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NEZUMIKIN — A GROUP OF JAPANESE COIN IMITATIONS

One of the main problems encountered by the collector of the traditional gold and silver coins of Japan is the high proportion of forgeries and imitations of them to be found on the market. In the 8th volume (1983) of the *Bulletin on Counterfeits* published jointly by the International Bureau for the Suppression of Counterfeit Coins and the International Association of Professional Numismatists, I published a group of these forgeries, the work of a single forger, which had been entering the European and North American market during the previous decade. My purpose in this article is to put on the map another group of imitations which have been confusing dealers and collectors alike since the beginning of the century.

Because they have been around such a long time and because they are very much better made than the other group I published, they have posed and continue to pose a very serious threat to all those concerned with the study and collecting of Japanese coins.

I have been very fortunate in my investigations of these imitations in the help I have received from several friends and acquaintances who have allowed me to examine and record the examples they have come across. I would like to particularly thank Howard Simmons, Owen Fleming, Joe Boling, Michael Mitchiner and Nic du Quesne Bird who have each shown me a large group of these items.

These imitations are mostly intended to represent gold and silver coins of the Tokugawa Shogunate period (1601-1868). They are made from a variety of alloys of gold, silver and copper, but were intended by their manufacture to look like either gold or silver. The gold pieces are always made from an alloy containing a higher proportion of silver than gold.

The techniques used to manufacture the imitations is always precisely that of the official gold and silver mints of the Tokugawa government, i.e. they are either cast bars and lumps or hammered out sheets of metal marked on their surface with impressions from a variety of punches.

The shapes of many of the pieces are those of official coins: – bars resembling silver *chogin*, cakes resembling silver *mameitagin* or oval sheets resembling gold *koban*. There are however a number of pieces which have different shapes. Some cast examples have been moulded into geometric shapes, such as the octogonal and rhomboidal pieces, or into modified cakes, such as the rings and triple lumps, one has even been hammered into the shape of a Thai bullet coin. Some flat hammered pieces are disk shaped, and one of these has a square central hold like a Japanese bronze coin.

The disk shaped pieces show some resemblance to the gold coin of Kosshu province which circulated widely during the early Tokugawa period. One of the *koban* shaped flat pieces has had two semicircles cut out of its sides to make it resemble the shape of a traditional Japanese brass weight (*fundo*).

A few of these pieces bear such a close resemblance to the coins they copy that only a close study of the punches used to make them shows them to be imitations. This is particularly so in the case of the *koban* and *mameitagin* shaped pieces. Both of these group of imitations are marked with a set of punches which are closely copied from the punches used to strike the genuine coins. Fortunately for us the imaginations of the imitating craftsmen

normally led them to add to the genuine looking marks one or more impressions from punches which are inappropriate to the coin being imitated. It appears as though the makers of these imitations had no intention of deceiving anyone who was reasonably familiar with the original coins. I will return to this point below.

I have now studied more than seventy of this class of imitation, mostly from the actual specimens, but a few from photographs. Apart from a few isolated pieces, it is possible to show that all these imitations were the products of only three workshops. In order to study the imitations I have divided them up into six groups on the basis of the sets of punches used to make them. This means for example that the ten pieces I have assigned to group A were all made using a single set of punches. There were 18 punches in the set used to make the imitations in group A. In the chart below I have only mentioned the 14 of them which are necessary for an understanding of the nature of the objects. Seven of these were copied from the punches used on official gold coins: two with the inscription *ichi ryo* meaning «1 ryo» the denomination of a gold koban coin; two with the signature mark *Mitsutsuga* of the clan responsible for running the Shogun's Gold Mint at Edo (Tokyo); two with the imperial Kiri flower mark (Kiri Paulonia), used on all Tokugawa gold coins and one with the butterfly shaped signature mark placed on the back of all official gold koban. One punch copies the mark placed on all official silver bean (mameitagin) shaped coins of the Bunsei period (first issued in 1820) and is engraved with a design showing the god of wealth Daikoku and on his chest is the Chinese character «Bun» indicating the Bunsei era. There are two other punches in the set, with pictorial designs but they are not copied from punches used on coins. The more frequently used of these shows a rat, which is curled up within the round shape of the punch. The other punch is fan shaped and depicts a horse running to the right.

The next two punches both carry a single character within a square frame. These characters *tsu* and *ho* are derived from the inscriptions of the traditional Japanese bronze coins. Used together on the bronze coins, they signify coin (literally «circulating treasure»). The remaining five punches which make up the set used to produce the group of imitations are all smaller than the punches described above. Four of them are round and bear a single character and the other one is flower shaped and uninscribed. The four characters are *Go*, *Ju*, *Jo* and *Bun*. The punches inscribed *Go* and *Ju* are probably used in imitations of the small single character punch marks struck on the back of gold Koban. The *Jo* punch is round and bears a raised inscription but is perhaps intended to represent the incuse *Jo* punch used on late Tokugawa period silver coins. The *Bun* punch seems to be a reduced size copy of the official punch used to mark the era on the reverse of Bunsei period koban. The flower shaped punch is copied from the punch used to mark the edges of some later Tokugawa period silver coins.

The fact that a single set of punches is used to make the imitations of group A is most clearly demonstrated by the following chart which shows the small punch inscribed *Go* being used on them all. The further charts, tabulating the use of punches on the imitations of groups B – F show how the imitations are linked together into these groups in the same way as those in group A. They also show that the use of the same punches in separate sets link together the imitations of group A and with those of group B and those of group D with those or groups E and F.

Nine of these punches used to make group A were reused to make group B. the shared punches are the three pairs with *Ich i ryo*, *Mitsutsuga* and Kiri flower designs, the large Dai-koku punch, the fanshaped horse punch, and the two small punches inscribed *Go* and *Ju*.

The presence of these shared punches in the sets used to make group A and B imitations suggests that the same craftsman or workshop was responsible for their manufacture.

Signs of extended use appear on two of the punches, a crack and some recutting of the large Kiri flower punch and wear on the small *Go* punch when they were used in the production of group B imitation. This can be taken as evidence that the imitations of group B were made at a later date than those of group A. There are also three specimens in group B which show evidence of being made later than the rest of the group. Nos 4, 8 and 9 were made with two new punches not used on any other pieces in the group. One of these new punches, inscribed *Ju*, was a replacement for the punch with the same inscription from the Group A set which had at first remained in use for Group B.

The sharing of punches between groups D and E is of a different nature to that between A and B. The punches copied from gold and silver coins used on these two groups are quite distinct. The shared punches are all inscribed with single character. The use of the shared punches suggests that they were made exclusively for the production of Group D imitations. They appear on Group E imitations, because the makers of group E reused some group D pieces, but failed to obliterate the marks already punched on them. Nos 1, 2 and 21 of Group E are all reused Group D pieces which still show traces of Group D punches. It seems likely, because of this evidence, that the imitations of Groups D and E were made by the same craftsman or workshop. Group F should also be viewed as a product of the same maker as the set of punches used to make it included two punches from the Group E set.

The six sets of punches used to make these imitations suggest a common approach by the three craftsman or workshops responsible for their production. As shown above and in the charts the majority of the punches used are based on the repertoire of the gold and silver coin makers of the Tokugawa period. The only punches added to this range by the maker of Group A and B are the *Tsu* and *Ho* punches which use the bronze coin inscription and the two animal punches showing the horse and the rat.

The maker of Group C had a similar range including the *Tsu* and *Ho* and the horse and rat punches, but added to them an extra range of small punches based on the era indicators and control marks used on the reverses of gold koban together with various small shaped punches of uncertain origin, such as the *fundo* shaped punch inscribed *Chu* included in the chart. Apart from these punches the maker of Group C also added a punch with a three character inscription *E-gi-ju* which has no apparent prototype among traditional Japanese coin punch designs. The compositions of the horse and rat designs punches engraved by the maker of the Group C imitations are very close to those created by a maker of the Groups A and B imitations and it seems likely that one of them is copying the other. The direction of the copying is not discernable.

The craftsman or workshop responsible for Groups D, E and F also used punches similar to those used for the production of Groups A and B except that he did not possess a horse punch. However his full set of punches was augmented by an extra silver coin punch and by a broader range of single character punches. The silver coin punch was copied directly from the die used to strike 1 Shu silver coins during the late Tokugawa period from 1853 until 1868. Most of extra single character punches were derived from official punches used to make the reverses of koban, some copying era designator marks used between 1710 and 1859, the others copying mint control marks. Two single character punches in the set used to make some group E pieces were not derived from gold coin punches, the era designator

Kan used on the traditional bronze coins issued from 1626¹. The other, inscribed with the character *Fuku* meaning good fortune was without a numismatic prototype.

It is the use in the manufacture of these imitations of punches which accurately copy official coin punches that creates problems for present day collectors, dealers and scholars. The expertise and the apparatus used by their makers enabled them to produce concoctions based on the gold and silver coins of Japan's Tokugawa period which can confuse anyone not fully familiar with the originals. The blanks used for their koban and bean silver pieces were made precisely with the same technology as that used at the official mints of the period. The punches were also engraved and used in the official manner. It is therefore not surprising that they cause confusion. Indeed the range of punches each imitator had made for himself gave him the potential to produce exact copies of a wide range of coins.

The mystery is that none of them appear to have done so. I have looked hard and long for such copies from their hands, but have not yet found any. All their imitations which I have found are readily distinguishable from the official coins they copy. The imitators consistently mix and mismatch their punches. Pieces which have the shape of gold coins are struck with punches for silver coins and vice versa. Punches of different issues and of different eras are freely used together. An extreme, but typical, example would be imitation no 3 from group E. This piece is in the shape of a chogin, a silver bar coin of the Tokugawa Shogunate, although it is considerably smaller than the original. It is marked, like the original, with a punch depicting the god Daikoku, but the punch imitated is not the type used on chogin, as it also contains an era mark on the chest of the god. Dated Daikoku punches are only used on mameita gin i.e. bean silver shaped coins. Alongside its silver coin mark the piece also bears mint signature, mint control and date marks of the types used on gold coins (Kobans). The date mark used is of the Tempo era, first marked on coins in 1837, which conflicts with the Bunsei era mark of 1829 contained in this piece's Daikoku mark mentioned above. The imitator has also marked this piece with punches inscribed *tsu* and *ho* which are used together to mean coin, but only on the traditional round, bronze coins with square holes. He has therefore produced an object which looks somewhat like a Tokugawa period silver coin, but has adorned it with a set of inappropriate marks derived from other coins. He also added to these a mark depicting a rat which was not based on a coin design, but which he had invented himself.

There can therefore be no doubt that if they had wanted to make exact copies they could have. I can only conclude therefore that they intended only to make objects with the attributes of these coins, but which would not deceive anyone familiar with the originals into thinking them to be genuine coins.

Unfortunately time has lent confusion to their intentions. The present day collector outside of Japan, rarely sees genuine gold and silver coins of the Tokugawa period and he is therefore in no position to understand with ease the peculiarities of these imitations. The limited experience and reference literature available provides the average Western collector with only enough criteria to recognise that these objects look like Japanese coins, and perhaps that they are in some way usual. The temptation for him is to suppose that they are Japanese coins, but might be unpublished varieties or obscure provincial issues. I can only repeat the advice I gave in relation to the group of forgeries I published in the *Bulletin on Counterfeits*. If anyone is offered a gold or silver coin with Japanese designs it should be com-

¹ The 3rd year of the Kan'ei era.

pared carefully with the examples published in one of the readily available references works². If it does not match with any of the pieces published there, or exhibits any significant variations from them, then it would be worthwhile getting a second opinion from someone with expertise in the series.

In spite of the possibility of confusion today, it does seem certain that the makers of these imitations must have had a clear idea of what they were doing and both they and their customers must have known what these objects were. Unfortunately we can now only guess what they both had in mind.

A clue to the probable purpose of these imitations lies in the punches used to make them. The use of punches with designs derived from official coins suggests that their makers had the intention of creating the illusion that they are coins. On the other hand the use of punches with designs derived from elsewhere is an indication that they also meant to create another impression on their clients³.

The impression created by these extra punches now is that the objects marked with them were made as good luck pieces. Each of them can be interpreted as a wish for good fortune.

The inscriptions both contain such a wish: *E-gi-ju* can be translated as «bestowing honourable long life», *Fuku* means «good fortune». *Ju* (long life) and *Fuku* (good fortune) wishes were frequently used by the Japanese to express the necessities for a happy life. These two wishes were derived by the Japanese from China where they played a central role in the religious aspirations of the Daoist religion. In Daoism «long life» was the immortality sought by its adherents and «good fortune» was the blessings needed by a Daoist in order to achieve «long life». In Japanese culture both these wishes became embodied in the form of the gods Fukurokuju and Jurojin who ranked alongside of Daikoku among Japan's most popular deities.

The rat design also expresses a similar wish. Although in Europe the rat is always thought of as an ill-omened creature – bringer of disease and spoiler of food – in Japan it is seen as a sign of good fortune. For the Japanese the rat is a specific symbol of wealth. It acquired this significance through its association with the Japanese popular deity Daikoku, the god of wealth and plenty. He is shown (as on the punch used to mark many of these imitations) as a short fat man seated on two bags of rice. Rats are his familiar because they always frequent the barns where rice is stored. Rats therefore symbolise both Daikoku and wealth.

The rat design could also be understood to represent the new year, as the rat is the first animal in the Chinese cycle of animals used in the naming of years, months days etc. The intended symbolism of the horse punch is not so immediately apparent. The horse is a popular animal in Japan and is used in art to signify several things. Its most common meanings as a symbol contain a reference to its use in everyday life as a beast of burden. The horse is seen by the Japanese as carrying both good and bad fortune on its back. As a departing horse it is thought of as a symbol of exorcism carrying away evil, whereas an arriving horse is thought of as a symbol of good fortune bringing wealth on its back. In the

² L. Krause and C. Mischler, *Standard Catalog of World Coins*, Iola, Annual Publication; G. Munro, *Coins of Japan*, Yokohama, 1904; N. Jacobs and C.C. Vermeule, *Japanese Coinage*, New York, 1953.

³ The punches derived from non-numismatic sources are as follows: group A Horse, rat; group B Horse, rat; group C Horse, rat, E-gi-Ju; group D –; group E Rat, Fuku; group F Rat, Fuku.

latter sense a horse is often depicted on Japanese good luck pieces in the shape of the traditional bronze coins. On these square holed round bronze pieces a horse is shown carrying on its back either two bags of rice or a bag of gold. The bag of gold is sometimes inscribed *Ho* meaning treasure. We cannot tell now whether the makers of these imitations used the horse design to symbolise either the departure of bad luck or the bringing of good luck, but in either case their intention would be the same, i.e. to convey a wish for the good fortune which would be derived from either of them.

In each case it is possible for the extra punches used on these imitations to be interpreted now as wishes for good fortune. We cannot, of course, be certain that this was the purpose of their makers, but the likelihood that their clients would have read the same significance into them suggests that it was in fact their intention.

The Japanese have for several centuries borrowed the Chinese custom of making good luck pieces in the forms of bronze coins. In China these are of two main types: good luck coins *Jixiang qian* and exorcism coins *Yasheng qian*. These pieces are always in the shape of coins and sometimes have designs derived from coin inscriptions. Japanese versions of these charms have been made since at least the 16th century. Some copy Chinese prototypes exactly, but most have original Japanese designs, such as the pieces showing a horse carrying grain or gold described above. They are also known showing rat designs and bearing inscriptions wishing long life (*Ju*) and good fortune (*Fuku*). It seems to me that these imitations are a product of this tradition. The traditional bronze good luck coins were for two purposes. Either they were bought from the manufacturer or his retailer for the personal use of the purchaser to be carried or worn as a charm to bring to himself the benefits of the wishes expressed on the charm, or they were bought with the intention of being given as a present to someone close. The present would be made with the intention of bestowing the benefits of the charm on the recipient. The purchase or presentation was often associated with a particular event. A good luck coin might have been bought as a souvenir of a visit to a particular shrine or it might be given to convey good wishes on a festival. These gold and silver good luck coins do not give any indication of being associated with a particular shrine in Japan, but it could be suggested that the rat device is intended to indicate their use as new year presents. The wishes for long life, good fortune and wealth implied in the extra marks used on them are not incompatible with such an explanation of their intended use.

The selection of coin shaped objects to be used as personal charms and presents was partly dependant on the convenience of their size and their ability to bear inscriptions and designs indicating their function. The wearing of coins as good luck charms for such reasons is not exclusive to the Far East. A well known European example is the English medieval angel, a coin depicting the Christian archangel Michael trampling on Satan. A high proportion of the surviving examples of this coin are holed for suspension so that they could be worn as charms against illness. The design was seen as a visual symbol of the defeat of illness. In the seventeenth century the coins were removed from official use as money, but imitations both in gold and in base metals continued to be made for use as personal charms.

Coin shaped charms were also used because coins themselves were seen as symbols of good fortune. Any coin can be used to act as a symbol of the role of coins as money and therefore as wealth. The use of any coin as a charm can accordingly be an expression of a desire for wealth, particularly if the coin selected has a design which refers to the good fortune it symbolises. The makers of the imitation coins being discussed here were therefore

concerned that their products looked like coins so that they could represent good fortune in the form of monetary wealth. Their clients used or gave them as charms to bring the good fortune they symbolised along with that referred to by their designs and inscriptions.

The use of designs based on Japanese traditional gold and silver coins for the manufacture of good luck charms is not exclusive to this series of imitations. The catalogue of gold and silver coins *Kingin Zuroku* published in 1810 by M Kondo contains a large number of gold and silver copies of gold koban and oban which have inscriptions and designs indicating their use as good luck charms or presents. The characters *Fuku* and *Ju* both appear as well as pictures of animals symbolising these and other forms of good fortune. I published a typical example in my article in the Bulletin on Counterfeits a silver imitation of a koban inscribed 10 000 *ryo* (ounces) expressing a wish for that degree of wealth and *Fuku-ju* wishing for good fortune and long life.

It seems unlikely that the imitations described in this article are as old as those published in 1810 by Kondo. The first recorded appearance of an example is the acquisition of no B2 by the British Museum in 1908. Vermeule has used the era marks on no C2 as evidence of its issue in the Gembun era (1736)⁴. Mitchiner made a similar assertion and has dated nos B16, B17 and C1 to the Bunsei era (1829)⁵. These era marks cannot however be taken as any indication of their age, as they so readily conflict with each other. The *isshugin* punch used on group E provides a firm and very late terminus post quem for not only this group, but also groups D and F which were made by the same manufacturer.

The *isshugin* coins were only issued from 1852 until 1868. The production of groups D, E and F must therefore be later than 1852. There is no reason to suppose that groups A, B and C were made any earlier.

In view of the 1852 terminus post quem of group E and the 1908 terminus ante quem of group B a date of manufacture in the second half of the 19th century has to be accepted. Within this time bracket, it seems likely that the production of these pieces should be placed after the Meiji currency reform in 1870. It is easier to imagine imitations functioning as good luck pieces, if when made they had the appearances of being old as well as propitious. In the years soon after the reform the populace would still be familiar with the traditional gold and silver coins that circulated in Japan before the reform, but the reform would have given the old coins an air of antiquity. These imitations would share that flavour of the «good old days» and thereby increase their appeal as good luck charms.

To sum up it is now possible to recognise that this group of imitations are not forgeries but good luck pieces for use as personal charms and presents. It is certain that they were issued by three separate makers at some time during the period 1852–1908, probably in the last three decades of the 19th century. Although these pieces share in the tradition of the coin shaped charms of the Far East they represent a distinct series identified generally by their makers' wide ranging and confused use of coin designs and particularly by the use of a punch depicting a rat. I would like to conclude therefore by baptising these good luck coins as *Nezumikin* i.e. Rat Gold.

⁴ He also erroneously proposed that it was an official trial piece or pattern and that the imitation control mark *Go* on it indicated its denomination as 5 momme.

⁵ He also claimed that the character *Sen* on no C1 refers to the Sendai mint, a suggestion in conflict with the evidence presented above.

I would like to thank my colleagues Victor Harris, Dave Owen, Dave Webb, Amanda Polimis and John Hore for their help with the preparation of this article, also Owen Fleming and Joe Boling for their helpful comments on the examples of Nezumikin in their collections.

Joe Cribb
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	Metal	Shape	weight g	Size mm	Source
A1	base gold	bar	22.26	42	Ashmolean Museum (Ex King Farouk Coll)
A2	silver	bar	25.34	39	BM (1983-6-19-160)
A3	-	bar	-	42	Photo in BM
A4	-	bean	-	20	Photo in BM
A5	-	Koban	13.72	51	Photo in BM
A6	base gold	Koban	3.98	32	BM (1978-4-21-1)
A7	base gold	Koban	4.05	33	Fleming no 9
A8	base gold	Koban	2.40	17	BM (1983-6-19-156)
A9	base silver	disc	2.24	18	Boling no 13
A10	base silver	cash shaped	2.57	19	BM (1983-6-19-157)
B1	base gold	long bar	45.52	69	Du Quesne Bird no 11
B2	silver	bar	23.38	44	BM (1908-10-6-1)
B3	-	bar	25.02	41	Photo in BM
B4	silver	bar	13.79	32	BM (1979-10-20-5)
B5	silver	bar	11.78	29	Fleming no 10
B6	silver	bean	10.27	22	Cast in BM
B7	silver	bean	4.04	12	Fleming no 11
B8	base gold	hexagonal bean	24.95	31	BM (1979-6-3-1)
B9	base gold	rhomboidal bean	11.16	35	Du Quesne Bird no 9
B10	base gold	Koban	12.93	58	Du Quesne Bird no 12
B11	base gold	weight shaped	4.03	33	Cast in BM
B12	base gold	weight shaped	3.35	33	Photo in BM
B13	base silver	disc	2.80	21	BM (1979-10-28-1)
B14	base silver	disc	2.67	21	BM (1979-10-22-1)
B15	base gold	disc	1.80	20	Du Quesne Bird no 6
B16	base gold	disc	2.20	17	Mitchiner no 4649
B17	base gold	disc	2.40	17	Mitchiner no 4650
C1	base gold	bar	6.55	28	Mitchiner no 4645
C2	base gold	bean	-	34	Cast in BM (Vermeule PL XIV, no 3)
C3	base gold	bean	9.99	19	BM (1979-10-20-4)
C4	base gold	ring	9.56	24	BM (1972-5-20-5)
C5	base gold	ring	3.73	19	BM (1983-8-18-16)
C6	base gold	disc	1.91	13	BM (1983-8-18-15)
C7	base gold	disc	2.81	16	BM (1983-8-18-14)
D1	base gold	long bar	32.99	57	Du Quesne Bird no 10
D2	base gold	long bar	17.84	43	Fleming no 13
D3	silver	bean	1.70	9	Fleming no 12
E1	silver	long bar	32.25	59	Fleming no 3
E2	silver	long bar	9.94	56	Fleming no 4
E3	silver	long bar	18.35	49	Photo in BM
E4	silver	long bar	8.03	47	Fleming no 5
E5	gold	bar	5.20	28	Cast in BM

	Metal	Shape	weight g	Size mm	Source
E6	–	bar	–	28	Cast in BM
E7	silver	bean	17.06	22	Du Quesne Bird no 7
E8	silver	bean	3.78	19	Boling no 12
E9	silver	bean	4.20	17	Du Quesne Bird no 1
E10	silver	bean	3.48	45	Boling no 10
E11	silver	bean	4.46	14	Fleming no 1
E12	silver	–	4.39	15	Du Quesne Bird no 3
E13	silver	bean	6.60	20	Boling no 2
E14	silver	bean (in shape of Thai coin)	11.51	18	Boling no 1
E15	silver	triple bean	9.15	20	Du Quesne Bird no 4
E16	silver	triple bean	7.67	20	Du Quesne Bird no 5
E17	–	bean	–	18	Cast in BM
E18	silver	triple bean	8.96	19	Fleming no 2
E19	silver	ring	9.36	25	Du Quesne Bird no 8
E20	silver	ring	4.89	18	Du Quesne Bird no 2
E21	silver	Koban	14.70	63	Fleming no 6
E22	silver	Koban	12.53	59	Fleming no 7
E23	silver	Koban	6.21	47	Boling no 8
E24	silver	Koban	4.53	35	Fleming no 8
E25	silver	disc	2.43	19	BM (1983-6-19-159)
F1	silver	long bar	11.69	49	Boling no 6
F2	silver	long bar	9.24	49	Boling no 7
F3	silver	bar	5.18	31	Boling no 3
F4	silver	bar	3.59	28	Boling no 4
F5	silver	bean	2.77	20	Boling no 11
F6	silver	ring	5.13	24	Boling no 5
F7	–	Koban	–	47	Cast in BM
F8	silver	Koban	4.07	41	Cast in BM

BM: British Museum, London. Specimens in collection are indicated by their acquisition date and number. Examples shown for identification or authentication were recorded by either a photograph or a cast.

Ashmolean Museum, Oxford.

Fleming, Private Collection in Australia.

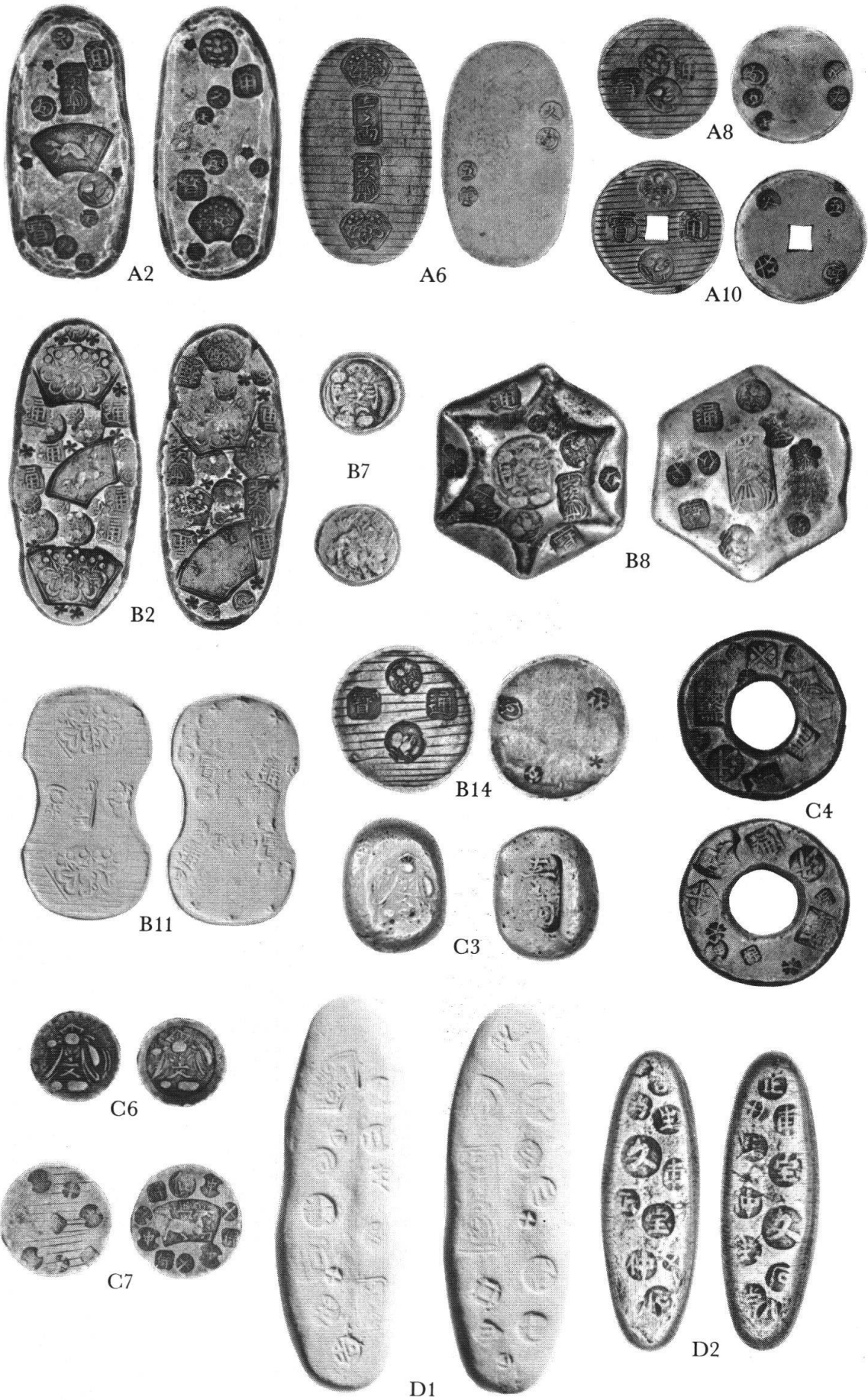
Boling, Private Collection in U.S.A.

Du Quesne Bird, In trade.

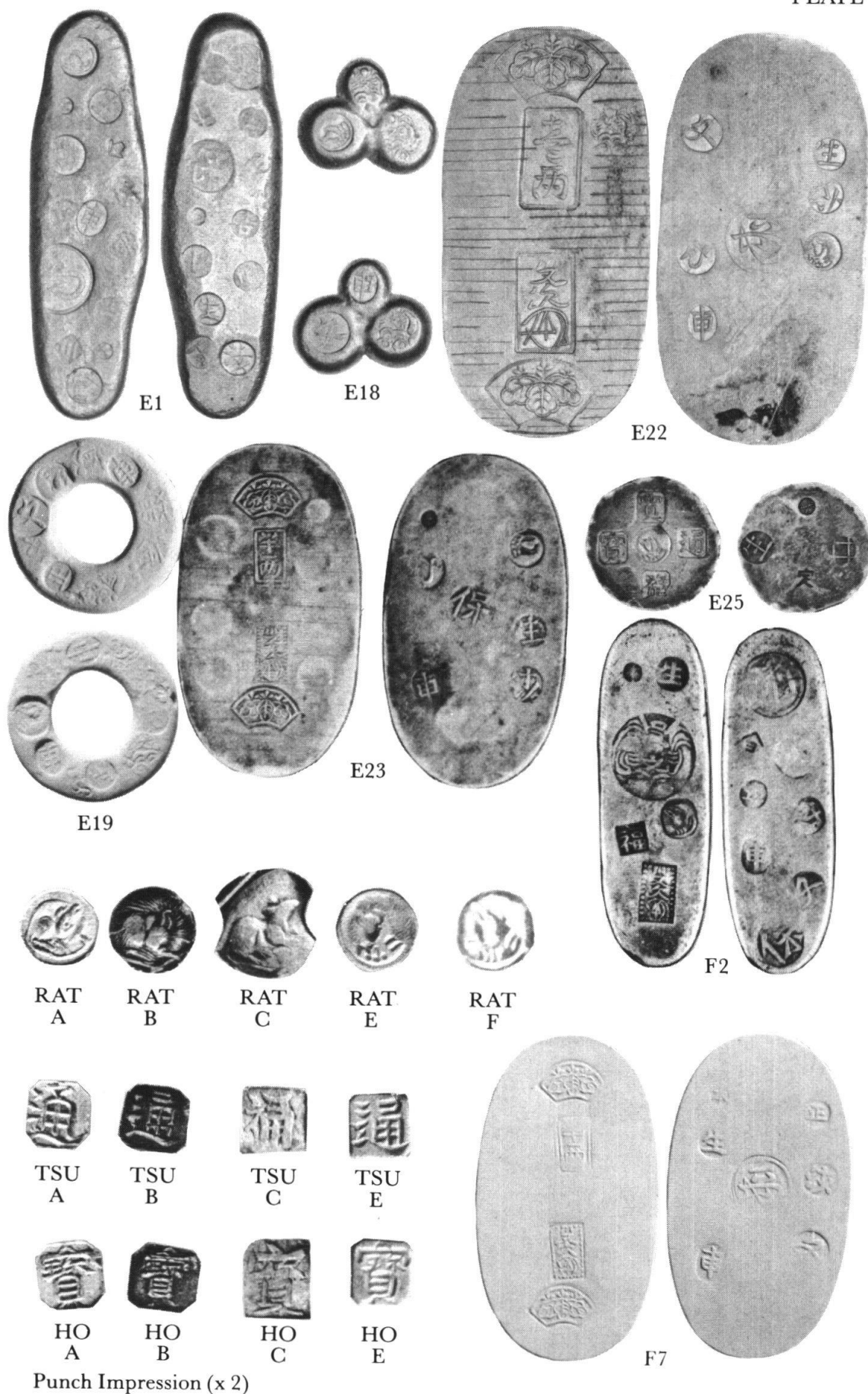
Mitchiner: M. Mitchiner, *Oriental Coins and their Values, III, Non Islamic States and Western Colonies AD 600–1979*, 1979, p. 594.

Vermeule: C.C. Vermeule, *Japanese Coins in the British Museum, NC*, 1954, p. 186–196 and pl XIV.

[illegible]



Joe Cribb, Nezumikin - a group of Japanese coin imitations



Joe Cribb, Nezumikin - a group of Japanese coin imitations

