Dunyā wa-l-Dīn Mas'ūd.

**Coin No. 51**

AE, *fals*, 21 mm, 2.50 g, Mas'ūd II, NM, ND (KE-3571)

Obverse : Depiction of a Lion and Sun, walking to the right to right below, star.

Reverse : al-Sultān al-A'ẓam Ghiyāth al-Dunyā wa-l-Dīn Mas'ūd.



A symbol of light and power, the sun may be perceived as the power located at the end of the seven-storied road reached by the shaman priest and embodying all the souls in Shamanism. The sun – source of heat and light as well as the fourth planet in Medieval astronom – is the source of life for the whole planet and all living beings. I argue here that, because of this symbolism, the sun became the preferred ornamental motif in Turkish arts⁴⁷. But other interpretations are also possible. A coin depicting the sun with a human face, which stems from the Sivas mint, is also known from the period of Mas'ūd II (see above).

Coin No. 52

AE, *fals*, 20 mm, 2.30 g, Mas'ūd II, Sivas, ND (KE-3573)

Obverse : Depiction of the sun with a human face. Margin: *ḍuriba bi-Siwās*.

Reverse : Al-Sultān al-A'ẓam Ghiyāth al-Dīn Mas'ūd.



Similar examples of the depiction of the sun with a human face featuring almond eyes and a small mouth can be seen on the famous bridge at Cizre (on the Syrian side of the current border), at İncir Han on the Antalya-Isparta road, and on Seljūq architecture such as the tiles of the Great Palace of Kubādābād⁴⁸ (Fig. 10).

⁴⁷ In Greek mythology, the sun is portrayed as the strong, powerful, and extremely handsome god Helios; see Erhat 1978, 143-144; Çaycı 2002, 89-90.

⁴⁸ The depiction of “the sun with a human face” on a tile shaped like an eight-pointed star at the Kubad Abad Great Palace is especially interesting in this respect; see Arık 2000, 132.



Fig. 10 Sun with human face on tile, Kubādābād Palace Excavation (R. Arık).

Conclusion

After this detailed evaluation of the figural imageries used on the various coins minted by the Seljūqs of Rūm, it can be concluded that different figures were depicted on Seljūq gold, silver, and copper coins. Whereas some of these figures may be linked to the local cultures of Anatolia, others are rooted in Asian art circles or in the tradition of Islamic art. Among these figures that feature coins minted by the Seljūq of Rūm from the 12th to the 14th centuries are human depictions, animal figures, and symbolic motifs. The earliest Seljūq coins belong to the period of Mas'ūd I (r. 510-550 A.H. / 1116-1155 C.E.). On the copper coins of Mas'ūd I and Kaykhusraw I, the depiction of a sultān resembles the figure on the coins of Alexios I, the Byzantine emperor. This depiction is an important piece of evidence for the cultural influence between the Seljūqs of Rūm and the Byzantines.

Qilij Arslān II (r. 551-588 A.H. / 1156-1192 C.E.), a son of Mas'ūd I, was the first sultān who minted dirhams and dinārs. Coins featuring the depiction of horsemen are the most frequently used image on Seljūq coins. They were minted from the period of Qilij Arslān II. Before his long reign ended, he divided the realm among his sons. During the period that followed, each son minted his own silver and copper coins. In this period figural images feature on the coins of Malikshāh, Qaysarshāh, Sulaymānshāh, Kayqubād I, ʿTughril, and Jahānshāh. Nevertheless, there are some variations. The image of the horseman is observed on coins of all these kings, except for those of Jahānshāh. Only on a coin of Malikshāh is the horseman supplemented by the figure of an angel or Victoria behind the cavalryman. Further, Qaysarshāh's horseman kills a dragon whereas on the coins of Kayqubād I the horseman is depicted killing a panther. On the coins of Sulaymānshāh and ʿTughrilshāh, the cavalryman holds either a spear or a sword in his hand.

The first dinār featuring a human figure was minted by Sulaymānshāh: the horseman is galloping to the right. The most beautiful example of this type is displayed on a dirham minted by Qilij Arslān IV. It features a horseman shooting an arrow. The dress of the sultān and his saddle are engraved in minute detail on the dies. The most glorious era of the Seljūqs of Rūm came with Kayqubād I. Trade and wealth increased considerably due to the improving of caravan routes. Therefore, the minting of coins increased correspondingly.

The best-known dirham type is without question the one depicting the “Lion and Sun” (*Şir-i Hurşit*). It is first realized in the period of Kaykhusraw II, but also featured on coins of Kaykawus II, Kayqubād III, and Mas‘ūd II. Examples of this group were minted in various types. Coins with depictions of double lions and the sun, which were seldom minted, are known as well. In the period of Mas‘ūd II, coins with different figural images were minted in large quantities. Among these figures are the sun with a human face, the Lion and Sun, double-headed eagles, horsemen shooting arrows, birds of prey, and hares. Furthermore, coins depicting a sultān sitting cross-legged belong to the periods of Jahānshāh, Kaykāwūs II, and the Three Brothers and are among the interesting figural images found on Seljūq coins.

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Abbreviations

AE	Bronze
ANS	American Numismatic Society Collection
AR	Silver
AV	Gold
BK	Bahadır Kalaycı Collection / Antalya
KE	Kamil Eron Collection / İzmir
ND	No Date
NM	No Mint
PC	Private Collection
TS	Tuncer Şengün Collection / Balıkesir
ŞB	Dr. Şevkullah Bal Collection / İzmir
UE	Üstün Erek Collection / İzmir

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