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# SIAMESE PORCELAIN AND OTHER TOKENS



BY

H. A. RAMSDEN, F. R. N. S.



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# SIAMESE PORCELAIN AND OTHER TOKENS.

BY

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## BY THE SAME AUTHOR :

Sugar Estate Tokens of Cuba,

Ewan Ei Tsu Ho Coins of Japan.

Corean Coin Charms and Amulets.

Manuals of Far Eastern Numismatics :

No. 1. Chinese Paper Money,

No. 2. Chinese Early Barter and Uninscribed Money.

In The "Numismatist."

Modern Coins of Corea, April, 1909.

Chinese Historical Amulet Coin, August, 1909.

Foreign Money in China, February, 1910.

Modern Chinese Copper Coins, June, 1910 (Reprinted).

First Prize Dunham Competition.

Pictorial Characters on Ancient Chinese Coins, June, 1911.

Meiji or Present Period Coins of Japan, August, 1911.

In "Mehls' Monthly."

Glass Coins of the Far East, March, 1910.

In "Spink's Numismatic Circular."

Some rare and unpublished Ancient Chinese Coins.

Editor of Numismatic Monthly (in Japanese).

## PREFACE

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As far as I have been able to ascertain, only three works have up till now been published dealing partly or entirely on Siamese porcelain and other tokens, although others may indirectly mention the subject.

The earliest was perhaps "Verzeichniss von Münzen und Denkmünzen der Jules Fonrobertschen Sammlung" by ADOLF WEIL, Berlin 1878, but devotes only a short space to this particular branch of numismatics.

Two years later, a second work appeared at Shanghai by JOSEPH HAAS, under the title of "Siamese Coinage" which contains fuller information on the gambling porcelain and other tokens of this country.

The most recent, published in Batavia about 1890, or perhaps later, undertaken by G. SCHLEGEL, was called "Siamesische und Chinesisch-Siamesische Münzen." This was the first work to be entirely devoted to these interesting tokens.

All of the above are to-day difficult to procure and known only to most students either by name or by reference.

WEIL's work, as the title indicates, is really a catalogue of the Fonrobert collection which was sold at auction in the year named. The part dealing with porcelain and other gambling tokens of the land of the White Elephant, is very limited, comprising only some 16 lots, with almost the same number of specimens. Although plates accompany this catalogue, none of these pieces are illustrated. It has the saving grace of a short historical introduction to the section dealing with Siamese Coinage, in which this porcelain money figures prominently. This information, unreliable as it may appear to many numismatic students acquainted with the actual coinage, is freely made use of by SCHLEGEL and others.

HAAS' treatise, simultaneously brought out both in English and German, is somewhat more instructive. The portion of this work dedicated to the subject does not describe any particular specimens,

but contains a most useful and general summary. It draws attention to the salient points such as shapes, materials employed, character and meaning of the inscriptions, etc. A list with the names of the principal gambling Hongs, as well as examples of mottos which usually appear, is also appended. Not the least important feature in this treatise is a table with designations of values usually found on these tokens, giving both the Chinese and Siamese characters.

SCHLEGEL'S production, the most recent and only work which so far has been solely dedicated to this subject, naturally ranks as the standard authority. After a short historical introduction, it proceeds to describe the collection of Siamcse tokens presented to the Royal Ethnographical Museum (at Berlin) by Consul-General P. S. HAMEL. This catalogue is most descriptive and accurate, but is unfortunately limited, since the collection did not comprise more than 150 specimens. A large full page coloured plate, most exquisitely done, illustrating some 31 varieties, adds a novel charm and utility to this monograph.

Since the above treatises were published, various Catalogues of coin sales held both in Europe and America have included a few porcelain tokens among their lots. The Bergsoë collection, catalogued and sold at auction by J. SCHULMAN of Amsterdam, in 1903, requires special mention. This sale contained what probably was the biggest number of these tokens which had been brought together up to that time, most of which found their way to my cabinet. The photogravure reproductions of many of these pieces increased the scope and numismatic value of this catalogue.

I labour under the disadvantage of not having had access to "Moedas de Siam" by Marques A. PEREIRA, Lisbon 1879, "Siam et les Siamois" by ABBÉ SIMILIEN CHEVILLARD, Paris 1889, "Im reiche des weisen Elephanten" by Dr. F. M. SCHRÖTER, Leipzig 1885 and several other authors such as PALLEGOIX, BASTIAN, etc. Probably the most important passages in these works relating to our subject have already been extracted and made use of by HAAS and SCHLEGEL, who often quote them.

The present monograph does not aspire to replace any of the above treatises. It is merely intended to catalogue and describe, principally by means of coloured illustrations, all the specimens which compose

my collection. An introductory *resumé*, where the above mentioned authorities have been liberally drawn upon, has been added to mitigate the dry technicalities inseparable from all catalogues. As my collection is perhaps one of the biggest, if not actually the biggest in existence at the present time, and as it difficult to have access to the various and scarce treatises which have so far appeared on the subject, there may be some excuse for undertaking a work of this kind.

In all numismatic treatises, illustrations are almost of more help than worded descriptions. In Far Eastern numismatic works, or those dealing with coins bearing inscriptions in the characters of an eastern language, reproductions are a necessity. If to this is added that the subject matter is composed of specimens of different colours, the illustrations in such a case is an imperative requirement. I have, in consequence, followed this course in the present instance. The appeal will be direct to the eye, the illustrations in their natural co'our conveying a better idea than could possibly have been achieved by written descriptions, however lengthy.

The specimens herein illustrated and described are of such curious and attractive shapes, with such bright colours and pleasing effects, which can alone be produced on porcelain, as well as artistic conceptions with quaint suggestions, that it is hoped that they will appeal to others besides those only interested in the pursuit and study of Far Eastern Numismatics.

H. A. RAMSDEN.

September, 1911,  
Yokohama, Japan.

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## INTRODUCTION.

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**ORIGIN.**—Necessity created a demand for this special kind of tokens: a convenient adjunct for gambling purposes was required and these counters were introduced. Haas gives their origin as follows:—

“As gambling became more and more a recognised institution the bullet shaped small coins—*Salung* and *Fuang*—were found inconvenient to handle; namely, the gambler squatting down on an oblong mat, at one end of which the cashier or croupier was seated in a kneeling attitude, the coin had often to be thrown to a considerable distance to reach the croupier, and it was very apt to roll off in a wrong direction. To remedy this inconvenience the owners of gambling establishments introduced special counters, etc.”

**INTRODUCTION.**—According to Haas, these counters first made their appearance in 1760. Schlegel attributes the first issues to some 61 years later; he says “Seit 1821, sagt Herr Hamel, ward den in Siam ausäsigen Chinesischen Spielpächtern erlaubt Münzen von Porzellan oder anderem Material in ihren Distrikten in Umlauf zu bringen.”

**CIRCULATION.**—Both Schlegel and Chevillard claim that these counters were extended for currency purposes to the locality or district of the gambling firms issuing them. To quote this latter authority. “Ces pièces de monnaie n’ont de valeur que dans l’étendue de la juridiction du banquier qui les a émises, il moins, cependant, que deux ou trois d’entre eux ne s’entendent, comme larrous en foire, pour les agréer dans leurs quartiers reciproques.” Haas goes still further and states “These counters being issued under authority granted in the gambling licence or concession, they rapidly became a medium of exchange, and were found to fill a long felt want of small money so well, that the circulation went much beyond its legal sphere.”

**PROHIBITION.**—It is mentioned by Haas that the control of these tokens by the Siamese government became more and more difficult, and at last in 1871, it became necessary to prohibit and stop completely all circulation of these counters. Schlegel is more explicit, giving August,

1875 as the date on which an order was issued by the government prohibiting the further issue of porcelain "coins" (Porzellanmünzen) after December of the same year. Weyl is not very clear on this matter, but mentions that coins made of porcelain were current until 1876 and further adds "Sogar in des ersten Jahren des Königs *Chula Longkorn* (1873) wurden von der Regierung Porzellanmünzen mit dem Kopf desselben ausgegeben": a statement which must be accepted with some reserve. They are all agreed, however, that the circulation of these tokens continued long after their prohibition.

ISSUES.—That many different issues were circulated will at once be apparent by the numerous varieties met with. Haas states that, as far as he could ascertain, about 890 different kinds were known to exist. Since they were so generally accepted for circulation, it is no wonder that counterfeits soon made their appearance. The remarks of the author of "Siamese Coinage" are so appropriate, that I am induced to quote them *in extenso*: "Such a facile field for forgers was, however, not long to be left unexplored by the enterprising Celestials. Gradually a large number of imitations were thrown into circulation, and in self defence, the gambling Hongs were compelled to call in and exchange for money their counters which they substituted by new ones of varied colours and shapes." An ingenious expedient which has evidently escaped the notice of the above cited authorities on this subject, was also resorted to by the issuers of these counters, as a sort of control, the evidence being supplied by the actual specimens themselves. Sealing wax, red and of other colours, was applied to the under side or Reverse of the counters, and, while warm, received the impression of the seal or "chop" mark of the Hong, which would render imitations more difficult. Some of the tokens, evidently of latter issues, have even a small receptacle or hole on the under side to receive the sealing wax for this purpose. This will explain why many counters are found coated or having traces of this material. That the owners of the gambling concerns were not always the victims and that outsiders were also often losers, will be shown by Chevillard's graphic account of how these tokens were demonetized: "Naturellement si le banquier monopoleur du jeu perd, il paye avec ses billons. S'il gagne, il est payé avec de la monnaie réelle, donc il bénéficie toujours. Comment refuser? Où ira-t-on jouer? Cercle de fer qui

enveloppe le joueur et favorise le monopoleur. Le plus réel de ses bénéfiques, ce qui constitue pour lui la base de ses grosses opérations lucratives, c'est le retrait de ces billons qu'il peut, quand il veut, retirer de la circulation. La loi ordonne qu'il fasse savoir le jour à partir duquel sa monnaie n'aura plus cours environ 48 heures avant son retrait. Or, voici comment il s'y prend pour satisfaire simultanément à la loi et à sa bourse. Des crieurs nocturnes vont en barque publier sur le fleuve, vers le minuit, que désormais ceux qui ont des billons d'un tel aient à les changer à son tripot. Peu de personnes sont instruites de la nouvelle, attendu que à cette heure presque tout le monde dort. Le lendemain du jour marqué, bien des gens se trouvent pris. Au marché, personne ne veut accepter leurs billons, le tripot n'en veut pas également ; c'est trop tard, la caisse est fermée. Que faire ? Tout simplement se taire et profiter de la leçon."

**MATERIALS.**—Porcelain, including earthenware and potter's clay, glass, (coloured in most instances) lead, bronze and other alloys, as well as mother of pearl (nacar) have been employed for the manufacture of these counters. Silver appears also have been used, but I have never come across a specimen made of this metal. Schlegel mentions that coins were made in Bangkok first of sealing wax, later of lead and of yellow metal (brass?) and ultimately of potter's clay and porcelain. He adds that "Letziere Sorte wird in China angefertigt," which assuredly will strike most students as peculiar.

**SHAPES.**—Great ingenuity was manifested in this connection, since many were the shapes given to these counters. The circular or round pieces predominate, while stars, cash, ovals, lozenges, gourds, leaves, door-tablets, butterflies, bats and fishes, are also to be met with.

**INSCRIPTIONS.**—As almost all the gambling houses or Hong, to give them their native name, were farmed by Chinese, and as the majority of the customers were of the same nationality, it is but natural that the greater number of inscriptions found on these counters should be in Chinese characters. The names of the different gambling Hong are found on most of the tokens. Sometimes these names are expressed in full, in others they are represented only by a single character or seal ("chop" mark), as the case may be. Some tokens appear with felicitous inscriptions appropriate to the occasion, while others, more

literary inclined, quote poetical "gems" and other mottos. A few have an attractive design of no mean order and even of artistic merit. That some were copied from current coins used abroad, those bearing a crowned head, as well as those imitating the patriotic cash, even to the name of the Emperor of the Dragon Throne, will conclusively prove this to have been the case.

VALUES.—The following values are found on the tokens themselves:—

For 1 <i>Salung</i> ,	in Chinese	錢 or 錢,	or in Siamese	𠄎
1 <i>Fuang</i>	do.	方	do.	𠄎
1 <i>Song Pei</i>	do.	宋派		
1 <i>Pai</i>	do.	一派		
1 <i>Att</i>	do.	百文		
1/16 <i>Song Pei</i>	二百文 or 分,		do.	𠄎

In some of the counters, are prefixed expressions such as "gold" (金), "silver" (良) or "currency" (通寶 or 宝) which were probably additions calculated to improve their status as a circulating medium. The above terms correspond with Haas' designations of value, as stated in "Siamese Coinage." Schlegel goes into an elaborate explanation of the various monetary units found in the Siamese financial vocabulary, but it throws but little light on the subject under treatment. The following comparative table is worth copying:—1 *Tikal* = 4 *Salung* = 8 *Fuang* = 16 *Son Pei* = 32 *Pai* = 64 *Att*, giving the equivalent in German money as Marks 2.40. Weyl mentions that the *Att*, corresponding to Marks —, 3 3/4, is equal to 2 *Solots* and a *Solot* equal to 50 *Bia* or Cowries.

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## SIAMESE PORCELAIN & OTHER TOKENS.

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NOTE.—As the coloured reproductions which accompany this work are, as far as possible, faithful copies of the originals in my own collection, further description will necessarily be limited. In order that the explanations may be better understood, the following observations will not be out of place:—

1. When the characters or design are raised (in relief) or incused, it will be so stated. In all other cases, it will be understood that they are level with the surface of the piece. Where not illustrated, the colour of the characters will be mentioned.
2. The colours in the illustrations are approximately true, although it is difficult to reproduce exactly the tint and glaze of porcelain by the ordinary process of stone lithography.
3. The size in the illustrations is the same as in the originals, as far as it has been possible to do so by freehand drawing.
4. Unless otherwise mentioned, the tokens are of porcelain and, where a special kind of ware is in question, it will be so specified. In the remaining instances, glass, coloured in most cases, mother of pearl, bronze (which includes both brass and copper) and lead are among the other materials which the tokens described in this work are made of.
5. Where not reproduced in the drawing itself, the actual Chinese characters forming the inscription or value, as well as their meaning or signification, will be inserted in the text.
6. I have not considered the transliteration of the Chinese characters, which are reproduced either in the drawing or in the text, as of material advantage. As this pronunciation varies according to the dialect (and even with the individual, since it is a question of phonetics), it has consequently not been attempted.
7. As I am unacquainted with Siamese, the translation of the inscriptions, other than the value, found on a limited number of these tokens, has been left alone. As these pieces are few in number, the matter is of little consequence.
8. "Obverse" and "Reverse" are sometimes used conventionally in order to distinguish one side from the other.

**(A) ROUND SHAPES.**

- No. 1.—O. Name of Hong in two raised Chinese characters.  
R. "Salung" in Chinese character.
- No. 2.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 1.
- No. 3.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 1.
- No. 4.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 1.
- No. 5.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 6.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 7.—O. Name of Hong in two raised Chinese characters.  
R. "Fuang" (方) in incused blue Chinese character.
- No. 8.—O. The year of the dog (1741, 1801 or 1861) in three raised Chinese characters.  
R. The name of the Hong above and "Fuang" below, both in Chinese characters.
- No. 9.—O. Felicitous inscription, "Everything as you wish" in four raised Chinese characters.  
R. "Salung" in raised Siamese (?) character.
- No. 10.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 11.—O. Name of Hong in four raised Chinese characters.  
R. "Eight" (?) (發) "Salung" (錢) in two blue Chinese characters.
- No. 12.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 13.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 14.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 31.
- No. 15.—O. Name of Hong in four raised Chinese characters.  
R. Top Siamese writing, (?) bottom "hundred" in Chinese character, both incused.

- No. 16.—O. Name of Hong in four raised Chinese characters.  
 R. Above "Salung" (錢) in Chinese character and below same in Siamese, both blue.
- No. 17.—O. Crowned Head in relief. (Copied from the Imperial Coinage for India with head of Queen Victoria?)  
 R. Four raised Chinese characters, the two on the right for the name of the Hong, and those on the left for "five 1/16 Song Pei" (?)
- No. 18.—O. Crowned Head, see No. 17.  
 R. Four raised Chinese characters, the two on the right for the name of the Hong and those on the left for "two and a half 1/16 Song Pei" (?)
- No. 19.—O. Bust to front, in relief.  
 R. Four raised Chinese characters, the two on the right for the name of the Hong, and those on the left for "two and a half 1/16 Song Pei."
- No. 20.—O. Same as No. 19.  
 R. "One Song Pei," in two incused Chinese characters.
- No. 21.—O. Horse in relief, with "Salung" in raised Chinese character.  
 R. Name of Hong (源應) in two blue Chinese characters.
- No. 22.—O. Fancy design in relief. (gold dust bag?)  
 R. Name of Hong (西就) in two blue Chinese characters.
- No. 23.—Same as preceding, but smaller.
- No. 24.—Same as preceding, but still smaller.
- No. 25.—O. Water bottle in relief, with "Fuang" in raised Chinese character.  
 R. Name of Hong (鏐記) in two blue Chinese characters.
- No. 26.—O. Flower design in relief.  
 R. "Salung" in raised Siamese character.
- No. 27.—O. Tiger in relief, with "Fuang" in raised Chinese character.  
 R. Name of Hong (蘊利) in two blue Chinese characters.
- No. 28.—O. Fancy fretwork design in relief, with name of Hong in raised Chinese character.  
 R. "Salung" in incused Chinese character.
- No. 29.—O. Fancy fretwork design in relief, with "Good luck" in raised Chinese character.

R. Same as No. 28.

No. 30.—O. Fancy fretwork design in relief, with name of Hong in raised Chinese character.

R. Same as No. 1.

No. 31.—O. and R. "Fuang" in Chinese characters.

No. 32.—O. Name of Hong in Chinese character.

R. "Fuang" in blue Siamese character.

No. 33.—O. Name of Hong in two Chinese characters.

R. "Salung" in Chinese character.

No. 34.—Same as preceding, but smaller and with "Fuang" (方) on Rev.

No. 35.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

No. 36.—O. Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 37.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

No. 38.—Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 39.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

No. 40.—Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 41.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

No. 42.—Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 43.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

No. 44.—Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 45.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

NOTE:—The porcelain of this token has not got such a good glaze as the others of this series.

No. 46.—Same as preceding, but smaller with "Fuang" (方) on Rev.

No. 47.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

NOTE:—The porcelain of this token, although with a good glaze, is of a darker colour than the rest of this class.

No. 48.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

NOTE:—This piece is thicker than most others.

No. 49.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

No. 50.—O. Name of Hong in two Chinese characters.

R. Same as No. 33.

NOTE:—This piece has been covered with red sealing wax and the color is consequently of a reddish hue.

No. 51.—O. Name of Hong in two Chinese characters.

R. "Fuang" (方) in red Chinese character.

No. 52.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

No. 53.—Same as preceding, but the characters are written somewhat differently.

No. 54.—O. Name of Hong in two Chinese characters.

R. Same as No. 1.

No. 55.—O. Name of Hong in two Chinese characters.

R. "Salung" in Chinese character.

No. 56.—Same as preceding, but the position and characters are somewhat different.

No. 57.—Same as No. 55, but smaller with "Fuang" on Rev.

No. 58.—O. Name of Hong in four Chinese characters.

R. Same as No. 55.

No. 59.—Same as preceding, including size, but the Rev. as in No. 57.

No. 60.—Same as preceding, but position of characters and manner of writing is different.

No. 61.—O. Name of Hong in four Chinese characters.

R. Same as No. 55.

No. 62.—O. Name of Hong in two Chinese characters.

R. "Fuang" in Chinese character.

No. 63.—O. Name of Hong in two raised Chinese characters

R. Same as No. 1.

No. 64.—O. Name of Hong in two incused Chinese characters.

R. "One Fuang" (一方) in two blue Chinese characters.

- No. 65.—O. Name of Hong in two incused Chinese characters.  
R. "Fuang" in incused Chinese character.
- No. 66.—O. Same as No. 65.  
R. "Two and a half 1/16 of a Song Pei" in two incused Chinese characters.
- No. 67.—O. Name of Hong in four incused Chinese characters.  
R. Same as No. 1.
- No. 68.—O. Name of Hong in four incused Chinese characters.  
R. "Salung" (錢) in incused blue Chinese character.
- No. 69.—Same as preceding, but not so thick.
- No. 70.—Same as No. 68, but smaller with "Fuang" (方) on Rev.
- No. 71.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" in raised Chinese character.
- No. 72.—Same as preceding, but the position and characters are somewhat different.
- No. 73.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 74.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 75.—O. Name of Hong in two incused Chinese characters.  
R. "25" (廿五) in two blue Chinese characters.
- No. 76.—O. "Wealth" in raised Chinese character.  
R. "100 Pa" in two incused Chinese characters.
- No. 77.—O. Name of Hong in three raised Chinese characters.  
R. "Salung" in incused Chinese character and a tiger in relief.
- No. 78.—O. Name of Hong in two raised Chinese characters.  
R. Chop mark and "Salung" in incused Chinese characters.
- No. 79.—O. Four raised Chinese characters, the top and bottom for the name of the Hong and those on the right and left for "Silver Fuang."  
R. Plain.
- No. 80.—O. Four raised Chinese characters, the top and bottom for the name of the Hong, and the right and left for "Silver Fuang."  
R. Plain.

NOTE.—The material of this token is more like earthenware than porcelain.

No. 81.—O. Name of Hong in two raised Chinese characters.

R. Plain.

NOTE.—See remarks to preceding.

No. 82.—O. Name of Hong in two raised Chinese characters.

R. Plain.

No. 83.—Same as preceding, but larger and ware of a more reddish hue.

No. 84.—O. Name of Hong in four raised Chinese characters.

R. Two Chinese characters indicating the value. (Fuang Pi?).

No. 85.—O. The year of the cock (1740, 1800 or 1860) in three raised Chinese characters.

R. Two black Chinese characters (evidently added later) with the name of the Hong above (𠄎) and "Fuang" (方) below.

No. 86.—O. "Precious Stone" in raised Chinese character. (May also mean "jade" or "ball.")

R. Same as No. 66.

No. 87.—O. Name of Hong in two raised Chinese characters.

R. Illegible.

NOTE.—This piece is of very poor workmanship.

No. 88.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 89.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 90.—O. Name of Hong in four raised Chinese characters.

R. Same as No. 1.

NOTE.—This piece was evidently made in imitation of the ordinary current Chinese cash with a square hole in the centre

No. 91.—O. Name of Hong in four raised Chinese characters.

R. "One Fuang" (一方) in two blue Chinese characters.

NOTE.—See remarks to preceding, but hole goes right through.

No. 92.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 31.

No. 93.—O. Same as preceding, but characters on Rev. are written differently.

No. 94.—O. Bat in relief, with "Fuang" in incused Chinese character and two raised Chinese characters for the name of the Hong.

R. Six incused Chinese characters. The three on the right and the two on the left, five in all, for a poetical quotation "In the four seasons, the best is autumn." The bottom character on the left is the "chop" of the Hong.

NOTE.—In the coloured illustration this chop is painted blue, by mistake, when it ought to be white.

No. 95.—Same as preceding, but the position and characters on the Reverse are different.

No. 96.—O. Bird in relief, with "Salung" in incused Chinese character.

R. The name of the Hong in two incused Chinese characters above, a Siamese incused inscription in the centre (probably the name of the Hong) and "Salung" below in incused Siamese character.

No. 97.—Same as preceding, but smaller and the value is "Fuang" (方)

No. 98.—O. Figure of a man, in relief, with a scroll with "Song Pei" in two incused Chinese characters.

R. Plain.

No. 99.—O. Fancy ornamental design in relief, with the name of the Hong in two incused Chinese characters.

R. Five incused Chinese characters. The three on the right for the name of the maker of this counter, while the two on the left for "200 Pa."

No. 100.—O. Lion in relief with incused Siamese inscription (probably the name of the Hong), and "Salung" in Siamese incused character.

R. Eight incused Chinese characters. The two on the right, with the three in the centre and the top one on the left, six in all, for a poetical quotation "As far as the sight can reach, the grass is green." The two lower characters on the left, within an oblong, is the "chop" of the Hong.

No 101.—O. Lion in relief, with "1/16 Song Pei" (?) in raised Chinese character. Siamese incused inscription (probably the name of the Hong) and "Salung" in Siamese incused character.

R. Eight incused Chinese characters. The three on the right

with the three in the centre and the top one on the left, seven in all, for a poetical quotation "In the fourth month (May) the weather is very fine and agreeable and the downpours of rain cease all of a sudden." The bottom character on the left, within a circle, is the "chop" of the Hong.

NOTE.—I can not account why this counter has on the Ob. two different values, 1/16 Song Pei, in Chinese, and Salung in Siamese. Schlegel, while describing this token, which is No. 116 in his work, gets out of the difficulty by interpreting the Chinese character as 天, with which rendering I am unable to agree.

No. 102.—O. Figure of a god in relief, with "Salung" in incused Chinese character, and name of this Buddha in two raised Chinese characters.

R. Eight incused Chinese characters, meaning "May Fame and Renown and Wealth exist for ever."

No. 103.—O. Two figures in relief.

R. Four Chinese characters. The top and bottom for the name of the Hong, the right and left for "One Salung."

No. 104.—O. Figure of God in relief.

R. Four Chinese characters. The top and bottom for the name of the Hong, the right and left for "One 1/16 Song Pei."

No. 105.—O. Bird in relief.

R. Four blue Chinese characters. The top (合) and bottom (利) for the name of the Hong, the right (一) and left (分) for "One 1/16 Song Pei."

No. 106.—O. Fancy let in design with four Chinese incused characters, the two on top for the name of the Hong and those in the centre for "Song Pei."

R. Plain.

No. 107.—O. Two conventional cash in relief, with "Gold Fuang" in two raised Chinese characters.

R. Two blue Chinese characters (通寶) for "Currency."

No. 108.—O. Tiger in relief.

R. Same as No. 1.

No. 109.—O. Fish in relief, with "Fuang" in raised Chinese character.

R. Name of Hong (源源) in two blue Chinese characters.

No. 110.—O. Name of Hong in raised Chinese character above and "Salung" in Chinese character below.

R. Plain.

No. 111.—Same as preceding, but smaller with "Fuang" (方).

No. 112.—O. Name of Hong in raised Chinese character.

R. "Salung" (錢) in incused blue Chinese character.

No. 113.—O. Name of Hong in raised Chinese character.

R. "200" (貳百) in two blue Chinese characters.

No. 114.—O. Name of Hong in raised Chinese character.

R. "Eight" in raised Chinese character.

No. 115.—O. Name of Hong in raised Chinese character.

R. The value in blue Chinese characters, but which is illegible.

No. 116.—O. Name of Hong in two raised Chinese characters.

R. "Salung" (錢) in incused blue Chinese character.

No. 117.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 118.—Same as preceding, but smaller with the Rev. as No. 31.

No. 119.—O. Name of Hong in two raised Chinese characters.

R. "Fuang" (方) in incused blue Chinese character.

No. 120.—O. Name of Hong in two raised Chinese characters.

R. "Salung" (錢) in incused blue Chinese character.

No. 121.—O. Name of Hong in two raised Chinese characters.

R. "Salung" (錢) in incused blue Chinese character.

No. 122.—O. European characters round the coin, those above for the name of the Hong, those below (MACCONOCHASEI) probably for the name of the locality. In the centre, four Chinese characters for the name of the Hong.

R. "Fuang" in Chinese character.

No. 123.—O. Name of Hong in four raised Chinese characters.

R. Same as No. 1.

No. 124.—O. Name of Hong in four raised Chinese characters.

R. Same as No. 1.

- No. 125.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 31.
- No. 126.—O. "Month (after) month great gains" in four raised Chinese characters.  
R. "Fuang" (方) in incused Chinese character.
- No. 127.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 128.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" (錢) in incused blue Chinese character.
- No. 129.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" (錢) in incused blue Chinese character.
- No. 130.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" (錢) in incused blue Chinese character.
- No. 131.—Same as preceding, but smaller with "Fuang" (方) on the Rev.
- No. 132.—O. Name of Hong in four incused Chinese characters.  
R. "1/16 Song Pei" (?) in raised Siamese character within a fancy wheel pattern in relief.
- No. 133.—O. Five raised Chinese characters. The four round the token for the name of the Hong, the central one for "1/16 Song Pei."  
R. Plain.
- No. 134.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "Currency."  
R. "Salung" (錢) in incused blue Chinese character.
- No. 135.—O. Name of Hong in two raised Chinese characters.  
R. Tiger in relief, with "1/16 Song Pei" in incused Chinese character.
- No. 136.—O. Name of Hong in two raised Chinese characters.  
R. The *Pa Kua* (mystic device to read the future) in relief with "Fuang" in raised Chinese character.
- No. 137.—O. Name of Hong in two raised Chinese characters.  
R. Floral design in relief, with "Fuang" in raised Chinese character.
- No. 138.—Same as preceding, but the position of the characters on Rev. is somewhat different.

- No. 139.—O. Name of Hong in two incused Chinese characters.  
 R. "1/16 Song Pei" (?) in raised Siamese character within a fancy wheel pattern in relief.
- No. 140.—O. Name of Hong in two raised Chinese characters.  
 R. Lion in relief, with "Fuang" in Chinese character.
- No. 141.—O. Name of Hong in four raised Chinese characters.  
 R. Horse in relief, with "Salung" in Chinese character.
- NOTE.—The Obverse of the above piece is made in imitation of the ordinary Chinese cash with a hole in the centre.
- No. 142.—Same as preceeding, but smaller with "Fuang" (方) on Rev.
- No. 143.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "Silver (?) 1/16 Song Pei."  
 R. Bird in relief.
- No. 144.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "Secret (?) 1/16 Song Pei."  
 R. Tiger incused.
- No. 145.—O. Either the name of the Hong in four raised Chinese characters or a felicitous inscription "Day and Spring, Happiness of the Sea."  
 R. Rabbit in relief, with "Salung" in raised Chinese character.
- No. 146.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "One Salung."  
 R. Peach in relief
- No. 147.—O. Felicitous inscription "As you wish it" in two raised Chinese characters above and "Salung" in raised Siamese character below:  
 R. "Salung" in raised Chinese character.
- NOTE.—This counter is made of coloured glass.
- No. 148.—O. Name of Hong in two raised Chinese characters, with KEE below.  
 R. "Salung" in raised Chinese character within a star pattern in relief.
- No. 149.—O. Figure in relief, with two raised Chinese characters for the name of the Hong.

- R. "One Salung" in two incused Chinese characters.
- No. 150.—O. Figure in relief, with two raised Chinese characters for the name of the Hong.  
R. Same as No. 149.
- No. 151.—O. Name of Hong (惠來) in two blue Chinese characters.  
R. Figure in relief, with "Fuang" in raised Chinese character.
- No. 152.—O. Name of Hong (揭陽) in two blue Chinese characters.  
R. Frog with flower pot, in relief, with "Salung" in raised Chinese character.
- No. 153.—Same as preceding, but smaller, with "Fuang" on Rev.
- No. 154.—O. Name of Hong (太盛) in two blue Chinese characters.  
R. Horse with flower basket, in relief, with "Salung" in incused Chinese character.
- No. 155.—O. Four blue Chinese characters. Top (澄) and bottom (海) for the name of the Hong, right (一) and left (錢) for "One Salung."  
R. Beetle on leaf, in relief.
- No. 156.—O. Name of Hong in two incused Chinese characters.  
R. Fish in relief, with "Salung" in raised Chinese character.
- No. 157.—O. Name of Hong in two Chinese characters.  
R. Fish in relief, with "Salung" in raised Chinese character.
- No. 158.—O. Name of Hong (普寧) in two blue Chinese character.  
R. Goose and flower pot, in relief, with "Fuang" in raised Chinese character.
- No. 159.—O. Name of Hong (錦源) in two blue Chinese characters.  
R. Crab in relief.
- No. 160.—O. Bird in relief, with name of Hong in raised Chinese character.  
R. Same as No. 1.
- No. 161.—O. Floral wreaths in relief, with name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 162.—O. Floral wreaths in relief, with the name of the Hong in two raised Chinese characters.  
R. "Salung" in incused Chinese character above and another undecypherable character below, like a written "H."

- No. 163.—O. Name of Hong in two incused Chinese characters.  
R. Floral basket in relief, with “Fuang” in incused Chinese character.
- No. 164.—O. Name of Hong in four incused Chinese characters.  
R. “Salung” (錢) in incused blue Chinese character.
- No. 165.—Same as preceding, but smaller with “Fuang” on Reverse.
- No. 166.—O. Name of Hong in four raised Chinese characters.  
R. “Salung” in raised Chinese character.  
NOTE.—This counter is made of coloured glass.
- No. 167.—O. Undecypherable raised characters.  
R. “Salung” in raised Siamese character.  
NOTE.—This counter is made of coloured glass.
- No. 168.—O. Name of Hong in two raised Chinese characters.  
R. Figure in relief.  
NOTE.—This counter is very roughly made of coloured glass.
- No. 169.—O. Figure and design, engraved.  
R. Design engraved.  
NOTE.—This counter is made of mother of pearl, similar to those used for games in Europe, imported from China.
- No. 170.—O. Name of Hong in raised Chinese character.  
R. Name of Hong (?) in raised Chinese character (lit. “mountain.”)  
NOTE.—This counter is made of cast brass.
- No. 171.—O. and R. Openwork design in relief, allegorically representing snow.  
NOTE.—This counter is made of cast brass.

### (B) PENTAGONAL SHAPES.

- No. 172.—O. Sword in relief, with “Salung” in incused Chinese character.  
R. Eight incused Chinese characters. The three on the right, the three in the centre and the top one on the left, seven in all, for a poetical quotation “The moon obscured, the soldiers can pass in the night the Yellow River.” The bottom character on the left is a “chop” mark or seal.

**(C) HEXAGONAL SHAPES.**

- No. 173.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" in Chinese character. "Chop" mark incused below.
- No. 174.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "Silver Salung."  
R. Same as No. 1.
- No. 175.—Same as preceding, but smaller with "Silver Fuang" (銀方) on Ob. and "Fuang" (方) on Reverse.
- No. 176.—O. Four white raised Chinese characters. Top (和) and bottom (發) for the name of the Hong, right (銀) and left (方) for "Silver Fuang;"  
R. Same as No. 31.  
NOTE.—This piece is not illustrated, being somewhat the same shape as No. 175, but more elongated.
- No. 177.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 178.—O. Name of Hong in two raised Chinese characters.  
R. "Four Hundred" in two incused Chinese characters.
- No. 179.—O. Name of Hong in two raised Chinese characters.  
R. "Salung" (錢) in incused blue Chinese character.
- No. 180.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 1.  
NOTE.—The ware of this counter is not as white as the others.
- No. 181.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.  
NOTE.—The ware of this counter is not as white as the others.
- No. 182.—O. Name of Hong in two Chinese characters.  
R. Same as No. 33.
- No. 183.—O. Name of Hong (和合) in two gold Chinese Characters.  
R. Plain.  
NOTE.—This counter, not illustrated, is the same shape as No. 182. but somewhat bigger.
- No. 184.—O. Name of Hong in two Chinese characters.  
R. "Fuang" in Chinese character.

No. 185.—O. Name of Hong in four incused Chinese characters.

R. Same as No. 1.

No. 186.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 187.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

NOTE.—There is a faint mark on the Reverse of this counter, but not illustrated in the drawing, which might be a "chop" mark.

No. 188.—O. Four raised Chinese characters, literal meaning "10,000 Treasures (for the) Dynastic Emperor."

R. Same as No. 1.

No. 189.—O. "200" in two raised Chinese characters.

R. "Precious stone," (See No. 86.) in raised Chinese character.

No. 190.—O. Name of Hong in two raised Chinese characters.

R. Fancy design in relief, with "1/16 Song Pei" in incused Chinese character.

No. 191.—O. Name of Hong in four raised Chinese characters.

R. Plant with "Fuang" in Chinese character, both incused.

No. 192.—O. Name of Hong in four raised Chinese characters.

R. Fish in relief, with "Salung" in incused Chinese character and "chop" mark, also let in.

No. 193.—O. Name of Hong in four raised Chinese characters.

R. Flower basket in relief, with "1/16 Song Pei" in incused Chinese character.

No. 194.—O. Name of Hong in four incused Chinese characters.

R. Lion in relief, with "Fuang" in raised Chinese character.

NOTE.—There is an incused chop mark in the obverse of this counter which is scarcely visible and not illustrated in the drawing.

No. 195.—Same as preceding, but the colouring in the design of Reverse is somewhat different.

No. 196.—O. Eight incused Chinese characters. The two on the right, the three in the centre and the first two on the left, seven in all, for a poetical quotation "Look at all things quietly and they will seem contented." The bottom character on the left is a "chop" mark.

R. Lion in relief, with "Salung" in raised Chinese character.  
 No. 197.—O. Crowned Head, (See No. 17) in relief.

R. Four raised Chinese characters. The two on the right for the name of the Hong, and those on the left for "twelve and a half 1/16 Song Pei."

No. 198.—O. Elephant in relief.

R. Same as No. 1.

No. 199.—O. Lion in relief.

R. Same as No. 165.

No. 200.—O. Name of Hong in two incused Chinese characters.

R. Fish in relief, with "Salung" in raised Chinese character.

No. 201.—Same as preceding, but shade of red more pronounced.

NOTE.—This counter is erroneously placed in Plate XIV among the octagonal shapes.

No. 202.—O. Two fishes in relief, with name of Hong in two raised Chinese characters.

R. Flower basket in relief, with "Salung" in raised Chinese character.

No. 203.—O. Two dragons in relief, with name of Hong in two raised Chinese characters.

R. Flower in relief, with "Salung" in raised Chinese character.

No. 204.—O. Two wreaths in relief, with two raised Chinese characters, the top for the name of the Hong, the bottom for "Salung."

R. Flower design, in relief.

#### (D) HEPTAGONAL SHAPES.

No. 205.—O. and R. Fancy openwork design.

NOTE.—This counter is made of cast brass.

#### (E) OCTAGONAL SHAPES.

No. 206.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 207.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

- No. 208.—Same as preceding, but smaller with “Fuang” (方) on Reverse.
- No. 209.—O. Name of Hong in two raised Chinese characters.  
R. Same as No. 31.
- No. 210.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 211.—Same as preceding, but smaller with “Fuang” (方) on Reverse.
- No. 212.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1
- No. 213.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.
- No. 214.—O. Bird in relief,  
R. Deer in relief.
- No. 215.—Same as preceding, but half the size (evidently for a smaller value).
- No. 216.—O. Name of Hong in raised Chinese character.  
R. “Salung” in incused Chinese character.
- No. 217.—O. Name of Hong in two Chinese characters.  
R. Same as No. 31.
- No. 218.—O. “Value 50” in two Chinese characters. (It may perhaps be the name of the Hong.)  
R. Plain.
- No. 219.—O. Name of Hong in two Chinese characters.  
R. Same as No. 31.
- No. 220.—O. Name of Hong in two Chinese characters.  
R. “Salung” (錢) in yellow Chinese character.
- No. 221.—O. Name of Hong in incused Chinese character.  
R. “400” in two raised Chinese characters.
- No. 222.—O. Name of Hong in two incused Chinese characters.  
R. Seven incused Chinese characters, literal meaning “Very old jade together with Salung six thousand” (?)
- No. 223.—Same as preceding, but position of characters on Reverse is somewhat different.
- No. 224.—O. Name of Hong in four raised Chinese characters.  
R. Same as No. 1.

No. 225.—O. Name of Hong in four raised Chinese characters.

R. Plain.

NOTE.—The Reverse of this counter and that of the next one is usually found coated with sealing wax.

No. 226.—Same as preceding, but the characters are written differently.

No. 227.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 228.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 229.—O. Name of Hong in four incused Chinese characters.

R. "25" in three incused Chinese characters.

No. 230.—O. Name of Hong in four raised Chinese characters.

R. "100 Wen" in two Chinese characters.

NOTE.—See remarks to No. 91.

No. 231.—O. Name of Hong in four raised Chinese characters.

R. Illegible, probably the value.

No. 232.—O. Name of Hong in two raised Chinese characters.

R. "Salung" (錢) in incused blue Chinese character.

No. 233.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "Silver 1/16 Song Pei."

R. Crab, incused.

No. 234.—O. Eight incused Chinese characters. The two on the right, the four in the centre and the top one on the left, seven in all, for a poetical quotation "What is pleasure to me is so to every one." The bottom character on the left is a "chop" mark.

No. 235.—O. "1/16 Song Pei" in incused Siamese character.

R. "One hundred" in two Chinese characters, evidently added afterwards.

No. 236.—O. Name of Hong in two Chinese characters.

R. Flower and branch, in relief, with "Salung" in raised Chinese character. A "chop" mark, within an oval, let in.

No. 237.—O. Eight incused Chinese characters. The two on the right, and the first two in the centre, four in all, for the name of the Hong. The last two in the centre for the year

of the dog (1753, 1813 or 1873) and the two on the left for " Song Pei."

R. Figure, incused.

No. 238.—O. " Precious Stone " (See No. 86) in raised Chinese character.

R. " 400 " in two raised Chinese characters.

No. 239.—O. Name of Hong in raised Chinese character.

R. " Fuang " in Chinese character.

No. 240.—O. " Three Happiness " (name of Hong?) in two raised Chinese characters.

R. " Fuang " in incused Chinese character.

No. 241.—O. Name of Hong in two raised Chinese characters.

R. Same as No. 1.

No. 242.—O. Name of Hong in four raised Chinese characters.

R. " Salung " (錢) in incused blue Chinese character.

No. 243.—O. Name of Hong in four raised Chinese characters.

R. " Salung " (錢) in incused blue Chinese character.

No. 244.—O. Name of Hong in four raised Chinese characters.

R. Same as No. 1.

No. 245.—O. Name of Hong in four raised Chinese characters.

R. " Fuang " in incused Chinese character.

No. 246.—O. Flower in relief.

R. " Song Pei " in two raised Chinese characters.

No. 247.—O. Four incused Chinese characters. Top and bottom for the name of the Hong, right and left for " Secret Fuang."

R. Fish in relief.

No. 248.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for " Secret Salung."

R. " Pa Kua " design, incused. (See No. 136).

No. 249.—O. Two incused wreaths with name of Hong in two incused Chinese characters.

R. " Salung " above in raised Chinese character and another undecypherable character below. (See No. 162).

No. 250.—O. Name of Hong in four raised Chinese characters.

R. Fruit in relief, with " Fuang " in raised Siamese character.

No. 251.—Same as preceding, but the position of the Reverse is somewhat different.

No. 252.—Same as No. 233, but the colour is black green. The illustration has by mistake been painted the same colour as No. 233.

No. 253.—O. Name of Hong in four raised Chinese characters.

R. "Salung" in Chinese character and "chop" mark within an oval.

No. 254.—O. Name of Hong in four raised Chinese characters.

R. Tiger in relief, with "Salung" in raised Chinese character.

NOTE.—The material out of which this counter is made resembles more terra-cotta or earthenware, than porcelain.

No. 255.—O. Head of Chinaman with hat on, in relief.

R. "Precious Stone" (see No. 86) and "Salung" in two raised Chinese characters.

No. 256.—O. Four characters. Top and bottom for the name of the Hong, right for "Salung," in three Chinese characters. The left for "Salung" in Siamese character.

R. Gourd in relief.

No. 257.—O. European bust to face, in relief.

R. "One Salung" in two raised Chinese characters above, and Siamese inscription below. (Probably the name of the Hong).

NOTE.—This is the most perfect counter of all those herein described. The workmanship, drawing, colouring and material are far superior to that found in any of the other tokens, the illustration giving but a poor idea of this superb piece.

No. 258.—O. Flower design in relief, with name of Hong in two raised Chinese characters.

R. "Salung" in Chinese character.

#### (F) STAR SHAPES.

No. 259.—O. Name of Hong in two raised Chinese characters.

R. "Salung" in raised Chinese character.

No. 260.—O. Five raised Chinese characters. The two on the right for the name of the Hong. The three on the left for "Gold 3½ cash."

- R. Three raised Chinese characters. The two on the right for "Sun and Moon" and the one on the left for "Fuang,"
- No. 261.—O. and R. Plain.
- No. 262.—O. Name of Hong in three raised Chinese characters.  
R. Lizard in relief, with "Salung" in incused Chinese character.
- No. 263.—Same as preceding, but the position of the lizard on the Reverse is different.
- No. 264.—Same as No. 262, but smaller with "Fuang" (方) on Reverse.
- No. 265.—Same as preceding, but the position of the lizard on the Reverse is different.
- No. 266.—O. Name of Hong in two Chinese characters.  
R. "Black metal (?) Fuang" in two Chinese characters.
- No. 267.—O. Name of Hong in raised Chinese character.  
R. "Pai, Pa" in two Chinese characters.
- No. 268.—O. Name of Hong in four incused Chinese characters.  
R. Fish in relief, with "Salung" in incused Chinese character and "chop" mark within a circle.
- No. 269.—O. Chinese Lyre, in relief, with "Salung" in incused Chinese character.  
R. Eight incused Chinese characters. The three on the right, the three in the centre and the top one on the left, seven in all, for a poetical quotation "The beauty of a plum tree can not be surpassed." The bottom one on the left is a "chop" mark.
- No. 270.—O. Fancy design (religious hat?) in relief, with "Salung" in incused Chinese character.  
R. Eight incused Chinese characters. The three on the right, the three in the centre and the top one on the left, seven in all, for a poetical quotation about pride of a famous fast horse. The bottom character on the left is a "chop" mark.
- No. 271.—O. Peacock in relief, with "Salung" in incused Chinese character.  
R. Name of Hong in two incused Chinese characters on the top line, a Siamese incused inscription, probably the

name of the Hong, in the central line and "Salung" in incused Siamese character in the bottom.

No. 272.—O. Bird in relief, with name of Hong in two raised Chinese characters.

R. "Salung" in incused Chinese character.

No. 273.—Same as preceding, but the position of the character on Rev. is somewhat different.

No. 274.—O. and R. "Salung" in Siamese character.

No. 275.—O. Name of Hong in four raised Chinese characters let in within circles.

R. "Salung" in raised Chinese character.

No. 276.—O. Name of Hong four raised Chinese characters.

R. "Salung" in raised Chinese character.

No. 277.—O. Name of Hong in four raised Chinese characters.

R. "Salung" in incused Siamese character above and "1/16 Song Pei" in incused Chinese character below. (See No. 101).

No. 278.—O. Name of Hong in two raised Chinese characters.

R. "Fuang" in raised Chinese character.

No. 279.—O. "Precious Stone" in incused Chinese character. (See No. 86).

R. "One Pai" in two incused Chinese characters.

No. 280.—O. and R. Plain.

No. 281.—O. Name of Hong in two incused Chinese characters.

R. Same as No. 1.

No. 282.—Same as preceding, but the colouring is different. (See illustration).

No. 283.—O. Name of Hong in four incused Chinese characters.

R. "Fuang" in incused Chinese character.

No. 284.—O. Four characters. Top and bottom for the name of the Hong, on the right for "1/16 Song Pei" in three Chinese characters. On the left "Salung" in Siamese character. (See No. 101).

R. Flower and leaves in relief.

No. 285.—O. "Currency" in raised Chinese character.

R. "Salung" in Chinese character and "chop" mark let in.

No. 286.—Same as preceding, but the position of the character on the Rev. is somewhat different.

No. 287.—Same as No. 208, but smaller with "Fuang" (方) on Rev.

No. 288.—O. and R. Openwork fancy wheel design.

NOTE.—This counter is made of cast brass.

No. 289.—More or less the same as preceding, including metal, but the design is a little different, and not openwork.

### (G) OVAL SHAPES.

No. 290.—O. Four raised Chinese characters. Top and bottom for the name of the Hong, right and left for "One Salung."

R. Tiger in relief.

No. 291.—O. Bust to face, in relief.

R. Five raised Chinese characters. The two on the right for the name of the Hong, the three on the left for "Gold 625 Wen."

No. 292.—Same as preceding, but smaller with four raised Chinese characters on the Rev., the two on the right for the name of the Hong and those on the left for "Five 1/16 Song Pei."

No. 293.—Same as preceding, but the position of the characters on Rev. is somewhat different.

No. 294.—O. Name of Hong in two raised Chinese characters.

R. "Salung" in Chinese character.

No. 295.—O. Name of Hong in four incused Chinese characters in the centre. Nine incused Chinese characters round the counter for "10,000 pieces like this one were made by the Hong."

R. Four incused Chinese characters. Top and bottom for "Hundred Wen," right and left for "Representative value."

NOTE.—It is curious to observe that the inscription records the number of pieces which were issued of this counter.

No. 296.—O. Name of Hong in four raised Chinese characters.

R. "50" in two Chinese characters.

NOTE.—The central hole passes right through the counter, which is not apparent in the illustration.

No. 297.—O. Name of Hong in two raised Chinese characters.

R. "Song Pei" in two Chinese characters.

No. 298.—O. Name of Hong in three raised Chinese characters.

R. Three incused characters. The first two for "Second Fuang" in Chinese and the third for "Fuang" in Siamese.

NOTE.—Schlegel translates this inscription as "One Fuang," while the character 乙 is the second of the Ten Celestial stems.

No. 299.—O. Name of Hong in two raised Chinese characters.

R. "One of these equals to 400 Pa" in five raised Chinese characters.

No. 300.—O. Name of Hong in four raised Chinese characters.

R. Crab in relief, with "Song Pei" in two raised Chinese characters.

No. 301.—O. Name of Hong in two raised Chinese characters.

R. "Salung" in Chinese character and "chop" mark let in.

#### (H) LOZENGE SHAPES.

No. 302.—O. Name of Hong in two Chinese characters.

R. Fish in relief, with "Salung" in raised Chinese character.

No. 303.—O. Name of Hong in two raised Chinese characters.

R. "Fuang" (方) in blue Chinese character.

No. 304.—O. Name of Hong in two incused Chinese characters.

R. "200 Pa" in three incused Chinese characters.

No. 305.—O. Name of Hong in four raised Chinese characters.

R. Illegible, probably the value.

No. 306.—O. Name of Hong in four raised Chinese characters.

R. Male and female principle design, in relief.

#### (I) LEAF SHAPES.

No. 307.—O. Four incused Chinese characters. The two on the right for the name of the Hong, and the two on the left for "Black metal (?) Salung"

R. Lotus flower and leaf, in relief.

No. 308.—O. Four incused Chinese characters. The two on the right

for the name of the Hong and the two on the left for  
"Secret Salung."

R. Rabbit on leaf, in relief.

No. 309.—O. Name of Hong (or felicitous inscription) in two raised Chinese characters.

R. Bird in relief, with "Fuang" in raised Chinese character.

### (J) GOURD SHAPES.

No. 310.—O. Name of Hong in two raised Chinese characters.

R. Fish in relief, with "Salung" in raised Chinese character.

No. 311.—O. Same as No. 310.

R. Frog in relief with "Fuang" in raised Chinese character.

### (K) SCROLL SHAPES.

No. 312.—O. Three incused Chinese characters. The first and second on the right for the name of the Hong, and the one on the left for "1/16 Song Pei."

R. "Chop" mark let in.

No. 313.—O. Name of Hong in three incused Chinese characters.

R. "Secret Fuang" in two incused Chinese characters.

No. 314.—O. Name of Hong in two raised Chinese characters.

R. "Salung" in incused Chinese character.

No. 315.—O. Name of Hong in four raised Chinese characters.

R. "Salung" in Chinese character.

### (L) BUTTERFLY SHAPES.

No. 316.—O. Butterfly in relief.

R. Four incused Chinese characters. The two on the right for the name of the Hong, and the two on the left for "Black metal (?) Salung."

No. 317.—O. Butterfly in relief.

R. "Fuang" in raised Chinese character.

No. 318.—O. Butterfly in relief.

R. Six incused Chinese characters. The four on the right (top of the illustration) for the name of the Hong and the two on the left (bottom of the illustration) for "Song Pei."

No. 319.—O. Butterfly in relief.

- R. Six incused characters. Right and left for the name of the Hong in Chinese, the two middle or upper, probably also for the same in Siamese and the two lower ones for "Second 1/16 Song Pei" in Chinese. (See No. 298).

NOTE.—There is a round hole on the Reverse of this counter for receiving sealing wax with impression. (See Introduction, page 5).

No. 320.—O. Butterfly in relief.

- R. Central character for "Fuang" in Chinese and the two lateral probably for the name of the Hong, in Siamese, all incused.

### (M) BAT SHAPES.

No. 321.—O. Bat in relief.

- R. Four incused characters. Top and bottom for the name of the Hong in Chinese, right and left probably for the same in Siamese.

NOTE.—See remarks to No. 319.

No. 322.—O. Bat in relief.

- R. "Fuang" in incused Chinese character.

### (N) FISH SHAPES.

No. 323.—O. Two fishes, in relief.

- R. Two incused Chinese characters, top for the name of the Hong and bottom for "Salung."

No. 324.—O. Same as preceding, but one of the fishes is black and the other white.

- R. Five incused Chinese characters. The central one for "Salung," and the surrounding ones for the Hong.

No. 325.—O. Same as No. 324, but both fishes are white.

- R. Same as No. 324, but with the central character (方) for "Fuang" and the surrounding ones (美發公司) for the name of the Hong.

### (O) MISCELLANEOUS SHAPES.

No. 326.—O. The year of the dog, (1765, or 1825) in three raised Chinese characters.

- R. Incused design with "Fuang" above, illegible character in the centre (probably the name of the Hong) and "Thousand" below, in three incused Chinese characters.
- No. 327.—O. Name of Hong in raised Chinese character.  
R. "One Pai" (壹派) in two incused blue Chinese characters.
- No. 328.—O. Name of Hong in three raised Chinese characters.  
R. Beetle in relief, with "Fuang" in incused Chinese character.
- No. 329.—Same as preceding, but the position of the beetle on Rev. is somewhat different.
- No. 330.—O. Name of Hong in four raised Chinese characters.  
R. "Salung" in Chinese character and "chop" mark let in.
- No. 331.—O. Name of Hong in two incused Chinese characters on top line, Siamese incused inscription, probably for the same, in the central line, and "Fuang" in Siamese incused character below.  
R. Cock in relief, with "Fuang" in incused Chinese character.
- No. 332.—O. Fan in relief, with "Salung" in incused Chinese character.  
R. Eight incused Chinese characters. The three on the right, with the three in the centre and the top one on the left, seven in all, for a poetical quotation "Open air flowers do not equal the richness of colour of tapestry." The bottom character on the left is a "chop" mark.
- No. 333.—O. Fancy design in relief, with "Fuang" in incused Chinese character.  
R. Five incused Chinese characters. The four upper ones for a poetical quotation meaning, "Open a book and enjoy the scenery." The lowest character is a "chop" mark.
- No. 334.—O. Three incused Chinese characters. The two upper ones for the name of the Hong and the lower one for "Fuang."  
R. Flowers and leaves, in relief.
- No. 335.—Same as preceding, but the position of the design on the Rev. is somewhat different.

## BURMESE GAMBLING COUNTERS.

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I have included, as coming within the scope of this work, a most interesting and attractive series of gambling counters attributed to Upper Burmah and said to have been current in the neighbouring mountain regions. The entire lot, numbering some ten different specimens, came from the White King and Kinberg collections and are stated to have been found in Bhamo. I have myself visited this locality and the Upper reaches of the Irawaddy, but was not fortunate enough in being able to pick up any specimens or gather any reliable information concerning them. They are all made of lead or of an alloy of this metal. Some bear four Chinese characters round a central square hole, marked if not perforated, in imitation of the current cash. I can not but help calling attention to the similarity between these pieces and those other pewter and tin issues of Banka, Cheribon, Pontianak, Singora, Trenganno, etc. The peacock on two of the pieces cannot belie their Burmese origin.

No. 336.—O. Four raised Chinese characters. Top and bottom for "One Salung," right and left for "Currency," and an undecypherable character (?) in the central square.

R. Plain.

No. 337.—O. Name of Hong in four raised Chinese characters.

R. Plain.

No. 338.—O. Name of Hong in two raised Chinese characters.

R. Plain.

No. 339.—O. Felicitous inscription "Abundant profit" in four raised Chinese characters.

R. Plain.

NOTE.—Nos. 336 to 339, both inclusive, are made in imitation of Chinese current cash.

No. 340.—O. Fancy cross design, in relief.

R. Plain.

No. 341.—O. Design with waves, in relief.

R. Dragon or serpent, in relief.

No. 342.—O. Circle design, in relief.

R. Plain.

NOTE.—This counter has a rough serrated edge. (?)

No 343 —O. Fancy star design, in relief.

R. Floral circle with undecypherable character (?) in the centre.

No. 344.—O. Peacock and design, in relief.

R. Plain.

No. 345.—O. Peacock in relief.

R. Floral circular design, in relief.

NOTE.—Nos 344 and 345, may have been copied from the peacock found on the old Burmese coinage.

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PLATE I



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PLATE III



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PLATE IV



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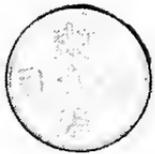
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PLATE VII



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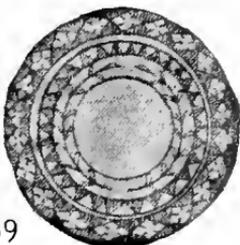
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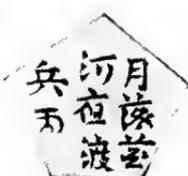
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PLATE X



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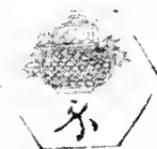
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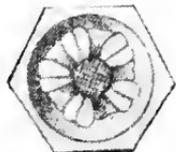
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PLATE XII



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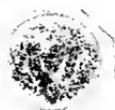
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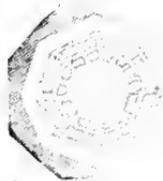
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PLATE XIV



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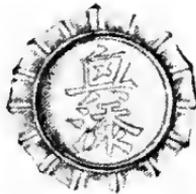
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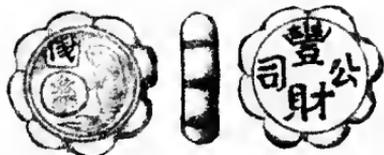
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PLATE XVI



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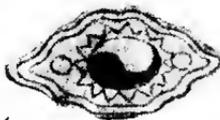
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PLATE XX



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