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ONS News

Leiden, Netherlands

A reminder that this year's Leiden meeting will take place on Saturday 15 October 2005, at the premises of the National Museum of Antiquities, Rapenburg 28, from 09.30 to 17.00 followed by a dinner, as has become the custom. There will be a programme of talks and an auction, details of which can be found on the ONS website. For more information please contact Jan Lingem, address as above.

London

The next members' meeting in London will be at the Department of Coins and Medals at the British Museum on Saturday 19 November 2005, starting at 11.00 a.m. It will be on Iranian coinage with an emphasis on Sasanian and Parthian coinage. The Museum's exhibition "Forgotten Empire: the world of Ancient Persia" is from 9 September 2005 - 8 January 2006. The Department's exhibition "Iran before Islam: Propaganda and Religion 224-651" is in Room 69a until 8 January 2006. For more information, please contact

Oriental Numismatic Society in Jena, 22-24 April 2005 - 200th Anniversary of Johann Gustav Stickel - Report by Stefan Heidemann

For the fourth time, Jena in Thuringia/Germany had the honour to host scholars and collectors of Oriental numismatics. Two special occasions highlighted this meeting. Firstly, the first volume of the new series of *Sylloges* edited by the Chair for Semitic Philology and Islamic Studies came just in time from the publisher (review see ONS NL 184). It was dedicated to the memory of Johann Gustav Stickel (1805-1896). And secondly, the bicentenary of the birth of the founder of the Oriental Coin Cabinet Jena was celebrated during a reception on Friday evening at a historical location, the garden house of Friedrich Schiller (1759-1805), his home during his professorship in Jena. Friedrich Schiller, after whom the University is named, is one of the most famous authors of the German Classics. The rector of the University, Klaus Dicke, emphasised in his welcome speech the special attention paid by the University to its historical collections in research and teaching within the historical disciplines.



Fig.1: Bust of J.G. Stickel by Hermann Raabe (1880). Gift of Stickel's great-great-grand-son, Arnd Kniese, on the occasion of the bicentenary of Stickel's birth. In the centre, Tobias Mayer, author of the Sylloge, and to the right and left Gisela and Arnd Kniese.

He expressed the gratitude of the University to the patrons of the Oriental Coin Cabinet who had enabled the collection to grow successfully in recent years.

On Saturday morning Torsten Kleinschmidt guided the participants through the special exhibition "Moneta Augusti." The Roman coins were treated from different aspects: political, art-historical and economical in nature. The different sections had been prepared by students on successive courses. The exhibition presented to the public the other important coin collection of the University, the "Academic Coin Cabinet" belonging to the Chair for Classical Archaeology.

On Saturday afternoon Norbert Nebes, director of the Oriental Coin Cabinet and Professor for Semitic Philology and Islamic Studies, opened the meeting in the fine Art Nouveau ambience of the meeting hall of the senate of the University under the benevolent gaze of 'Minerva' by the French sculptor, Auguste Rodin (1840-1917). Two distinguished numismatists were remembered who passed away this year. Hans Wilski recalled the life and achievements of Kenneth Mackenzie (1917-2005). The Scotsman in New Jersey belonged to the generation of collectors

who founded Islamic Numismatics again after WWII. More than 200 numismatic publications mostly on Ottoman coins were authored by him. Johann-Christoph Hinrichs remembered Ömer Diler (1945-2005), who was a member of the scholarly active circle of Turkish collectors who had enriched the field from the 1970s onwards with many important studies (both obituaries in ONS NL 184). About 30 members attended the meeting from the countries of the EU, Switzerland, Turkey and the Sudan. It was organised by S. Heidemann.

New literature on the occasion of the meeting:

Sylloge der Münzen des Kaukasus und Osteuropas im Orientalischen Münzkabinett Jena by Tobias Mayer with contributions by Stefan Heidemann and Gert Rispling (Orientalisches Münzkabinett Jena 1), Wiesbaden (Harrassowitz) 2005. ISBN 3-447-04893-X. Euro 78,-. (<http://www.harrassowitz.de/verlag/Turkic/4893.htm>).

Angelika Geyer (ed.), Torsten Kleinschmidt (redaction): *Moneta Augusti - Römische Münzen der Kaiserzeit und Spätantike im Akademischen Münzkabinett der Friedrich-Schiller-Universität*, Exhibition in the City Museum Jena 10 February - 1 May 2005, Weimar (Glaux) 2005. ISBN 3-931743-79-9, Euro 35,-.



Fig. 2: Gold-medallion in honour of J.G. Stickel by Waldemar Uhlmann (1889) sponsored by the Grandduke of Saxe-Weimar-Eisenach Carl Alexander (OMJ, inv.-no. 1996-1-1).

Stefan Heidemann, Jena: *Johann Gustav Stickel and Islamic numismatics - on the bicentenary of his birthday*.

In 1840 Johann Gustav Stickel tried to convince the Grandducal house in Weimar to purchase the, for that time, large collection of about 1500 Oriental coins as a resource for philological and historical studies. He was successful. Within the new philological and historical determination of Oriental studies, which tried to record all kinds of textual sources available, including coins, Stickel now had an important instrument of research at hand. Until his death in 1896 he was able to build up a collection of about 13,000 specimens with the generous support of the Grandducal family. In the middle of the 19th century the Grandducal Oriental Coin Cabinet in Jena was the only research institute for Oriental coins and the largest collection of its kind except for the Asiatic Museum in St. Petersburg.

Stickel was the first to introduce the geographical principle as a system for putting order into Islamic Numismatics, with his catalogue of 1870. Later he formulated this approach programmatically within a review of Tiesenhausen's Abbasid corpus of 1873. Stickel's catalogue of 1870 also opened the way for the series of still important museum catalogues of Oriental collections before WWI. This series continues to form some of the basic literature for all research in the field. Stickel departed from the interpretation of single legends of coins examined in isolation, towards the recognition of the output of a single mint over time as a textual source of its own, like a sequence of documents or state bulletins, a precise chronicle of the political and religious circumstances at the time of their formulation and production.

In all European countries, except for the former Soviet Union, scholarly research on Islamic coins came to an end in the wake of WWI in general and in particular in Jena after the death of Stickel in 1896 and the closing of the Oriental Seminar in 1919. Scientific work on Islamic coins at European universities was renewed as late as the 1990s, first in Tübingen - with the acquisition of a new collection and, following suit, in Oxford and

in Jena on the basis of old collections. About 120 years after the programmatic article by Johann Gustav Stickel, the geographical principle - as a historical narrative of a mint - was applied in the form of a Sylloge edition, first in Tübingen, then in Oxford and finally for the collection founded by Stickel himself in Jena. This time, however, the inspiration came from a similar project in Greek numismatics, initiated in 1931 by the British Academy.

In Jena the publication of the collection was begun in a research-intensive field, where the Oriental Coin Cabinet possessed the largest collection outside the states of the former Soviet Union: the coins of the Caucasus and Eastern Europe. How far-reaching Stickel's acquisition policy for the Coin Cabinet was, becomes evident from the fact, that, out of the 1470 coins published, 670, i.e. 46%, came from the initial collection of 1840. The new Sylloge is, on the one hand, an enduring achievement of the collecting efforts of Johann Gustav Stickel and, on the other hand, a late acknowledgement of his postulation of the geographical principle, which is nowadays one of the methodological foundations for research in Islamic Numismatics.



Fig. 3: Pahlavi graffiti P'N or W on a drachm of Xusrō II, Hamadan (AHM), 10th regnal year (SB2798).

Dieter Weber, Moringen: *Some observations about Pahlavi graffiti on Sasanian coins*.

The interpretation of Pahlavi script can be interpreted to read the characters in different ways. This problem is increased if we have only isolated words scribbled with ink or scratched on coins without any syntactical context. Some examples of Pahlavi graffiti on Sasanian drachms from Kaw-d I (reigned 484-531) onwards to Yazdigird III (reigned 632-651) were discussed in order to explain the problems of Pahlavi script and the divergent readings that are possible for single or complex characters. This part was based on examples taken from the pioneering article by A. B. Nikitin ("Middle Persian and some other graffiti on Sasanian coins from the Moscow Collection", *Iran* 31 [1993], 99-101, pl. xxx-xxxv).

With respect to the criteria developed in part one, the second part dealt with some coins with possible Pahlavi graffiti, which are preserved in the Oriental Coin Cabinet Jena and others: coins from the reigns of Valax@ (484-488 AD) up to Xusrō II (590/1-628 AD) and an Abbasid dirham of al-Mahdū Mu-ammad (775-785 AD). Some of them had already been discussed by S. Heidemann on the occasion of the meeting of the ONS in 2001 (ONS NL 169).

Klaus Weber, Ebersberg: *Coin weights of the eastern Mediterranean from the Byzantine and early Islamic period: The example of 1-nomisma weights in bronze and glass*.

The reforms of 'Abd al-Malik (685-705 AD) and his successors changed the currency system and the related weight standards. Therefore the coin weights continued to be used in the early decades after the Islamic conquest in the former Byzantine territories. Coin weights were made of bronze and glass, the latter only in Egypt. The bronze weights appear in different geometrical shapes. The weight of the Byzantine gold-nomisma, the solidus or standard Byzantine gold coin (about 4.55g) was slightly different over time and region. The coin weights were adjusted accordingly. About 380 bronze and 25 glass 1-nomisma weights were surveyed. 150 bronze specimens among them were too

heavily corroded and thus not included into the expanded study. The bronze weights showed a much greater variety in their actual weights than the glass. That may be due to different forms of corrosion but also the common use of bronze weights in many regions and over a long time should be taken into consideration.

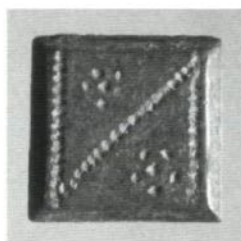


Fig. 4: Bronze weight of a nomisma.

The square shaped bronze coin weight (fig. 4) (4.2 g) was punched with an N and two x o. That the N is inverted is not an unusual feature. The weights are individually made. The survey resulted in several hundred different punched and engraved marks being noted on the weights. Weights marked on both sides existed. The shape can be square, rectangular, round or octagonal.



Fig. 5 Egyptian glass weight; 1.19 g; 18 mm.

The Egyptian glass weight (fig. 5) shows a Byzantine monogram of an official with the name of Konstantinos. After the reforms of 'Abd al-Malik the nomisma was replaced by the *mithqāl* (about 4.23g), which was then the standard weight of the gold-dinar. The *mithqāl* had its origin in the former Sasanian empire. Different composition of the glass may point to different workshops and technological processes.



Fig. 6. Dirham, al-'Abbāsīya, 172/788-9, with test marks, from the Prerow-ward.

Antje Hückstädt, Prerow - Hans-Jürgen Ulonska, Erfurt: *The Viking age silver-ward from the river Prerow - revisited*.

In spring 1873 a hoard was discovered by the river Prerow on the small peninsula of Darß in West Pomerania, on the shore of the Baltic Sea. The hoard comprised silver coins and fragments from the 8th and 9th centuries. A preliminary report (Baltische Studien 27 [1877], 14, 46-48, 77) was given by Wilhelm Pertsch (1832-1899) of the Coin Cabinet in Gotha/Thuringia and Johann Gustav Stickel heard about the discovery at an early stage.

The hoard is one of the earliest Viking-age hoards from the area of the Baltic Sea. It comprised 70 Arabic and 2 European coins. The earliest one was a drachm of Khusr^o II of his 24th regnal year (613-4 AD). The final coin is probably a denar of Charlemagne (768-814 AD) from Dorstat (Dürstede, in the present day province of Utrecht, Netherlands). The local Museum in Prerow preserved about 50 Arabic coins and dirham fragments. About 40 of them could be identified from the descriptions given

by Pertsch and, in some cases, corrected. The exact location of the find-spot on the ever-changing coast-line of the Baltic Sea could be traced from old Swedish survey-maps for tax purposes (Matrikelkarten) from the 17th century. The study will appear in: XIII. *Congreso Internacional de Numismática* 2003, Madrid (forthcoming).

Johann-Christoph Hinrichs, Alanya: *Mamluk aspects of Anatolian coinage in the 14th century*.

Several coins of the Anatolian principality of the Eretnā in the 14th century bear the names of the Mamluk sultans in Egypt and Syria. They provide new, important and hitherto unused information for political history. Several examples were presented, only two of them are discussed here:



Fig. 7: Dirham, Sīwās, 739/1338-9.

Firstly, a dirham, minted in Sīwās in 739/1338-9 (2.09g; 22 mm) (fig. 7), names the Mamluk sultan, al-Nāṣir Muḥammad (3rd reign 1309-1340). Sīwās was the capital of the principality of the Eretnā. The Mamlūk army never reached as far north as Sīwās. The chronicler, al-'Umārī (d. 749/1349), however, reports, that Eretnā asked the Mamluks for military assistance and, in exchange, they acknowledged the suzerainty of the Mamluk sultanate. This newly discovered coin is material evidence for what al-'Umārī reported.

Secondly, two coins minted in Lārende, south-east of Konya, in 762/1360-1 share the same reverse die. One of them (1.64 g; 18 mm) names on the obverse Muḥammad ibn Eretnā (reigned 1352-1366), whereas the other names the Mamluk sultan, al-Nāṣir Hasan (reigned 1347-1352, 1354-1361). Lārende was at that time the capital of the dynasty of the Qarāmāns. The actual ruler responsible for the coin protocol, therefore, has to be one of the Qarāmāns. This was either Saif al-Dīn Sulaimān, who was assassinated on behalf of Muḥammad ibn Eretnā, or, more probably, his brother and successor, 'Alā' al-Dīn (reigned 1360-1398). For ten years the latter had shared the same school with Muḥammad ibn Eretnā in Konya. In the same year, 1361, Peter of Cyprus (1359-1369) occupied the cities of Antalya and Alanya, both belonging to the Qarāmāns. This would make a call for military assistance plausible and a subsequent acknowledgement of the Mamluk overlordship, a fact which is not reported by any literary source.

Lutz Ilisch, Tübingen: *The Second Alexanders*.

Alexander III of Macedonia (reigned BC 336-323) has been regarded as a military genius and a model for an aggressive, successful ruler driven by vision, from ancient times to the present day. In spite of his character as a short-lived hero, the panegyric reference to a Second Alexander can be traced for many famous conquerors and would-be-Alexanders. In the Islamic world, "*Iskandar al-thānī*", "the Second Alexander", occurred as an official title, which can be found on coins. Most of those mentioned in the talk were recent acquisitions of the collection of the Tübingen University. Several references were made to Alexander in contemporary literary. Two periods were focused on, the first around the year 1200 AD, the second around 1300 AD. Until the 6th/12th century his actual name *Iskandar* was not used at all in Islamic societies, but only his epithet *Dhū l-Qarnain*, the two-horned one. An increased interest in his life was stimulated by Nizāmī of Ganja who wrote an Alexander romance in two parts, finished about 590/1193. The hero was presented not only as a conqueror who campaigned against China and India, but also as a philosopher and a prophet.



Fig. 8: Copper coin of a Zeus-type from Azerbaijan, about 1200.

A still unpublished and unattributed copper coin type (fig. 8) from Azerbaijan of that period reproducing the Zeus-type of Alexander's tetradrachms may be regarded as a sign of a renewed interest in the hero.

Just in time, the defeat of the Gurkhān of the Qarā Khitāi provided a perfect reason to use "*Sikandar al-thānī*" as an official title for the victorious Khwāizmshāh, 'Alā' al-Dīn Muḥammad (1200-1220 AD). It could perhaps be argued that the Khwāizmshāh thus honoured then developed a certain dislike of the short-lived king and that he preferred an alternative historical comparison with the Great Seljūq sultan, Sanjar (1097-1157 AD). He adopted the name *Sanjar* as title as well. Sanjar's long-lasting reign was still in people's memory.



Fig. 9: Two coins from Qunduz with the title "*Sikandar al-thānī*"

After only a brief appearance of the Alexander-title on coins in Transoxiana (Samarqand, 610/1213-4) the full title can be traced on a series of provincial jitals from Qunduz (fig. 9) and gold dinars from the region of Gharjīstān. Qunduz and Gharjīstān both belonged to old Bactria, where local traditions of Greek descent might have survived. The Mongol invasion brought a temporary end to the use of the title.

The "Second Alexander" reappeared at the end of the century from 695/1295-6 onwards for two decades in Delhi on the coinage and in monumental inscriptions of a homonym of the Khwāizmshāh, 'Alā' al-Dīn Muḥammad Khiljī (1296-1316 AD). Again a new version of the Alexander romance had been completed in 699/1299-1300. This time the author was Amīr Khusrū Dihlawī.



Fig. 10: Dirham, Badakhshān, 691/1291-2, with "*Iskandar al-thānī*"

Finally the relation of the aforementioned Indian issues to a group of coins from Badakhshān was discussed. An almost unknown ruler of that area used the title *Iskandar al-thānī*. The coin was published by Florian Schwarz in *SNATübingen XIVc*, no. 400, as an issue of a sultan Yaḥyā in 721 H. (fig. 10) Based on new acquisitions in Tübingen it can now be shown that these were in fact issues of the local ruler 'Alīshāh ibn Daulatshāh as a Mongol vassal and dated 691/1291-2. Therefore the Khiljī sultan of Delhi might perhaps have borrowed the title from a petty ruler in Badakhshān, who adopted it shortly before him. The fact that both times the title was primarily used in old Bactria, by the

Khwāizmshāh and by the local Mongol vassal, provides a nexus and a probable context between the two periods of official use.

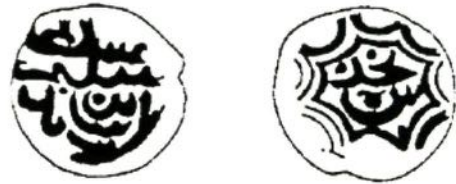


Fig. 11: Ottoman copper coin of Salīm I from Cizre. (American Numismatic Society)

Necdet Kabaklarlı, Istanbul: *Ottoman coins minted in Cizre*.

Quite frequently in the literature as well as in sales catalogues the Ottoman mint of Cizre has been taken for the port of Ḥudaida in Yemen or for Jidda in the Ḥijāz. It was argued in this talk that all those coins were in fact minted at the Ottoman mint of Cizre (*al-Jazīra*) in Diyār Bakr, northern Mesopotamia, during the reigns of Salīm I (1515-1520 AD) and Sulaimān II (1520-1566 AD). Coins in gold, silver and copper were produced in Cizre. The city had a strategic position for the Ottoman army facing towards Iraq. Ḥudaida in the Yemen was an unimportant fishing village at that time. Cizre was build on one of the islands in the Tigris river, thus giving it the name "the island". The name was spelt differently over time as *Jazīra*, *al-Jazīra* and, on Ilkhānid, coins as *al-Jazīrat al-'Umarīya*. For the full article see: <http://www.osmanliparalari.com>.



Fig. 12: First issue of tokens of the 'Centralcasse'

Hans Wilski, Sulzbach: *The tokens of the "Centralcasse des Tempels", Jerusalem*.

In 1861 Christoph and Wilhelm Hoffmann founded the Christian Protestant "Gemeinschaft des deutschen Tempels" (Community of the German Temple) in Württemberg/Germany. In 1868 all members of this society, which numbered about 1,000 people, emigrated to Palestine to embody there the 'Kingdom of God on earth'. At first they settled at Haifa, later also in Jaffa and Jerusalem. The Ottoman administration welcomed the new settlers since they were likely to pass over improved methods of cultivation to the local Arab communities.

In 1880 in the Ottoman empire all copper coins of 5, 10, 20 and 40 paras were recalled and mostly withdrawn. This made every-day business difficult. To improve the situation, the 'Centralcasse', the main treasury of the religious community, issued tokens varying from 16 to 23 mm in diameter. They had the same numerical values as the withdrawn Ottoman coins, but they do not show any denomination. Three issues are known, all of them sharing the same obverse: a plough, the symbol of the community, and, in the margin: CENTRALCASSE DES TEMPELS.

I. First issue, brass, obv. as above, rev. large numerals 5, 10, 20 and 40.

II. Second issue, brass, obv. as above, rev. smaller numerals, margin: CONSUMMARKE.

III. The third issue is like the second one, but struck on nickel-plated zinc flans.

The metal used for the tokens of the third issue was determined by measuring its density; and a look at the edge of the tokens clearly shows a thin and tiny nickel layer. The tokens remained in use from 1880 to 1917. After WWI they were withdrawn and presumably melted down. They are nowadays extremely rare. See A. Kindler, *Museum Haaretz Bulletin* (June 1966), p. 79ff.

At the end of the meeting unidentified and noteworthy coins were presented and discussed by Reinhard Hüther, Stefan Möller and Hans Wilski.

The following papers from the Jena meeting of 2003 (ONS NL 176) have now been published:

S. Heidemann: Die orientalischen Münzen der Universitätsbibliothek in Leipzig - Eine Wiederentdeckung für die Forschung. In: Reiner Cunz (ed.) in connection with Rainer Polley and Andreas Röpcke: *Fundamenta Historiae. Geschichte im Spiegel der Numismatik und ihrer Nachbarwissenschaften. Festschrift für Niklot Klüßendorf zum 60. Geburtstag am 10. Februar 2004* (Veröffentlichungen der urgeschichtlichen Sammlungen des Landesmuseums zu Hannover 51), Hannover 2004, p. 339-352.

S. Tyler-Smith: Calendars and Coronations. The Literary and Numismatic Evidence for the Accession of Khusru II. In: *Byzantine and Modern Greek Studies* 28 (2004), p. 33-65.

K. Weber: Erkenntnisse zur Herstellung byzantinischer Elektrum-Skyphaten. Die problematische Zusammensetzung des Münzmetalls Elektrum und die Folgen für Herstellung und Lebensdauer der Gepräge. In: *Jahrbuch für Numismatik und Geldgeschichte* 53-54 (2003-2004), p. 25-71.

The next meeting will be held in Bamberg on the weekend of 29-30 April 2006, organised by Lorenz Korn, Islamic Art History and Archaeology at Bamberg University, D-96045 Bamberg, e-mail: lorenz.korn@split.uni-bamberg.de, +49 (0951) 863 21 89.

Lists Received

1. Stephen Album (PO Box 7386, Santa Rosa, Calif. 95407, USA; tel ++1 707 539 2120; fax ++1 707 539 3348; album@sonic.net) list 206 (August 2005 - coins from the Spengler Collection).
2. AH Baldwin & Sons Ltd (11 Adelphi Terrace, London WC2N 6BJ, UK; tel ++44 20 7930 68797; fax ++44 20 7930 9450; coins@baldwin.sh) Islamic coins list, no. 10, September 2005.

Reviews

Le Portrait d'Alexandre le Grand written jointly by Osmund Boppearachchi and Philippe Flandrin
Reviewed by Wilfried Pieper

A new book written jointly by the numismatist, Osmund Boppearachchi, and the French journalist, Philippe Flandrin, has just been published under the title 'Le Portrait d'Alexandre le Grand'. It is of D5 format, written in French, has 269 pages and a number of photos and drawings. It was published by Éditions du Rocher in 2005 and can be ordered under ISBN number 2268054764 for the price of 18.90 Euros. Anyone interested in ancient coinages as an important part of the cultural heritage of Afghanistan and its dispersal today should buy a copy of this book. The authors castigate the destruction and the sell-off of Afghanistan's cultural heritage which have reached an extent that threatens to damage the country's national identity.

Having taken personal risks and openly quoting facts and names, the authors furnish detailed proof of the whereabouts of the treasure of Mir Zakah in Afghanistan, the second part of which came to light in 1992. More than four tons of coins representing about 550,000 pieces together with 350 kilograms of precious gold and silver objects make this find the greatest treasure of the ancient Greek world that ever surfaced in terms of its content as well as its scientific value. The first part of the book, written by Philippe Flandrin, takes us on an exciting journey through time and chronicles the researches of the authors into the treasure's discovery and dispersal, revealing that about three tons of it are still being stored in a taxfree zone of Basel airport, Switzerland. In the course of their inquiries the authors journeyed to the place where the treasure surfaced gathering proof for the fact that the collection of the Miho museum in Japan, exhibited under the misleading title "Treasures of Ancient Bactria" is in fact an essential part of the treasure of Mir Zakah - having been brought to Japan and still being held there under illegitimate circumstances. The second part of the book, written by Osmund Boppearachchi, reveals some extraordinary numismatic discoveries the most startling certainly being a gold piece of great importance for numismatics and art-history alike: a double daric of Alexander the Great with the first lifetime portrait of Alexander ever to have appeared on a coin.

As a French journalist, Philippe Flandrin, doctor of political sciences, had worked in various parts of Afghanistan during the years 1979-1986 when the Mujahidin had fought against the Russian occupation. Well acquainted with the region and its inhabitants, he had for a long time been interested in the ancient

culture and history of Central Asia. He is the author of several books, among them 'Le Trésor perdu des rois d'Afghanistan' published in 2001 and 'Les Trésors sataniques' published in 2002, dealing with the cultural heritage of the east and with its pillage and destruction. Osmund Bopearachchi, French scholar of Sri Lankan origin, archaeologist, numismatic researcher at the CNRS and university professor at the Sorbonne, needs no further introduction as one of the great explorers and leading experts of the numismatic heritage of the Greeks and their successor dynasties in Central Asia and NW-India, the Graeco-Bactrians, Indo-Greeks, Indo-Scythians, Indo-Parthians and Yue-Chi, the later Kushan. Shocked and disgusted, both authors kept track of the tragedy that was happening in Afghanistan. The museum of Kabul has been repeatedly looted, in 1993 by militiamen of Ayatollah Abdul Ali Mazari, ally of Gulbudin Hekmatyar. Among the stolen objects were the treasures from Tchaman-i-Hazouri, Mir Zakah I, and Tepe Marandjan, the ivory works and bronzes from Begram and the coins and gold plates from Ai Khanoum. Via Peshawar these invaluable archaeological objects were sold and dispersed all over the world. In 2001 a new wave of organised destruction met the museum of Kabul this time carried out by the Taliban during their iconoclastic campaign, one of the greatest crimes against the cultural heritage of Afghanistan. It was a disaster that under such circumstances in 1992 the first pieces of the Mir Zakah II hoard came to light in a country torn by war, with insufficient governmental authority to secure the treasure and to make it accessible to scientific research. The relatively small amount of coins from Mir Zakah II that have come to the knowledge of numismatists show an unusual number of new types, varieties and monograms suggesting the vast extent of new evidence and the inestimable scientific value of the complete treasure.

The first part of this treasure was discovered in May 1947 by the inhabitants of Mir Zakah, Pashtun people belonging to the tribe of the Mangals. Mir Zakah is a village about 100 km south-east of Kabul, on the route from Ghazni to Peshawar, in ancient times on the axis linking the Afghan plateau with the Indus valley. Under the guidance of the director of the museum of Kabul, Ahmed Ali Kohzad, who reached the place in June 1947, a square subterranean room was excavated and about 12,000 coins, diverse fragments and ceramics were brought to light. One year later, Marc le Berre and Raoul Curiel, members of the DAFA, the *Délegation Archéologique Française en Afghanistan*, continued the excavations, opened up the segment east of Kohzad's room and found about 480 more coins. The finds comprised bent-bars, coins of the Seleucids, Graeco-Bactrians and Indo-Greeks, Mauryan punchmarked coins, Indo-Scythian, Indo-Parthian and Kushan coins, the most recent issues having been struck under Vasudeva, a Kushan king ruling at the beginning of the 3rd century AD when the Sasanians were beginning to attack the Indus valley. These issues of Vasudeva seem to indicate the time when the treasure was buried. Curiel proposed to regard the squarely arranged subterranean constructions as sacred water basins, built around the natural source which comes to the surface at this place, into which over the centuries pilgrims and travellers used to throw coins and other objects in order to make an offering. Bopearachchi contests Curiel's view because of the high material value of many of the coins and of the precious gold and silver objects. It is difficult to regard them as offerings and hard to believe that they would have been left untouched within the basins over the centuries. According to Bopearachchi, the basins could be better explained as a carefully constructed hiding-place built to conceal the results of large-scale plundering and looting at a time of trouble during the 3rd century AD. The possible existence of fibres of ancient textiles still adhering to objects from the treasure could corroborate this theory in the future as it would indicate that these objects had been wrapped before they were hidden in the basins. The composition of the Mir Zakah I/II treasure suggests an accumulation of different treasures of different origins and different times and could well have been the

result of large-scale looting of palaces and temples from Central Asia and NW-India.

During a visit to the bazaars of Shinwaris in Peshawar in February 1994 Osmund Bopearachchi could hastily examine the contents of six sacks containing about 38,000 coins from Mir Zakah II. The Mir Zakah II hoard had surfaced in 1992 in the same place as the Mir Zakah I hoard and coins from both these hoards typically share a characteristic patina from water. Based on his observations in Peshawar and on his other researches Osmund is able to make some general statements and estimations concerning the composition of the Mir Zakah II hoard. The most ancient objects are Zoroastrian gold plates of Achaemenid times dating from the 5th to the 4th century BC. The most ancient coins are bent-bars of which more than 10,000 specimens are included in Mir Zakah II according to Osmund's estimation. The darics and double darics are not Achaemenid coins but were struck by Alexander's governors probably at Babylon. Thousands of Mauryan punchmarked coins are included and also thousands of the uninscribed copper coins of Taxila, together with some hundred coppers of Agathokles and Pantaleon and a huge number of diverse types of the Graeco-Bactrians, Indo-Greeks, Indo-Scythians, Indo-Parthians and Kushan coins, the latest having been issued by Vasudeva. According to Bopearachchi's estimations 25% of all Mir Zakah II coins are Azes II types and about 15% are mostly posthumous issues in the name of Hermaios.

When a private museum, the Miho Museum, in Shigaraki, Japan, exhibited what they called "The Treasures of Ancient Bactria" in 1999, Osmund informed the directorate of that museum that, in his opinion, the exhibition was basically one of treasures from Mir Zakah. When the catalogue of that exhibition was published in 2002 no word about the doubtful provenance of the exhibited objects was mentioned within the catalogue, instead the misleading title "Treasures of Ancient Bactria" was maintained. This strengthened Osmund's desire to go to the source of the treasure in Mir Zakah himself in order to find further information and new evidence. Together with Philippe Flandrin he undertook this adventurous journey in March 2005.

But before leaving for Afghanistan, contact with a journalist from Peshawar in London led to an unexpected, important numismatic discovery. The man was able to provide important information. Being a Pashtun himself, he had been allowed access to Mir Zakah when the treasure had come to light. Being also an experienced collector, well versed in the ancient culture and history of Central Asia, he was a valuable eye-witness and his descriptions of the many coins he was shown and offered at Mir-Zakah in 1993 were precise and very informative. He had seen great sacks full of ancient coins and precious jewellery, rings, earrings, necklaces and bracelets of gold the ends of which represented the heads of such animals as lions, snakes, goats and rams. There were precious stones, gold plates, brooches and pendants depicting Ahura Mazda, sea-monsters and gazelles. Other sacks contained vessels, bowls, plates, dishes and vases, richly decorated with mythical figures, gods, geniuses, warriors, lions and creatures of the sea. Two rythons made of silver with gold inlay work attracted his special attention. One of them showed the forepart of a prancing horse and he could identify it immediately as the rython depicted on the front cover of the Miho exhibition catalogue. In addition to this rython he could identify a number of other Miho objects as pieces from Mir Zakah. When this man returned to Mir Zakah at the end of April 1993 the sell-off was over and the storerooms were empty.

Some years later, however, he was offered by one of the villagers a gold piece which had already drawn his attention during his first visit to Mir Zakah. Having carefully examined this coin in London, Osmund Bopearachchi could confirm its importance and its authenticity. This marvellous gold coin depicts a lifetime portrait of Alexander the Great crowned with an elephant scalp on the obverse and an elephant to right with a monogram below on the reverse. It is a double daric of 16.75g with a diameter of 19mm, the first coin with a life-time portrait of

Alexander that has ever turned up. Alexander is crowned with an elephant scalp under which appears the horn of Zeus-Amon. The neck of the conqueror is covered by the aegis of Zeus and from the foremost part of his neck two serpents raise their heads in opposite directions. Above the elephant on the reverse is engraved the Greek letter XI and below the bottom line a monogram combined of the Greek letters BA standing for Basileos Alexandrou. Having discussed the portrait and having compared it thoroughly with other ancient portraits of Alexander, Bopearachchi places this gold piece in relation to the famous Poros decadrachms and two series of tetradrachms, one of standing archer/elephant type, the other of quadriga/elephant with riders type. These series are linked to Alexander's gold medal by the common occurrence of the elephant device, the BA monogram and the Greek letter XI. The different depictions such as war-elephant, archer and chariot with archer can be regarded as reflecting parts of the Indian army, and the elephant on the reverse of Alexander's gold medal as a symbol for India itself. Following Holt's view, Bopearachchi thinks that these three series and, with them, the newly discovered gold type were struck in India by an itinerant mint soon after the decisive battle against Poros, which took place in 326 BC. Bopearachchi reveals the existence of fifteen new decadrachms of the Poros type originating from Mir Zakah II. The presence of these types in such geographically separated hoards as that of the Oxus treasure, the one from Babylon and now the one from Mir Zakah supports Holt's view which described them as victory medals that might have been distributed by Alexander among his generals in the course of a ceremonial event. The same might have been the case with the newly discovered gold piece of Alexander bearing his portrait. For Bopearachchi this piece is the missing link between Alexander and certain coin issues of his generals who succeeded him after his death. In true memory of Alexander, they copied Alexander's portrait in the elephant scalp and this gold medal might well have been the prototype.

The political instability caused by the longlasting wars and the large-scale smuggling of drugs and stolen antiquities has made the frontier zone between Afghanistan and Pakistan a very dangerous region. Thus Osmund Bopearachchi and Philippe Flandrin sought and got the support of the government of Afghanistan in order to reduce their personal risks when going to Mir Zakah in early March 2005. Accompanied by Mir Abdul Rawof Zakir from the Kabul Museum, they reached Gardez where they met the vice-governor of the province of Paktya, General Hai Gul Suleiman Khel, who had personally gone to Mir Zakah after the treasure had been discovered. Looking through the pages of the Miho exhibition catalogue he had no doubts about having seen the rython with horse protome, some zoroastrian plates and a number of other objects in 1992 at Mir Zakah. From Gardez the group continued its way to Mir Zakah escorted by a detachment of the police. During his stay there, Osmund made another numismatic discovery that throws fresh light on the authenticity of the Indo-Scythian gold coins that have recently turned up. The general view of numismatists until now has been that, with the possible exception of Menander, no Indo-Greek, Indo-Scythian or Indo-Parthian ruler had issued any gold coins. The few pieces that have come to light have been condemned as fakes. Now one of the villagers presented a 2.20g gold coin which he had found two years previously near the source. This gold piece is another specimen of the same Azes II type which had been published in the Miho catalogue, supporting the view Bopearachchi had already held before this new discovery, that these controversially discussed gold pieces are perfectly genuine coins. As for the anepigraphic gold pieces depicting an owl, attributed to Menander, it is likewise important to notice that one such specimen has now also appeared from Mir Zakah II, thus removing the doubts which have occasionally also been expressed with regard to the authenticity of this coin type.

Concerning the fate of the Mir Zakah II treasure soon after its detection, the villagers recorded that Mujahidin commanders confiscated what had already been found and that they employed about 100 Mangal men to continue the excavations under their supervision. The dozen commanders negotiated with clients coming from Peshawar and neighbouring cities. Interested buyers tried to obtain the special favour of the various commanders.

Bribes and flattery caused quarrels and five commanders were killed. Their murderers came to terms with a buyer from the West, identified in the book, who bought the whole treasure for 114 million rupees (about 3.5 million Euros). Stuffed into hundreds of sacks the treasure was loaded on trucks usually used to transport fire-wood in the winter. Without any control by the frontier-guards they are said to have passed the Pakistan frontier post at Said Khan and all other control-posts along the route until they reached Peshawar.

Further details about the unfortunate fate of this treasure were revealed to Osmund Bopearachchi and Philippe Flandrin on their return to Kabul by Nader Rasooli, director of the archaeological Institute of Afghanistan. In summer 1993 three Mujahidin commanders had come to Kabul to make an offer to president Burhan ud-din Rabani. Being in possession of the famous treasure they were willing to sell it to the government. Nader Rasooli was sent to Mir Zakah by president Rabani in order to sift and evaluate the treasure. Having heard Rasooli's report, president Rabani started negotiations with the commanders of Mir Zakah who apparently agreed to sell the whole treasure for 460 million rupees (11.5 million Euros). Unfortunately president Rabani did not succeed in raising the money and the tragedy took its course. The treasure is alleged to have fallen into the hands of Gulbudin Hekmatyar via the previously mentioned buyer who brought it to Pakistan as Hekmatyar's middleman. As for the Miho catalogue, Rasooli unmistakably identified most of its objects as originating from Mir Zakah.

Having brought the treasure to Peshawar, the buyer activated his contacts. From London a dealer (also identified in the book) arrived with good contacts to important collectors. Like others he is stated to be a regular guest in Peshawar where for many years one has been able to buy coins and pieces of art originating from archaeological sites and from the stolen collections of the Kabul Museum. Terms were agreed and the treasure left Peshawar by aeroplane, once again apparently without any checks by the airport officers, and reached Basel in Switzerland, where, as mentioned above, it is still being stored in a taxfree zone of the airport. Here the material has been and continues to be offered for sale. One of the interested buyers was an antique dealer from Japan who was buying on commission for the privately owned Miho Museum. To conceal the real provenance of the Mir Zakah treasure, he was told that, like the Oxus treasure, this hoard had also surfaced somewhere along the banks of the Amu-Darya and that this findspot might well have been on the Uzbek or Tajik side of the river, a version which later was also used for the Miho Museum exhibition previously mentioned. Among the contributors to the exhibition catalogue it was only Igor Pichikyan, the renowned Russian archaeologist and Anthony Green from the university of Berlin who, against all the evidence, supported the thesis that the Miho treasure had originated from the ancient Oxus region. All the other contributors, Paul Bernard, Osmund Bopearachchi, Hajime Inagaki, Akira Hori, Nicholas Sekunda and Boris Marshak noticeably avoided the misleading expression "Treasures of Ancient Bactria". They had good reason to do so as the inquiries, undertaken by Bopearachchi and Flandrin, have now demonstrated that the Miho collection "Treasures of Ancient Bactria" is in reality an integral part of the Mir Zakah II hoard. Bopearachchi's conclusion and demand is clear enough: the Mir Zakah II treasure, both what is in Basel as well as what is in the Miho Museum, should be impounded under UNESCO guidance and returned to its legitimate owner, the people of Afghanistan. This would also allow the long-awaited scientific research of this important find or at least of this substantial portion of it. Hopefully the political situation in Afghanistan will soon stabilise to an extent that a return of the treasure to its country of origin will be possible without incurring the risk of losing it once more.

Articles

The First Documentary Evidence for Qara Qorum, from the Year 635/1237-8

By Stefan Heidemann

Qara Qorum was the centre of the Mongolian empire. The history of its foundation is clouded by contradictory evidence. All information has come either from later memorial inscriptions or from chronicles written at least decades after the events at different places. Some sources date the origin of the city back to the year 1220. The reason for this early dating lies probably more in the desire to trace the foundation of the imperial centre back to the divine Chinggis Khan.

The earliest dated primary documentary evidence for the existence of Qara Qorum has now been found. It is a silver coin with the mint name Qarah Qorum (QRH QRM) and struck in the year (6)35 H./1237-8 AD. It is, moreover, the first identified coin of this mint. The date is about two years after the supposed construction works of Ögedai. The Yuanshi reports under the year 1235 that, in spring, the emperor, Ögedai, fortified Qorum and built his famous Wan-An Palace. The mint was probably located in the palace compound. The workshop seems to have been under the control of the Muslim community at the court or in the market.



The coin was found during excavations by the Mongolian Academy of Science and Bonn University/Germany starting in 2000, now under the direction of Uambaja Erdenabat, Ulaan Baatar, and Ernst Pohl, Bonn. It came from a coppersmith's workshop located in the Chinese commercial district. An analysis of this coin will be published in "Beiträge zur Allgemeinen und Vergleichenden Archäologie" (in print). The author would be grateful for any further information about coins with the mintname Qorum (QRM) or Qarah Qorum (QRH QRM).

Presently an exhibition in the "Kunst- und Ausstellungshalle der Bundesrepublik Deutschland" in Bonn is displaying the cultural achievements of the Mongol empire: Dschingis Khan und seine Erben – Das Weltreich der Mongolen¹. A section on coins is included.

Andhra Janapada Coins from Singavaram

By Abhilash Puljal & D. Raja Reddy

Introduction

Andhra janapada coins were discovered in 1934 in the village of Singavaram in Nandigama taluk, Krishna district in the Madras presidency of British India. These coins were a part of a large treasure trove comprising 50,000 tolas of silver objects including coins, bars, "spiral coils of thick wire" and other material of archaeological significance². A detailed study of the find would have yielded enormous and valuable information. This treasure trove, though a significant one, never reached any of the museums in India until much later.

Aravamuthan, the curator of numismatics at the Madras Museum, in November 1935 was met by a Madras-based merchant who brought to him 500 coins out of the 10,000 tolas of silver coins found in Singavaram. Aravamuthan could only examine 25 coins in brief and hence was not able to produce a

detailed description of individual coins. In June 1936, he presented a paper calling these coins a "new type of punch-marked coins". They were different from other punch-marked coins known till then. Soon after, Walsh published the Paila hoard of silver punch-marked coins from Kosala and the significance of the Singavaram find was duly recognised⁴.

We visited the site in Singavaram where the treasure was found and learned from the oldest surviving inhabitant of the village of stories behind the discovery of the hoard and how it fell into the hands of a merchant from the nearby town of Jaggayyapeta. It is surprising to learn that, despite the Treasure Trove Act of 1878, these coins disappeared and only a few coins have trickled down from the merchant to a few private collectors which were, until now, the only coins available for study. The Journal of the Numismatic Society of India described two coins that were procured in 1972 by Charles K. Panish of the American Numismatic Society in New York⁵. There is no record of the source of these coins. Also, Dilip Rajgor subsequently published a catalogue on punch-marked coins from most janapadas of ancient India which have descriptions of Singavaram coins⁶. In recent years, coins of various other ancient janapadas have been published by various authors such as Anne van't Haaff⁷ and Prashant P. Kulkarni⁸.

After numerous deliberations and plenty of ground-work involving the descendants of the merchant and the elderly members of Singavaram village who were witness to the finding of the treasure, it was found that the a small number of coins from this hoard were lying in the Government Museum in Chennai. This paper is an analysis of 96 specimens from the Singavaram hoard that are present there. It is unclear how these specimens, including broken coins and iron ingots, reached the Museum.



Singavaram

The village of Singavaram lies on the banks of the river Muneru. It is an ancient village with about 1500 inhabitants and is very closely situated to other major sites of archaeological importance including Buddhist sites such as Amaravati, Jaggayyapeta, Goli, Grandiseri and Battiprolu.

Amaravati was the last capital of the Satavahana dynasty and is dated back to c. 200 BC. It is where the famed limestone

¹ Exhibition: Dschingis Khan und seine Erben – Das Weltreich der Mongolen,

16. June to 25. September 2005, www.kah-bonn.de. Catalogue, 28 Euros.

² Aravamuthan, T.G., (1936) "A New Type of Punch-Marked Coin," Transactions of the International Numismatic Congress, London, June 30-July 6, Pg. 393-400.

³ Ibid

⁴ Walsh, E.H.C., (1940) "Examination of Paila Hoard of Punch-Marked Coins," Journal of the Numismatic Society of India, Vol. II, Part I, Pgs 15-78.

⁵ Reddy, Raja D., (2004) "Local Type of Andhra Punch-Marked Coins Found in Singavaram," Journal of the Numismatic Society of India, Vol. LXVI, Pg 16.

⁶ Rajgor, D., (2001) "Punch-Marked Coins of Early Historic India," Reesha Books, Mumbai.

⁷ Haaff, A.V.P., (2004) Saurashtra, Surasena Silver Punch-Marked Coinage, Nasik.

⁸ Kulkarni, P.P., (2004) "Finds of Vidharbha Janapada," Oriental Numismatic Society News Letter, Vol. 178, Pg. 40-45.

sculptures, now housed in the Chennai and British Museums, were discovered.

It was here that a hoard of 7668 silver punch-marked coins of the imperial type was found⁹. Jaggayyapeta, also dating back to c. 200 BC, is a site with many Buddhist reliefs depicting Yaksis. Goli, a much later Buddhist site going back to 300-325 AD, is situated on the banks of the river Goleru, a tributary of the river Krishna and its famed for the inscribed Caitya Slab and Naga Slab. Grandiseri and Battiprolu are yet other Buddhist sites with Battiprolu dating back to c. 200 BC, with the site yielding two sculptured relics in grey marble¹⁰.

Also nearby, about five kilometres north along the river from Singavaram, is a hamlet called Penuganchiprolu where a hoard of over 200 Roman gold coins was discovered in 2003¹¹. Another prominent place close to here is Kolluru, where some of the world's largest diamonds were discovered including the famed Koh-i-noor, and the Regent Diamond which are now housed in Britain and France respectively. The stretch along the river Krishna near Kolluru is famous for diamond mines for which the French jeweller Jean-Baptiste Tavernier made six voyages to India between 1641 and 1667 and it is said, in 1645, these mines employed 60,000 labourers to mine the area for diamonds.

Description of Coins

The Government Museum in Chennai has close to a hundred specimens from the Singavaram hoard and, of these, 96 specimens were available for inspection, measurement and photography. These specimens include 43 coins in good condition, 32 broken coins, 18 unclear coins, 2 iron ingots and a set of closely stuck, decomposed coins. We were also informed that the hoard contained two copper coins and a silver bent bar.

These coins like any other punch-marked coins are of different shapes: squarish, rectangular, circular and oval. And their weights range between 1.15 – 1.78 grams with an average of 1.56 grams. When converted into ratis the weights range between 9.9 and 15.43 ratis with the average coin weighing 13.48 ratis (ardhakārshāpana) and all the coins have four symbols on the concave, obverse side with a blank reverse, and, unlike other imperial type of punch-marked coins, the sun and the six armed symbols were uniformly absent. Quite a few of coins were also struck on both sides and are double obverse. Coins of smaller denomination weighing about 15 grains and containing a single elephant symbol, as described by Aravamuthan, were not found in this collection.

Symbols

The symbols found on these coins represent animals, implements, trees/branches or fruits, planetary, human or Saivite symbols while some are unknown symbols. The most commonly found symbol on most, if not all, the coins is the elephant either facing right or left. Other commonly found symbols on these coins are the tree/leaf, taurine, oxen with plough, stylised swastika. It is interesting to note that hardly any of the symbols have been seen on the imperial type of punch-marked coins which came into circulation after these coins. Enlarged photographs of each symbol are given below:

Animal Symbols



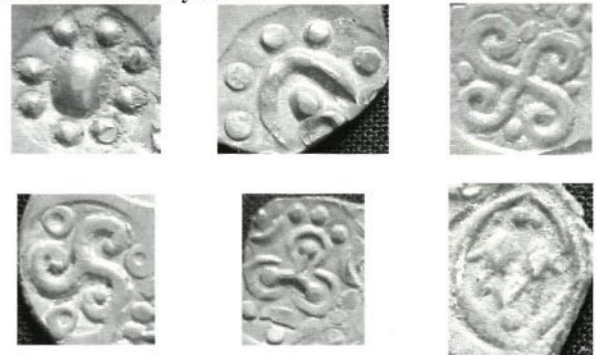
Tree/Branches or Fruits



Planetary Symbols



Saivite & Human Symbols



Unknown Symbols



Coin Categories

Coins have been broadly categorised into three different sets. Set 'A' consists of coins with four totally different symbols. Set 'B' consists of coins with three different symbols, one marked twice. Set 'C' consisting of coins with two different symbols either marked twice or one symbol is marked thrice and the other once. Set 'D' consists of broken and unclear coins and finally set 'E' consists of mint-error coins which have been struck repeatedly more than four times.

Set A: Coin 3, 8, 33, 35, 37, 45, 47, 49

9 Gupta, P.L., (1963) The Amaravati Hoard of Silver Punch-Marked Coins, Hyderabad.

10 Gangoly, O.C., (1973) Andhra Sculptures, Government of Andhra Pradesh Text Book Press, Hyderabad.

11 Reddy, Raja D., (2004) "Local Type of Andhra Punch-Marked Coins Found in Singavaram," Journal of the Numismatic Society of India, Vol. LXVI. Pg 16.

Set B: Coin 1, 2, 5, 7, 10, 11, 14, 15, 16, 17, 18, 20, 21, 22, 24, 25, 26, 27, 29, 31, 32, 34, 38, 39, 40, 41, 42, 43, 44, 48, 50, 51, 53, 54, 55, 57, 59, 61, 62, 64, 69, 71, 72, 77, 82, 83

Set C: Coin 23, 68, 31

Set D: Coin 4, 12, 13, 19, 28, 30, 36, 46, 52, 58, 60, 65, 66, 67, 75, 76, 78, 79, 80, 81, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93

Set E: Coin 9, 56, 63, 71

Coins in Private Collections



The first three coins belong to Dr. Devender Rao, an avid numismatist from the United States, whereas the one below them is from the collection of Prashant Kulkarni of Nagpur¹². The edges of these coins are raised, which is not seen in the coins that are being reported here and the cutting is too fine perhaps indicating use of modern-day machinery.

Acknowledgements

We would like to extend our thanks to the Director of the Government Museum Chennai, Mr. M.A. Siddiqui and the Curator of the Numismatics department, Mrs. R. Shanti, for their kind support and efficient assistance provided for the study of the Singavaram coins. It would be incomplete if we do not also acknowledge Mr. K.T Narasimhan, Superintending Archaeologist of the Archaeological Survey of India, for his timely support and valuable advice.

Catalogue: Singavaram Coins at the Chennai Museum

Coin 1



Weight: 1.758 **Size:** 2.20 x 1.75 **Thickness:** 0.85
Remarks: Obverse: Saivite symbol, elephant, unknown symbols
 Reverse: blank

Coin 2



Weight: 1.691 **Size:** 1.75 x 1.70 **Thickness:** 1.02

Remarks: Obverse: elephant, sun symbols, Saivite symbol
 Reverse: blank

Coin 3



Weight: 1.215 **Size:** 1.75 x 1.70 **Thickness:** 0.92
Remarks: Obverse: elephant, planetary symbols, plough with oxen. Reverse: double obverse coin

Coin 4



Weight: 1.614 **Size:** 1.90 x 1.40 **Thickness:** 1.16
Remarks: Obverse: elephant, tree, taurine. Reverse: blank

Coin 5



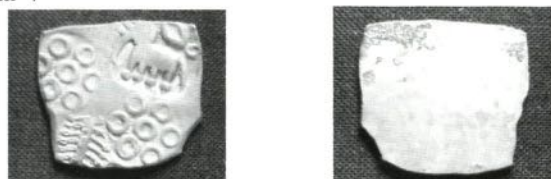
Weight: 1.694 **Size:** 1.80 x 1.40 **Thickness:** 1.09
Remarks: Obverse: elephant, tree, Saivite symbols
 Reverse: blank

Coin 6



Weight: 1.784 **Size:** 1.90 x 2.00 **Thickness:** 0.83
Remarks: Obverse: Saivite symbol, unknown symbols, elephant
 Reverse: blank

Coin 7



Weight: 1.706 **Size:** 1.70 x 1.50 **Thickness:** 0.95
Remarks: Obverse: elephant, planetary symbols, tree. Reverse: blank

Coin 8



Weight: 1.276 **Size:** 1.85 x 1.60 **Thickness:** 0.76
Remarks: Obverse: elephant, planetary symbols, plough with oxen. Reverse: blank

¹² Reddy D.R., (2005) "An Overview of Andhra Region Coins," Studies in South Asian Coins, Vol. XV, Pg. 7-29.

Coin 9



Weight: 1.781 **Size:** 1.80 x 1.85 **Thickness:** 0.89
Remarks: Mint error. Obverse: many marks. Reverse: blank

Coin 10



Weight: 1.493 **Size:** 1.85 x 1.50 **Thickness:** 0.88
Remarks: Obverse: elephant, Saivite symbols. Reverse: double obverse coin

Coin 11



Weight: 1.602 **Size:** 1.50 x 1.70 **Thickness:** 0.98
Remarks: Obverse: elephant, tree, planetary symbols
Reverse: blank

Coin 12



Weight: 1.565 **Size:** 1.25 x 1.50 **Thickness:** 1.24
Remarks: Broken coin. Obverse: taurine (probably). Reverse: blank

Coin 13



Weight: 1.572 **Size:** 1.30 x 1.80 **Thickness:** 1.30
Remarks: Obverse: ox, elephant, tree. Reverse: blank

Coin 14



Weight: 1.628 **Size:** 1.40 d **Thickness:** 1.20
Remarks: Obverse: elephant, taurine in a box, stylised swastikas
Reverse: blank

Coin 15



Weight: 1.619 **Size:** 1.56 x 1.50 **Thickness:** 1.25
Remarks: Obverse: tree, taurine, unknown symbol
Reverse: blank

Coin 16



Weight: 1.777 **Size:** 2.15 x 1.92 **Thickness:** 1.87
Remarks: Obverse: sun symbols, tree, elephant. Reverse: blank

Coin 17



Weight: 1.557 **Size:** 1.80 x 1.50 **Thickness:** 1.15
Remarks: Obverse: taurine symbols, tree, elephant. Reverse: double obverse coin

Coin 18



Weight: 0.832 **Size:** 1.95 x 1.95 **Thickness:** 0.59
Remarks: Broken coin, covered in grime. Obverse: fish, elephant, plough with oxen, unknown. Reverse: double obverse.

Coin 19



Weight: 1.933 **Size:** 2.20 x 2.30 **Thickness:** 0.94
Remarks: Worn out coin. Obverse: elephant, unknown symbols
Reverse: double obverse coin

Coin 20



Weight: 1.699 **Size:** 1.80 x 1.65 **Thickness:** 1.00
Remarks: Obverse: elephant, tree, Saivite symbols
Reverse: double obverse coin

Coin 21



Weight: 1.603 **Size:** 1.75 x 1.80 **Thickness:** 0.95
Remarks: Obverse: tree, elephant and the remaining images are worn out. Reverse: double obverse coin

Coin 22



Weight: 1.534 **Size:** 1.85 x 1.60 **Thickness:** 1.18
Remarks: Obverse: tree, elephant, taurine. Reverse: blank

Coin 23



Weight: 1.660 **Size:** 1.70 x 1.60 **Thickness:** 0.93
Remarks: Obverse: elephant, planetary symbols. Reverse: blank

Coin 24



Weight: 1.563 **Size:** 1.70 x 1.80 **Thickness:** 0.99
Remarks: Obverse: tree, remaining symbols worn out
Reverse: double obverse coin

Coin 25



Weight: 1.711 **Size:** 1.70 x 1.80 **Thickness:** 0.85
Remarks: Obverse: elephant, saivite symbol, planetary symbols
Reverse: blank

Coin 26



Weight: 1.361 **Size:** 1.50 x 1.70 **Thickness:** 1.24
Remarks: Obverse: worn out symbols
Reverse: blank

Coin 27



Weight: 1.383 **Size:** 2.00 x 1.80 **Thickness:** 0.90
Remarks: Obverse: elephant, others worn out
Reverse: double obverse coin

Coin 28



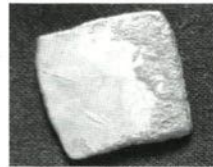
Weight: 1.162 **Size:** 1.80 x 1.70 **Thickness:** 0.70
Remarks: Obverse: tree, others worn out. Reverse: double obverse coin

Coin 29



Weight: 1.661 **Size:** 1.65 x 1.55 **Thickness:** 0.90
Remarks: Obverse: elephant, tree, saivite symbols
Reverse: blank

Coin 30



Weight: 1.575 **Size:** 1.55 x 1.40 **Thickness:** 1.18
Remarks: Obverse: tree, other symbols covered in grime
Reverse: blank

Coin 31



Weight: 1.545 **Size:** 1.60 x 1.50 **Thickness:** 1.10
Remarks: Obverse: elephant, taurine, tree. Reverse: blank

Coin 32



Weight: 1.286 **Size:** 1.80 x 1.70 **Thickness:** 1.00
Remarks: Obverse: plough with oxen, planetary symbols, others unclear. Reverse: double obverse

Coin 33



Weight: 1.245 Size: 1.85 x 1.50 Thickness: 0.79
Remarks: Obverse: plough with oxen, fishes. Elephant, unknown. Reverse: Blank

Coin 34



Weight: 1.699 Size: 1.16 x 1.25 Thickness: 1.30
Remarks: Obverse: elephant, taurine, stylised swastika
Reverse: Blank

Coin 35



Weight: 1.286 Size: 1.60 x 1.80 Thickness: 1.07
Remarks: Broken coin. Obverse: elephant, plough with oxen, taurine. Reverse: Blank

Coin 36



Weight: 1.874 Size: 2.10 x 2.00 Thickness: 1.05
Remarks: Coin covered in grime. Obverse: elephant, taurine, Reverse: blank

Coin 37



Weight: 1.614 Size: 1.60 x 1.75 Thickness: 1.18
Remarks: Coin covered in grime. Obverse: tree, taurine, elephant, planetary symbol. Reverse: Blank

Coin 38



Weight: 1.542 Size: 1.60 x 1.40 Thickness: 0.98
Remarks: Obverse: elephant, tree, taurine symbols. Reverse: Blank

Coin 39



Weight: 1.545 Size: 1.60 x 1.50 Thickness: 0.91
Remarks: Obverse: elephant, tree, taurine symbols. Reverse: Blank

Coin 40



Weight: 1.701 Size: 1.40 x 1.50 Thickness: 1.33
Remarks: Obverse: Stylised swastika symbols, taurine, elephant
Reverse: Blank

Coin 41



Weight: 1.646 Size: 1.80 x 1.40 Thickness: 1.30
Remarks: Obverse: elephant, stylised swastika symbols, taurine
Reverse: Blank

Coin 42



Weight: 1.703 Size: 1.35 x 1.55 Thickness: 1.12
Remarks: Obverse: elephant, Saivite symbols, tree
Reverse: Blank

Coin 43



Weight: 1.664 Size: 1.55 x 1.60 Thickness: 0.90
Remarks: Obverse: elephant, Saivite symbols, tree. Reverse: Blank

Coin 44



Weight: 1.572 Size: 1.40 x 1.65 Thickness: 1.04
Remarks: Obverse: elephant, tree, taurine symbols. Reverse: Blank

Coin 45



Weight: 0.973 **Size:** **Thickness:** 0.65
Remarks: Broken Coin. Obverse: fishes elephant, unknown symbol. Reverse: Double obverse coin

Coin 51



Weight: 1.567 **Size:** 1.70 x 1.40 **Thickness:** 1.11
Remarks: Obverse: elephant, tree, taurine. Reverse: double obverse coin

Coin 46



Weight: 1.606 **Size:** 1.75 x 2.00 **Thickness:** 1.85
Remarks: Obverse: elephant, unknown symbols. Reverse: double obverse coin

Coin 52



Weight: 1.307 **Size:** 1.50 x 1.35 **Thickness:** 1.54
Remarks: Coin is damaged, maybe due to presence of lead

Coin 47



Weight: 1.393 **Size:** 1.70 x 1.75 **Thickness:** 1.00
Remarks: Obverse: taurine, elephant, plough with oxen, human symbol. Reverse: Blank

Coin 53



Weight: 1.611 **Size:** 1.80 x 1.65 **Thickness:** 1.14
Remarks: Obverse: tree, taurine, elephant. Reverse: Blank

Coin 48



Weight: 1.695 **Size:** 1.90 d **Thickness:** 0.90
Remarks: Obverse: elephant, tree, planetary symbols. Reverse: double obverse coin

Coin 54



Weight: 1.733 **Size:** 1.60 x 1.80 **Thickness:** 0.94
Remarks: Obverse: elephant, tree, saivite symbols. Reverse: Blank

Coin 49



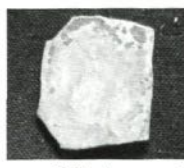
Weight: 1.299 **Size:** 1.70 x 1.90 **Thickness:** 0.74
Remarks: Obverse: elephant, fish, plough with two oxen, unknown symbol. Reverse: Double obverse coin

Coin 55



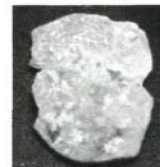
Weight: 1.093 **Size:** 1.80 x 1.70 **Thickness:** 0.65
Remarks: Unclear coin, coated with lead possibly
Obverse: plough with oxen
Reverse: Blank

Coin 50



Weight: 1.571 **Size:** 1.60 x 1.30 **Thickness:** 1.00
Remarks: Obverse: elephant, taurine symbols, tree. Reverse: Blank

Coin 56



Weight: 1.738 **Size:** 1.70 x 1.50 **Thickness:** 1.20
Remarks: Mint error, broken coin. Obverse: Clustered symbols
Reverse: Blank

Coin 57



Remarks: Obverse: elephant, tree, Saivite symbols. Reverse: Blank

Coin 58



Weight: 1.602 Size: 1.60 x 1.70 Thickness: 1.04
Remarks: Obverse: elephant, tree, Saivite symbols. Reverse: Blank

Coin 59



Weight: 1.145 Size: 1.50 x 1.60 Thickness: 0.71
Remarks: Obverse: planetary symbols, elephant, ox. Reverse: Blank

Coin 60



Weight: 1.56 Size: 1.70 x 1.50 Thickness: 1.86
Remarks: Obverse: tree, taurine, elephant. Reverse: Blank

Coin 61



Weight: 0.796 Size: 1.70 x 1.90 Thickness: 0.65
Remarks: Obverse: elephant, plough with oxen, taurine. Reverse: double obverse coin

Coin 62



Weight: 1.637 Size: 1.80 d Thickness: 0.80
Remarks: Obverse: elephant, planetary symbols and saivite symbols. Reverse: double obverse coin

Coin 63



Weight: 1.385 Size: 1.60 x 1.60 Thickness: 0.93
Remarks: Obverse: elephant, tree, taurine. Reverse: Blank

Coin 64



Weight: 1.293 Size: 1.60 x 1.65 Thickness: 0.90
Remarks: Obverse: elephant, plough with oxen, planetary symbols. Reverse: blank

Coin 65



Weight: 1.029 Thickness: 1.35
Remarks: Broken Coin. Obverse: Planetary symbols, others covered in grime. Reverse: blank

Coin 66



Weight: 1.149 Thickness:
Remarks: broken coin

Coin 67



Weight: 1.672 Size: 1.85 x 1.50 Thickness: 1.00
Remarks: worn out

Coin 68



Weight: 1.669 Size: 1.50 x 2.00 Thickness: 0.90
Remarks: Broken coin. Obverse: elephant, ox, unknown symbol. Reverse: Blank

Coin 69



Weight: 1.667 **Size:** 1.80 x 1.70 **Thickness:** 1.00
Remarks: Obverse: elephant, tree, saivite symbols. Reverse: double obverse coin

Coin 75



Weight: 0.401 **Thickness:** 1.51
Remarks: broken & damaged Coin

Coin 70



Weight: 1.224 **Thickness:** 0.95
Remarks: Broken Coin
Obverse: elephant, planetary symbols,
Reverse: Double obverse coin

Coin 76



Weight: 0.169 **Thickness:** 0.76
Remarks: broken coin

Coin 71



Weight: 1.705 **Size:** 1.80 x 1.70 **Thickness:** 1.00
Remarks: Obverse: elephant, tree, unknown symbols. Reverse: Blank

Coin 77



Weight: 1.586 **Thickness:** 1.26
Remarks: broken coin. Obverse: elephant, planetary symbols
Reverse: blank

Coin 72



Weight: 1.141 **Thickness:** 1.06
Remarks: broken Coin. Obverse: elephant, unknown symbols
Reverse: double obverse coin

Coin 78



Weight: 1.692 **Thickness:** 1.00
Remarks: broken coin

Coin 73



Weight: 0.71 **Thickness:** 1.22
Remarks: broken coin. Obverse: unclear. Reverse: double obverse coin

Coin 79



Weight: 0.965 **Thickness:** 0.93
Remarks: broken coin. Obverse: taurine, other symbols worn out. Reverse: double obverse

Coin 74



Weight: 0.323 **Thickness:** 1.20
Remarks: broken & damaged Coin

Coin 80



Weight: 0.373 **Thickness:** 1.21
Remarks: broken coin

Coin 81



Weight: 0.634 **Thickness:** 1.55
Remarks: broken & unclear coin

Coin 82



Weight: 1.433 Size: 2.10 x 2.20 Thickness: 0.69

Remarks: broken coin. Obverse: Saivite symbol, taurine and unknown symbols. Reverse: double obverse

Coin 83



Weight: 1.177 Size: 2.20 x 2.10 Thickness: 0.69

Remarks: broken coin. Obverse: tree, elephant and planetary symbols. Reverse: double obverse

Coin 84



Weight: 1.631 Size: 2.50 x 1.70 Thickness: 0.91

Remarks: broken coin. Obverse: saivite symbol, others worn out Reverse: blank

Coin 85



Weight: 1.46 Thickness: 1.04

Remarks: broken coin. Obverse: elephant, tree worn out symbols. Reverse: blank

Coin 86



Weight: 0.946 Thickness: 0.69

Remarks: broken coin. Obverse: elephant, plough with oxen, planetary symbol. Reverse: double obverse

Coin 87



Weight: 0.40 Size: 1.40 d Thickness: 1.05

Remarks: Obverse: worn out.

Reverse: worn out

Coin 88



Weight: 0.379 Size: 1.20 d Thickness: 1.40

Remarks: Obverse: worn out. Reverse: worn out

Coin 89



Weight: 0.596 Thickness: 1.15

Remarks: broken coin. Obverse: elephant, unknown symbols Reverse: double obverse

Coin 90



Weight: 0.817 Thickness: 1.85

Remarks: broken coin. Obverse: unclear.

Reverse: unclear

Coin 91



Weight: 1.495 Thickness: 1.49

Remarks: broken & worn out coin

Coin 92



Remarks: Obverse: Unclear. Reverse: double obverse

Coin 93



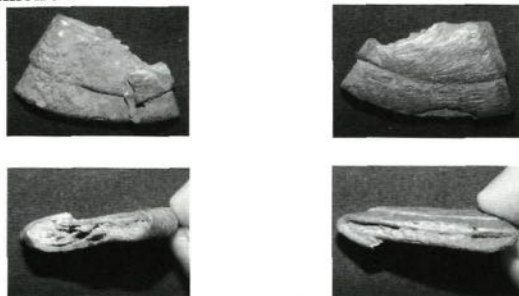
Weight: 1.359 Thickness: 1.14

Remarks: Obverse: elephant saivite, taurine and unknown symbol. Reverse: blank

Note: Weight is measured in grams, size in centimetres and thickness in millimetres. d = diameter

Other Specimens of the Singavaram Hoard

Specimen 94



Weight: 9.379 **Size:** 3.10 x 1.80 **Thickness:** 5.20
Remarks: broken iron piece

Specimen 95



Weight: 12.398 **Size:** 1.50 x 1.90 **Thickness:** 7.24
Remarks: broken iron piece

Specimen 96



Weight: 5.305
Remarks: Closely bundled coins heavily covered in grime

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The Tibetan Tangka with Rañjana Script

by Wolfgang Bertsch

Among the numerous types of silver coins which were struck to the tangka (tamga) standard in Tibet one series which has puzzled scholars and collectors in the 20th century are the coins with

legends in Rañjana (Lantsa) script. The design of these coins resembles very much the one found on the coins which were struck in the name of Pratap Simha for circulation in Tibet (Fig. 1).

The Rañjana script, which is at times referred to as "blama yig" ("higher" or "superior" script.) in Tibetan was introduced into Tibet from Nepal. In Nepal both ancient stone inscriptions and manuscripts written in Rañjana exist (Fig. 3). In Tibet it was mainly used for ornamental and religious purposes and thus appears inscribed on walls of Buddhist temples or monastic assembly halls. It is even better known from both hand-held and fixed prayer wheels which are usually inscribed with the mantra "Om Mani Padme Hum" ("Om jewel lotus hum") in Rañjana characters. This well-known mantra, which can be heard countless times every day in Tibet, is probably a reference to Avalokiteshvara (Tibetan: *spyan ras gzigs*), also known as the "Bodhisattva of Mercy". The best known prayer wheels with this script are those which are placed along the "nangkhor" (inner circle for pilgrims) which surrounds Tibet's most revered temple, the Jokhang in Lhasa¹. This script is also used in a similar way in Nepal. As an example, one may examine the prayer wheels aligned around the Bodhnath Stupa near Kathmandu or those which were only recently installed at the foot of the Swayambhu hill (on the north side) which shows that this script is still used nowadays. Examples of the Rañjana script were published among others by Csoma de Körös (1834), Sarat Chandra Das (1888), and more recently by the Nepalese scholars Hemraj Shakya (1973), Shankar Man Rajbanshi (1974) and Rabison Shakya (2002)².

1. A Survey of published Literature on the Rañjana Tanka.

The earliest illustration of a fraction with four petals (= 7½ skar or half tangka) of this coin is to be found in the classic publication on the coinage of Tibet by E.H.C. Walsh (Walsh, 1907)³. Two fragments of Rañjana tangkas can be found in a book published in 1919 by the Russian Buddhist G.Ts. Cybikov who lived in Tibet, mainly in Lhasa, between 1899 and 1902. He illustrates a fragment with five petals of the reverse design visible, representing 2/3 (more exactly, 5/8) of the coin and which was circulating at the value of 1 zho. The date on the obverse of this fragment can be read as 15-28. Cybikov also illustrates a smaller fragment with only three petals visible on the reverse, hence representing 1/3 of a tangka and circulating at the value of 5 skar. However, no date is visible on this fragment.

In 1928 the British journalist and scholar, Perceval Landon, published a whole tangka with Rañjana script, bearing the date 16-61, which he interpreted as 1667. H. G. Bannerji, who wrote the Appendix XXV "Coinage" for Landon's book, is probably the first scholar to have made a serious attempt to read the legends found on the coin. I think it worthwhile to quote in some detail what Bannerji has to say on the coin which he illustrates (Landon, 1928, pp. 326-27):

"No. 15 has never yet been noticed, nor has any description or illustration of it been published. It is of silver, size 1 inch, weight 78 grains, the fabric being the same as that of other *mohars*. The obverse contains a circle in the centre, with a *bhūpura* or square; the halves of the top parallelogram over the *dvāras* are curved, and the junction of the outer lines extends to the middle of the opening of the *dvāra* [gate]. The legend within the square appears to be as follows: top line, *śrī yu ta va*, next *ya* and *ṅha* (?) to left and right of the circle: then *da* and *sa* similarly placed; the bottom line, *bahudhanya*; below the date 1667; within the circle, a symbol which may be a lotus or tuft of jewels. The reverse has a circle with eight petals. This circle is divided into three parts, of which the top contains the legend *ratna*, the middle a *khadga* [sword] with *āvaraṇa* and *ti and ta* (?) to left and right of it, the bottom probably *phālā*. In the petals appear *śrī sa vi ja ka dā ya śra*. The date can only be interpreted as a Saka one, which would be equivalent to NS 865 or AD 1745."

The design details have been aptly described by Bannerji, except for the centre of the reverse which does not show a *khaḍga* (sword) with *āvaraṇa*, but a trishul (trident) with what could be called more appropriately a "garland", since *āvaraṇa* is defined by Bannerji as "a pair of cloth strips which are attached" which does not apply to the reverse of the Rañjana tangkas. It should be noted, however, that on Nepalese coins of the Malla and Śaha periods the sword is normally represented with a garland, while the trishul has *āvaraṇa* (strips of cloth or streamers). The designer of the Rañjana tangka either made a mistake when representing the trident with a garland instead of streamers or his intention was to combine both emblems (sword and trident) to form a single design.

I do not reproduce the passage which follows, in which Bannerji tries to associate the coin to historical events which occurred in Kathmandu and Patan around AD 1745. Bannerji does not mention that this coin may have been used, and even less does he consider that it may have been struck in Tibet. He seems to have no doubts that the coin is purely Nepalese.

A further attempt to decipher the legends on the Rañjana tangka was made by the Nepalese scholar, Satya Mohan Joshi, who published his findings in 1961 (Joshi, 1961 a, p. 29, note 2, and Joshi 1961 b). He illustrates a coin dated 16-61 and reads the obverse legend as follows:

Śrī prabhava/pancha/ dasa/Bahudhānya

Reverse legend in inner circle: Ratna sita phala.

Reverse legend in eight petals: [Śrī] subjaka dāyuse⁴.

Joshi agrees with Bannerji only as far as the last line of the obverse and the word "ratna" on the reverse are concerned. Joshi also believes that the coin was struck in Nepal, although he admits that it is very unusual to find a Nepalese silver coin of the Śaha period which does not mention the name of a king.

In 1963 three Rañjana tangkas were published by S. Shrestha (Shrestha, Swoyambhulal, 1963). According to this author two of his illustrated coins (nr. 1 and 2) are dated 15-40. One of these has the usual moon and sun above the square on obverse (nr. 2), while the other has sun, moon and swastika at the same places (nr. 1). The date on the illustration of the latter coin is not very clear, but it must be 15-46 and not 15-40, since the style and the script of the coin is identical when compared with that found on the tangkas dated 15-46 in the collection of N.G. Rhodes and in my own collection (Fig. 26).

The first illustration of the Rañjana tangka in a popular western coin catalogue seems to be in the second edition of the well known North American work published by Craig. While the coin is not mentioned in the first edition (1966) of this standard work, a specimen dated 16-61 is pictured in the second edition which was published in 1971 (Craig, 1971, p. 427, nr. 27). Subsequently the Rañjana tangka also made its appearance in the Tibet section of the well known catalogues produced by Krause Publications (Krause and Mishler, 1991 and Bruce II et alia, 1982).

Examples of Rañjana tangkas were also illustrated in various Chinese language numismatic publications. However, the Chinese authors do not discuss the coin's legend nor the circumstances of its minting⁵. It is surprising that three monographs on Tibet's currency authored by Xiao Huaiyuan (1987), Zhu Jinzhong et alia (1988) and Cao Gang (1999) do not mention the Rañjana tangka. However, various specimens, including fractions thereof, were published recently in a profusely illustrated catalogue of Tibetan coins published by the Numismatic Society of the Tibet Autonomous Region (Zhu Jinzhong et alia, 2002, pp. 80-81 and 152-53).

2. Translation and Variants of the Legends found on the Coins

The late Karl Gabrisch, who was a very eager student of the coinage of Tibet, had drafted a chapter on the Rañjana tangkas which he hoped to publish in a book entitled "Currencies of

Tibet", co-authored by Nicholas G. Rhodes and myself. Since Mr. Gabrisch died in December 1995 the planned book in English on the history of Tibetan money has so far not materialised, but he had kindly left me a copy of his manuscripts including the chapter just mentioned.

In his study of the Rañjana tangka (Gabrisch, 1995) Gabrisch had the collaboration of Amogha Ratna Shakya (Kathmandu) who put him in touch with Nepalese scholars, foremost with Hemraj Shakya who can be considered the unchallenged authority in ancient Nepalese and Indian scripts which were used in the Kathmandu valley. This scholar had his own coin collection which he eventually sold to the Archaeological Department of His Majesty's Government. After some time these coins were passed on to the National Museum of Nepal. Several Rañjana tangkas existed in Hemraj Shakya's collection which he had studied, and he had noted that coins with four different obverse legends exist. These legends are given in Gabrisch's manuscript as follows (I have repeated some of the legends in square brackets as they should be read using the international system for transcription of Sanskrit with western letters; it should be noted that vowels are pronounced as in European languages like Italian, Spanish or German and not as in English, except for the nasalized "a" followed by "n" which is pronounced like the French "a" in similar position.):

Obverse legends:

1. shri prabhava/ panch/ dasa/ bahu dhanya [śrī prabhava/ panch/ dasa/ bahu dhānya]

(Wealth increment, fifteen kinds of cereals or grain).

2. shri sarbatra/panch/ dasa/bahu dhanya

(Wealth everywhere, fifteen kinds of cereals or grain).

3. shri subhaba/ panch/dasa/bahu dhanya

(Wealth proper fifteen kinds of cereals or grain).

4. shri hibhaba/ panch/dasa/bahu dhanya

(Wealth let it be surely fifteen kinds of cereals or grain).

The reverse legends are identical on all coins:

In the central circle: ratna/sita/fala [ratna sita phāla]

(The blessing of many kinds of valuable jewels)

In the eight petals, starting at 12 o' clock: shri subjaka dāyuse [śrī subjaka dāyuse]

(Ultimate peace and happiness within one's lifespan).

The type of the Rañjana characters found on the coins shows many deviations from what could be called "standard Rañjana" as known from several publications (Csoma de Kőrös, 1834; Das, 1888; H. Shakya, 1973 and R. Shakya, 2001) and Nepalese manuscripts (Fig. 3). Moreover the die engravers were apparently no calligraphic experts. This is what renders the reading of the legends very difficult and one has to take into account that an expert trying to decipher the legends will be guided (or in the worst case: misguided) by the desire of producing a reading which makes sense and can therefore be translated into a better known language like Nepalese or English. Obviously, such a reading will be more interpretative than exact. Evidence for this is the fact that three experts, namely P. Landon (More precisely: H.G. Bannerji), S. M. Joshi and Hemraj Shakya have given three different readings which I recorded above. At least, one can say that there exists only a minor difference between S. Joshi's and Hemraj Shakya's reading, but this could result from the circumstance that S. Joshi may have consulted with Hemraj Shakya when the former prepared his book on the coinage of Nepal (Joshi 1961 a). Further difficulties in deciphering the legends results from the fact that there are some characters in the Rañjana alphabet (more precisely: syllabic system) which look very similar, e.g. the two characters "ta" and "bha" as well as "ya" and "pa", and the three characters "cha" "ba" and "va".

Regarding the meaning of the legends, Gabrisch adds the following comment (I have made some minor corrections): "We believe the legends to represent mantras. They are prayers used by people to please the goddess of wealth, Lakshmi. The full meaning would be 'let every place be full of food and grains' and

'let everyone have valuable jewellery along with food'. In addition, 'let everybody be happy and prosperous. Let every being experience ultimate peace and happiness within one's lifespan before one's death'. The intention of the above mantras is clearly a prayer for Lakshmi."

Gabrisch further comments that among the Rañjana tangkas available to him (including specimens from his and my collection as well as those in the collection of Nicholas Rhodes) he found only specimens with the first two obverse inscriptions, i.e. with either "prabhava" or "sarbatra" in the first line of the legend. Gabrisch contacted Nepal's National Museum, hoping to find the specimens formerly in the collection of Hemraj Shakya including those which would have the legends nr. 3 and 4 with "subhaba" and "hibhaba" as second, third and fourth syllables of the first line of the obverse inscription. But according to Gabrisch these coins could not be found.

When I re-examined the legends on the coins in the collection of Nicholas Rhodes and those in my own collection, I came to the conclusion that there exist not only four, but seven variants of the first line of the obverse legend. In addition, seven variants can also be found of the last (fourth) line of the obverse legend, a feature which so far had not been noted by experts. I can confirm that the reverse legends are identical on all coins, allowing for the different styles and sizes of the Rañjana characters on different coins. Therefore, I believe that it is very unlikely that there existed variants of Rañjana tangkas in the collection of Hemraj Shakya which are not known from major western collections of Tibetan coins which form the base of the present study.

The seven variant readings of the first line of the obverse legend, which consists of four syllables, represented by four characters, are as follows:

I.A. Śrī hā bha ba (Fig. 4)

I.B. Śrī hā bha tra (Fig. 5)

In both legends Karl Gabrisch, following Hemraj Sakya, reads the syllable "hā" as "hī". However, if one reads the second part of this character as vowel sign for "i", it should normally be drawn higher than the first part of the character. Since the letter's second part is on an equal level with the first part, the reading "hā" is more likely.

I.C. Śrī su bha ba (Fig. 6)

I.D. Vī (Vrī) sa (?) ba tra (Fig. 7)

The reading of the third syllable as "sa" is problematic and is more of a guess, since the second character in this legend has no equivalent in available script tables of Rañjana. However, in a script which Hemraj Shakya calls "Post Lichchhavi Script" (Shakya, 1973, pp. 8-12) there exists the character "sa", which remotely resembles the second character found in legend I.D. Using this script as reference, the syllable could also be read as "sva".

I.E. Vī (Vrī) sa ba tra (Fig. 8)

The second character which I read as "sa" has no equivalent in Rañjana script, but is nearly identical to the character "sa" in the Tibetan *dbu can* script. Should one prefer to interpret it as a character taken from one of Nepal's scripts, it could also be read as "ma".

I.F. Vī (Vrī) sar bha tra (Fig. 9).

I.G. Śrī pra bha ba (Fig. 10)

The seven variant readings of the last (fourth) line of the obverse legend, which also consists of four syllables, are as follows:

II.A. Ba hu dhī (?) nya (Fig. 11)

II.B. Tra hu dhī (?) nya (Fig. 12)

Syllable "dhi" has a different style and an additional horizontal stroke.

II.C. Ba bu dhī (?) nya (Fig. 13)

Syllable "dhi" as in legend II.b., but with an additional short vertical stroke.

Karl Gabrisch (Hemraj Shakya) and S. Joshi read the third syllable as "dha" instead of "dhī" in the three legends II.a. - II.c. But for reasons similar to those which I gave above for my reading of "hā" instead of "hī", I prefer the reading "dhī", as in this case the sign indicating the vowel "i" (second part of the character) is drawn higher than the first part of the character.

The character for this syllable which has no exact equivalent in available tables of Rañjana script, is written in three different styles in the three legends II.a. - II.c.

II.D. Ba hu ba nya (Fig. 14)

II.E. Pa hu ba nya (Fig. 15)

II.F. Ba hu bha nya

II.G. Ba hu pa nya

It should be noted that legend II.A. has a short vertical dividing line in the middle (after the second syllable), legends II.B. and II.C. have a long vertical dividing line at the same place, while legends II.D., II.E., II.F. and II.G. are without this feature. The above-mentioned similarity of certain characters in the Rañjana syllabic system can yield alternative readings for the syllables "ba", "pa", "bu", "tra" and "bha".

The replacement of certain syllables by others should not necessarily be explained by the wish of the die-cutters to give alternative meanings to the legends, but they may rather reflect personal preferences and different skills found among the different artisans who were at work during the relatively long period these tangkas were struck.

One should, therefore, probably not use too much time and energy in trying to grasp the exact meaning of these slightly different legends, as these were probably neither clear to the die-cutters nor to the merchants who ordered the striking of the coins and whose intention it must have been to create a coin which could be used both for religious and commercial purposes. The mysterious script was to instill respect in those people who used these coins and probably not much importance was given to the exact shape of the characters and the resulting variant meanings of the legends⁶.

However, I do agree with Karl Gabrisch that the legends found on both the obverse and reverse of the coins may represent a mantra which refers to wealth and can be recited by Hindus for the goddess of wealth, Lakshmi, and by Buddhists for their god of wealth, Jambhala. In Tibet the latter is also revered as the Guardian of the North (one of the Lokapalas) and is referred to as Vaishravana (Tibetan: *rNam-sras*). He is usually holding a jewel-spitting mongoose (Sanskrit: *nakula*) in his left hand, a motif which is represented on some of Tibet's 10 srang coins which were minted in the 1950s⁷.

3. The Period of Issue and the Dates found on the Coins

In addition to the legends just described, all Rañjana tangkas show a date in the exergue of the obverse. All dates are written with four figures, separated into two groups of two figures each. Silver mohars of Śaha kings of Nepal which are dated according to the Saka Era (78 years behind the Western Era) show the same feature, starting with the silver mohars struck by Prithvi Narayan Shah. Even on present-day Nepalese coins this feature has survived.

There is no doubt that the silver mohars in the name of Pratap Simha which are dated SE 1695 to SE 1699 (AD 1773-1777) and were specially minted for Tibet served as models from which the Rañjana tangkas were copied⁸. Even the smallest details were faithfully copied from the Pratap Simha prototypes (Fig. 1). The legends are divided into groups in exactly the same manner and the same number of syllables has been used on obverse and reverse. The only major differences are to be found in the central symbol of the obverse of the Rañjana tangkas, probably representing a lotus, and the central symbol in the centre of the reverse which represents a trident (trisol) surrounded by a

garland of dots. It is therefore clear that the Rañjana tangkas were not struck earlier than the Pratap Simha mohars and all dates found on the Rañjana tangkas which correspond to the period before Pratap Simha's rule when converted into western reckoning, must be fantasy dates or dates referring to specific historical or religious events which are unknown to us.

If one attempts to further narrow down the period during which the Rañjana tangkas were struck, without paying attention to the dates found on the coins, one has to take into account the central design of the obverse. This lotus design cannot be found on any Nepalese coin, and, therefore, it can only have been copied from Tibet's best known silver coins, the so called Kong-par and Gaden tangkas, which were first struck in 1791 and 1840 respectively.

One can identify three basic lotus designs found on the obverse of the Rañjana tangkas:

1. No water line at the lower end of the design. (*Fig. 16*)
2. Double water lines.
3. Single water line. (*Fig. 17*)

The top part of the lotus design is either a dot or a comma with dot (the latter design may represent sun and moon).

All Rañjana tangkas with meaningful dates have lotus designs with single water line, while all tangkas with fantasy dates have lotus designs without water line, except for a specimen dated 16-92 and another dated 16-61 which have lotus designs with double water lines.

The striking of the Kong-par tangkas was resumed in 1890 and 1891 with two issues which bear the Tibetan cycle dates 15-24 and 15-25 (*Fig. 18*). It is very likely that the die-engravers who cut the Rañjana tangka dies which feature the lotus design without water line were following examples of these late Kong-par tangkas. Otherwise, the first lotus design without water line would have to be associated with the earliest Gaden tangka type struck in and soon after 1840 which figures a lotus without waterline (*Fig. 19*). However, the style of the lotus on these early Gaden tangkas is so different from that found on the Rañjana tangkas that I believe the first Gaden tangkas cannot have served as a model for the lotus design of the Rañjana tangkas.

The later issues of the Gaden tangkas may have served as a model for the lotus designs which have single or double water lines some of which are topped by comma and dot (sun and moon).

According to N.G. Rhodes (1983), the type of Gaden tangka which has the lotus design with double water line was struck between circa 1880 and 1894 (*Fig. 20*). The Gaden tangkas which were struck between 1895 and circa 1930 all show lotus designs with a single water line (*Fig. 21*).

Taking the lotus design types and the respective dates found on Kong-par tangkas and the dates attributed to Gaden tangkas as a base, one may conclude that the Rañjana tangkas roughly follow the chronological framework suggested by their Tibetan prototypes, i.e. that the Rañjana tangkas displaying lotus without water line are the earliest, followed by those which display a lotus with double water line, while the last issues are those with single water line.

Since the first illustrations of Rañjana tangkas we know of were published by Walsh (1907) and Cybikov (1919) we can assume that the most likely period during which these tangkas were struck is between 1880 and about 1920. The striking of these coins may well have occurred intermittently during all these years, considering that numerous different types of Rañjana tangkas are known, most of these dated in a confusing manner. The first extensive numismatic article in a Western language on Tibetan coins by Terrien de Lacouperie (1881) based on the coins available in the British Museum at that time does not mention the Rañjana tangka, examples of which apparently had not entered the Museum collections as yet. This may be further evidence for our assumption that these tangkas were most probably not struck before 1880.

Apparently not many Rañjana tangkas were circulating in 1904 when members of the British Younghusband expedition stayed in Lhasa, since E.H.C. Walsh (Walsh, 1907), as I mentioned above, only illustrates a fraction of this coin. Walsh makes no mention of the Rañjana tangka in his extensive numismatic article on Nepal (Walsh, 1908)⁹. Had complete examples of this coin been available at Lhasa in 1904 he would certainly have collected at least one specimen and would have illustrated and described it in one of his articles.

There are four types of Rañjana tangkas which have dates on the obverse which are written with Tibetan figures and could be interpreted as Tibetan cycle dates similar to the ones found on the so called Kong-par tangkas of Tibet: 15-28, 15-30, 15-40 and 15-46. These can be converted to AD dates as follows: 1894, 1896, 1906 and 1912. They fall within the period which I established on the basis of iconographic features and could therefore be considered as the actual dates when these Rañjana tangkas were struck.

There is a large group of Rañjana tangkas which bear dates written with Nepalese figures (some of which can also be read as Tibetan figures) and were taken (first by Landon, 1928) as belonging to the Nepal Saka Era, which is behind the Western Era by 78 years. We can find the following dates of this type: SE 1316, 1661, 1664, and 1692. These, when converted into western dates, would be AD 1394, 1739, 1742 and 1770. These dates cannot be interpreted as the year of the minting of the coins, since they all fall within a period which precedes the striking of the Tibet-mohars in the name of Pratap Simha. The Saka Era found on the Rañjana tangkas may commemorate certain events which had occurred in those years, or, more likely were inscribed on the dies at random. Since these coins are of similar fabric and design (although slightly cruder) to those which bear meaningful Tibetan dates, I believe that they must also have been struck during the years 1880 and 1919, but, as indicated above, early in this period, probably between 1880 and 1890.

There are also two coins which bear the date 9629 and 9661 which can only be explained as fantasy dates. There is no reason to believe that these coins were struck outside the period 1880 to 1919. The figures "9" in these dates can also be interpreted as reversed figures "1" and would enable us to add these two year types to the previous group of coins with Saka Era dates.

4. Place of Minting: Nepal or Tibet?

Owing to a total lack of documentary evidence one can only speculate about where these mysterious tangkas were minted. Although some Nepalese experts are in favour of a minting place in Nepal, I think it much more likely that the Rañjana tangkas were minted in Tibet, and I agree with Gabrisch when he argues that the fabric and minting technique resembles much more contemporaneous Tibetan coins, namely that of the Gaden tangkas (*Fig. 20 and 21*) and that of the late Kong-par tangkas which bear the dates 15-24 and 15-25 (AD 1890 and 1891) (*Fig. 18*). Moreover, as we have seen, the lotus design in the central circle of the obverse is similar to the one found on the just-mentioned Tibetan tangkas. The design of the trisul (trident) in the centre of the reverse is iconographically more in line with Nepalese coins, but its crude style has no equivalent on Nepalese silver coins, which show the trident in a fine style, mostly adorned with streamers on either side (See *Fig. 1*).

Nepal had provided Tibet's coinage from about 1640 until the war between these two countries, which lasted from 1788 until 1791. The major reason for this war was a dispute between Tibetan and Nepalese authorities regarding the purity and exchange value of the Nepalese coins minted for and exported to Tibet. The Chinese, who interfered during the last stage of this war, prohibited further imports of silver coins from Nepal and set up a mint in Tibet where silver coins were struck under joint Tibetan and Chinese supervision. However, there were several attempts by Nepal to mint coins for Tibet even after 1791, and these attempts were justified by the Nepalese by pretending that

their coins only served religious purposes¹⁰. For the period 1880 to 1919 such attempts on behalf of the Nepalese are not known to have taken place. This is another reason supporting the assumption that the Rañjana tangkas were not struck in Nepal but rather by Newari merchants in the Lhasa area, maybe first in small numbers for religious purposes and, once they had entered circulation and were accepted and, - owing to their sacred inscriptions and their high silver content - were treasured by the Tibetans, further specimens may have been struck in larger numbers.

According to information obtained by Gabrisch (1995) Newari traders who lived in Lhasa "used to carry these coins while travelling on distant trading missions believing they would thus benefit financially. When one had suffered a loss, the coin could be carried as a Jantar (wrapped around the neck as a locket or worn as a bracelet, after worshipping it), it was believed to bring prosperity".

Tibetans revered Nepalese coins as auspicious objects, calling them *g.yang tarn* (auspicious tangka) (Shakapa, 1992) and kept a few specimens at home in a special box for auspicious objects (*g.yang gams*). Undoubtedly the Rañjana tangkas were very suitable for such a purpose.

The Nepalese community in Lhasa could arrange the unofficial striking of coins taking advantage of a decree made public in 1891 which legalized unofficial coin issues (Sgrolkar et alia, 1995 and Das, S.C., 1904, p. 64):

»Notice Issued by the Resident Minister Sheng Tai and Living Buddha Demo Concerning the Circulation of Silver Coins (AD 1891):

"Vice Commander Sheng, Resident Minister in Tibet by Imperial Order, and Living Buddha Demo, Assistant in the Administration of District Affairs, hereby issue the following important notice:

We all know that silver coins have been in circulation in Tibet for many years, but recently some bad elements have been arbitrarily deciding on the percentage of silver in the coins, whether old or new, shiny or worn, thus creating money circulation problems. This may well give rise to quarrels and conflicts, running counter to the purpose of issuing money, which is for the convenience of the people. Therefore, it has been decided to put samples of silver coins on display, along with the following instructions. This is to inform all Han and Tibetan soldiers and civilians in Upper and Lower Tibet, plus the guildhall members, merchants and monks from the three major monasteries plus all Kanbas, Mongolians, Gurkhas and Bhutanese that henceforth all types of silver coins, old or new, shiny or worn, as shown in the displays, are to be kept in circulation, without discrimination. Dealing in coins made of copper, iron, tin or lead is forbidden. Whoever is found by local Han or Tibetan officials to be illegally selling or using such coins shall be penalised severely and expeditiously in public. Cutting off the rim of a one half dollar coin is forbidden. Whoever is found violating this rule shall be punished severely without leniency. We, the Minister and the Living Buddha, are impartial and trustworthy. Do not step outside the law or you will regret it later. Abide strictly by these instructions. This is the end of the instructions.

[Numeral for the day is missing in the original document] the fourth day of the 5th month of the 17th year of Guangxu (1891)

To be put, up at the market of Gyantse. Do not deface these instructions in any way.«

Unfortunately no description is given of the silver coins which were put on display in Gyantse. Although a Rañjana tangka may have been among the sample coins, there is no specific reference to these tangkas in the text of the decree as is suggested in the *Standard Catalogue of World Coins* (Krause and Mishler, 1991, Vol. 2, p. 2639), by Bruce II et alia (1982, p. 404) and by Gabrisch (Hellrigl and Gabrisch, 1983, entry nr. 539). However, the decree implies that private minting was going to be tolerated by the Tibetan government and by the Chinese authority (amban) who must have reacted to an acute shortage of silver coins in

Tibet. S. C. Das (Das, 1904, p. 64) mentions that a similar decree was made public in Shigatse already in December 1881 and that similar measures had been taken at Lhasa. It is unknown, however, if and when these decrees were revoked.

5. Silver Content of Rañjana Tangkas

Karl Gabrisch examined the silver content of some specimens of this type of tangkas and gave the following results (Gabrisch, 1995; I have not altered any figures, although it may be noted that in no case do the percentages given for silver, copper and impurities add up to exactly 100%):

Date	Silver %	Copper %	Metal %	Impurities %
15-18	87.6	12.0	96.8	3.2
15-30	78.0	21.6	96.6	3.4
15-40	78.1	21.4	96.4	3.6
13-16	75.1	2.4	93.2	6.8
16-61	84.8	14.7	96.6	3.4

Unfortunately I have no reliable data for the silver content of contemporaneous Gaden and Kong-par tangkas, but one can presume that the fineness of the Rañjana tangkas is more or less in line with these issues. Should Gabrisch's results be correct, one can dismiss the assertion that Rañjana tangkas were struck from billon (an alloy which contains a maximum of 50% silver) (Krause/Mishler, 1991). Further analyses may show, however, that the silver content of the Rañjana tangkas is not quite as high as suggested by Gabrisch's results.

6. Fractions of Rañjana Rangkas

According to the above quoted Gyantse decree of 1891 it was forbidden to cut off the rim of one half dollar coin (most probably a half-tangka coin is referred to). This prohibition was very much respected as far as the Rañjana tangkas are concerned.

Nearly all the fractional pieces of Rañjana tangkas are "complete", i.e. they are untrimmed. Indeed, I know of only one fraction of a Rañjana tangka with the centre cut out, a piece with three petals (5 skar) which was published by Charles Bell, while highly mutilated fractions are commonly seen among those obtained from Pratap Simha tangkas which, as we have seen, must have been the coins which had served as models for the Rañjana script tangkas (Figs. 1 and 2). There are a few fractions of Rañjana tangkas which have parts cut or filed off around the outer edge, but the large majority of surviving cut pieces are not further trimmed, which is possibly also due to the circumstance that nobody wanted to cut away parts of the sacred script and that the 1891 Gyantse decree was effectively enforced.

The large majority of the fractions which show the lower part of the obverse intact, bear the Tibetan date 15-40. Fractions with other dates, such as 15-28, 15-30, 16-61, 16-69 and 16-92 seem to be scarce. So far I have not seen or heard of fractions with other dates.

8. Catalogue

In reading the dates I have taken the figures 1, 2, 3, 4, 5, 8 and 9 found on the coins as representing Tibetan figures, while the figure 6 can only be read as Nepalese figure "6" or as reversed Nepalese or Tibetan "3". The figures which I read as "9" could alternatively be read as reversed figures "1" or as Tibetan "4". The dates which I give in square brackets represent the ones resulting from this alternative interpretation of certain figures.

I have not indicated the diameter of the coins which are illustrated enlarged. It ranges between 27 and 30 millimeters;

coins with meaningful dates tend to be larger and heavier than those which have fantasy dates. It is not easy to bring this in line with the chronology which I am suggesting, since normally weight standards are rather reduced than increased during a longer period of striking of a certain coin type. However, Rhodes records a similarly unusual variation of weight standards for those *gaden tangkas* which were struck in the same period: The average weight of the *gaden tangkas* which were struck between ca. 1897 and ca. 1912 is slightly higher (about 4.7 g) than that of the specimens which were produced between 1880 and 1896 (about 4.5 g) (Rhodes, 1983, p. 15). This indicates that the Rañjana tangkas were probably following the trend set by the *gaden tangkas* as far as weight is concerned.

All Rañjana tangkas have plain edges. As in the case of most Tibetan coins, the position of the dies during striking was left to chance and it is, therefore, not worthwhile recording the die-axis.

A general description of the coin design has been given above, based on Bannerji (Landon, 1928). It may only be added here that there are four emblems on the obverse of the Rañjana tangkas which have been vaguely copied from the Pratap Simha mohar: to the left of the upper part of the square - wheel or disk (chakra); to the left of the lower part of the square - lotus (padma); to the right of the upper part of the square - conch (shankha); to the right of the lower part of the square - mace (gada). The four emblems, which can easily be identified on the Pratap Simha mohars (Fig. 1) have been converted beyond recognition on the Rañjana tangkas. These four objects are usually associated with the Hindu god, Vishnu. Thus the Rañjana tangkas combine the symbolism associated with the two major Hindu gods, Vishnu (disk etc.) and Shiva (trident), while the lotus in the centre of the obverse is taken from Buddhist symbolism. For Tibetans the trident can also be an emblem in Tantric Buddhism. Padmasambhava (Guru Rinpoche) is frequently represented in art with a staff in his left arm. This staff, called Khatvanga, ends in a trident (Tibetan: *rte gsum*).

In the centre of the reverse of the coins numerous variants of the trident can be observed: small or large design, outer prongs pointing upwards, outwards or inwards. There are 9, 11 or 13 dots around the trident. I only record the latter feature for every coin listed in the catalogue; for the style of tridents one may refer to Figs. 22 - 36 and Fig. 40.

Further die varieties can be found (particularly of the tangkas dated 15-40 and 16-61); there may also exist additional fantasy dates which I did not record.

The coin weights are given in grams. Weights indicated with asterisk are of coins which are illustrated on the plates.

If one followed a chronological order, the coins of group B should be listed before those of group A.

Collections

BH = Brian Hannon, USA

DW = Dong Wenchao, 1993

GS = Gylfi Snorrason, Iceland

KB = Klaus Bronny, Germany

KG = Karl Gabrisch, Germany

NGR = Nicholas G. Rhodes, U.K.

WB = Wolfgang Bertsch, Germany

A. Coins with meaningful Dates

All coins of this group have a lotus with single water line in the centre of the obverse.

1. Obv.: Legends: I.A. Śrī ha bha ba /II.A. Ba hu dhī(?) nya
Date: 15-28

Rev.: 11 dots by trident.

KB (5.10); NGR (4.98); WB (*4.85) [Fig. 22].

2. Obv. Legends: I.B. Śrī ha bha tra /II.B. Tra hu dhī (?) nya
Date: 15-30

Rev.: 11 dots by trident

DW (5.19); NGR (4.84); WB (*4.45) [Fig. 23]

3. Obv.: Legends: I.D. Vī (Vrī) sa (?) ba tra/ II.A. Ba hu dhī (?) nya

The syllable "Dhi" in legend II.A. is similar to the one found in legend II.B.

Date 15-40

Rev: 11 dots by trident

NGR (5.52); WB (*4.58) [Fig. 24]

4. Obv.: As nr. 3 but syllable "hu" in legend II.A. is written in different style. Date: 15-40

Rev. As nr. 3.

KB (5.28)

5. Obv.: Legends I.A. Śrī ha bha ba/II.B. Tra hu dhī (?) nya
Date 15-40

Rev: 11 dots by trident

NGR (4.37; 4.75); WB (4.83; 4.44; *4.74) [Fig. 25]

6. Obv.: Legends I.E. Vī (Vrī) sa ba tra/II.C. Ba bu dhī (?) nya

Date 15-46. Above square: moon and sun/ swastika

Rev: 11 dots by trident.

BH (?); GS (3.88); (KG (5.18); NGR (5.21); WB (*4.52) [Fig. 26]

This is the only Rañjana tangka which has a swastika above the square of the obverse.

B. Coins with meaningless (fantasy) Dates

These coins display legends on the obverse (first and fourth line) which are not found on the coins with meaningful dates.

Coins of this group have a smaller lotus design and smaller central circle on obverse, and also a smaller trident on reverse when compared to the coins of group A. All coins of group B feature a lotus without water line except nrs. 14, 17b, and 17c, which have double water line on obverse.

7. Obv.: Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya
Date: 13-16

Rev.: 11 dots by trident.

KB (4.78); WB (*4.70). [Fig. 27]

8. Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya
Date 16-16

Rev.: 11 dots by trident

NGR (*4.88) [Fig. 28]

9. Obv.: Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya Date 16-61

Rev: 11 dots by trident.

NGR (4.84; 4.66; 4.14); WB (4.93; 4.79; 4.72; 4.68; 4.58; 4.63; 4.92; 4.66; 5.17; *5.23; 4.82; 5.11) [Fig. 29]

10. Obv. Legend I.C. Śrī su bha ba/ II.D. Ba hu bā nya
Date 16-61

Rev: 11 dots by trident

KB (4.96); NGR (4.62); WB (4.96)

11. Obv. Legend Śrī pra bha bha/II.E. Pa hu bā nya
Date 16-61

Rev: 9 dots by trident.

WB (4.53; 4.08; 4.47; 4.41; 3.83; 4.46; *4.72; 4.69; 4.68; 4.69). [Fig. 30]

The coins dated 16-61, listed as nrs. 9 to 11, are by far the most common Rañjana tangkas. At least half of the specimens one is likely to encounter among Rañjana tangkas will be of this date. Coins bearing this date are probably the

earliest issues and were struck in considerable numbers in or soon after AD 1880.

12. Mule: Obverse as nr. 9, reverse as nr. 11 WB (4.98)

13. Mule: Obverse as nr. 11, reverse as nr. 9 NGR (4.83)

14. Obv. Legend I.C.: Śrī su bha ba/II.G. Ba hu pā nya
Lotus with double water line. Date 16-61
Rev.: 11 dots by trident. NGR (4.45); WB (4.96)

15. Obv: Legend I.G.: Śrī pra bha ba/II.D. Ba hu bā nya
Date 16-61
Rev. As nr. 9, but altered after striking: bow and arrow
Spink-Taisei, 1992, lot 178 [Fig. 31]

Nepalese coins which were used in Tibet are also known with this reverse device. Rhodes (Rhodes et alia, 1989, plate 51, T1 and T2) illustrates a mohar of Pratap Simha and of Ranjit Malla of Bhatgaon with bow and arrow on the reverse¹³. According to Ch. Bell, quoted by Rhodes (Rhodes et alia, 1989, p. 210, footnote 14), coins "altered in this way were called 'Da-shu-ma Kem-pa' by the Tibetans". Rhodes adds that "they were used as lucky talismans in Tibet. It was believed that the owner of such a piece would be blessed with a boy child".

16. Obv: Legend I.G. Śrī pra bha ba/II.F. Ba hu bhā nya
Date 16-69
Rev.: 13 dots by trident
NGR (4.70); WB (4.58; 4.55; *4.83) [Fig. 32]

17. Obv: Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya
Date 16-92 [16-42]. Lotus without water line.
Rev.: 9 dots by trident.
WB (*4.57) [Fig. 33]

17a. As nr. 17, but reverse has 11 dots by trident. NGR (3.93)

17b. Obv.: Legend I.C. Śrī su bha ba/II.D. Ba hu bā nya
Date 16-92 [16-42]. Lotus with double water line.
Rev.: 11 dots by trident.
NGR (4.70); WB (4.48; 4.84)

17c. As nr. 17b, but reverse has 9 dots by trident. NGR (5.20)

18. Obv: Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya
Date 92-29 [92-39; 42-24; 42-34].
The third figure in the date is a "2" with longer, curved lower stroke than in the first "2". The former could therefore also be interpreted as figure "3" resulting in the dates 92-39 or 42-34.

Rev: 9 dots by trident [Fig. 34]
NGR (4.75); WB (*4.84)

19. Obv: Legend I.G. Śrī pra bha ba/II.D. Ba hu bā nya
Date 96-61 [46-61; 46-67; 96-67]
Rev.: 11 dots by trident.
NGR (4.53); WB (*4.18) [Fig. 35]

Notes

C. Fractions

One whole coin is equivalent to 1 tangka. 1 tangka = 15 skar or 1½ zho.

1 zho = 10 skar.

20. Fraction with 5 petals on rev., representing 1 zho.
Date 15-40
WB (*3.31) [Fig. 36]

21. Fraction with 3 petals on rev., representing 5 skar.
Date 15-40
WB (*2.08) [Fig. 37]

22. Similar to previous fraction, but trimmed around the outer rounded edge.

Date 15-40
WB (*1.49) [Fig. 38]

23. Fraction with 4 petals on rev., representing 7½ skar.
Date 16-61
NGR (*2.38) [Fig. 39]

24. Fraction with 5 petals on rev., representing 1 zho.
Date 16-61
NGR (*2.76) [Fig. 40]

25. Fraction with 4 petals on rev., representing 7½ skar.
Date 16-69
NGR (*2.34) [Fig. 41]

26. Fraction with 4 petals on rev., representing 7½ skar.
Date 16-92
WB (*2.47) [Fig. 42]

Further fractions illustrated in published sources:

15-28 (5 petals = 1 zho) Cybikov, 1919

15-30 (5 petals = 1 zho) Zhu Jinzhong et alia, 2002, p. 152, nr. 1-416

Both specimens are not further trimmed; their weights have not been recorded.

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Note regarding the plates: All illustrated items are from the author's collection, except the following: Figs. 28, 39, 40, 41 (Nicholas Rhodes) and Fig. 31 (Spink-Taisei, 1992).

Notes

1: The Rañjana or Lañtsa script was held in high esteem by Tibetans because there exists a tradition which claims that the Tibetan "dbu can" script, which is used for wood-block printing of religious texts and is said to have been invented by Thonmi Sambhota in the 7th century, was derived from the Lañtsa script (Narkyid, N., 1982). However, this tradition cannot be corroborated by facts, as it is now established that the Lañtsa script was not known in Nepal and Northern India as early as the 7th century AD (Cf. Róna-Tas, 1985, pp. 231 and 244-247).

2: Unfortunately I could not consult four important older works on Indian and Nepali scripts: Bendall, Cecil: *Catalogue of*

the *Buddhist Sanskrit Manuscripts in the University Library, Cambridge, with Introductory Notices and Illustrations on the Paleography and Chronology of Nepal and Bengal*. Cambridge University Press, Cambridge, 1883.

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Grierson, G. A. (editor): *Linguistic Survey of India*. Several volumes. Calcutta, 1903-1928.

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3: Walsh (1907), Plates III A and III B, nr. 13. The illustrated specimen is not further cut around the edge and the middle part is intact. The date is not clearly visible, but the last two figures which are visible are probably 69 (or 64) which allows us to interpret the complete date as 16-69.

4: By mistake, Joshi places the legend "Ratna Sita Phala" on the obverse of the coin. He gives a slightly different reading of the reverse legend (the one placed in the eight petals) in a catalogue which was also published in 1961 (Joshi 1961b): "Shrivijakadayushye (?)".

5: See for example Dong Wenchao (1992, p. 158), Ma Fei Hai (1998, p. 378, nr. 1460) and Zhu Jinzhong et alia (2002, pp. 80-81 and 152-153).

6: Most of the words occurring in variant legends cannot be identified with the help of a Sanskrit dictionary (Monnier-Williams, 1899).

7: The jewel-spitting mongoose also appears on a rare Bhutanese copper coin (see Rhodes, 1993).

8: We can rule out the possibility that the silver mohars of Prithvi Narayan Shah or the rare mohar struck in the name of Dala Mardana Shah served as model for the Rañjana tangkas, since all these earlier mohars are lacking one basic feature which the Pratap Simha mohars share with the Rañjana tangkas: on the reverses of the earlier mohars, the eight petals are joined instead of being separate (see Rhodes et alia, 1989, plate 25, nr. 505 and plate 29, nrs. 586-594). Pratap Simha also struck silver mohars which show joined petals on their reverses, but these issues, which have a higher silver content, were minted for exclusive use in Nepal and their export to Tibet was forbidden.

9: P. Landon reports the use of cut tangkas in a market which the Lhasa Tibetans had set up near the British camp of the Younghusband expedition in 1904. But as he mentions the practice of cutting out the centre of the coins, most probably he only refers to fractions of Pratap Simha and earlier Malla mohars. (Landon, 1906, p. 370)

10: Karl Gabrisch and Amogh Ratna Shakya discuss these late attempts at minting coins for Tibet in a manuscript entitled "Nepal's attempts to renew the minting of coins for Tibet", Mannheim, n.d. (1994/5).

11: Dong Wenchao gives the fineness of a Rañjana tangka dated 15-30 as 80%. He gives the same fineness for two Kong-par tangkas dated 15-24 and 15-25, as well as for three Gaden tangkas which have lotus designs with one water line (Dong Wenchao, 1993, pp. 157-160, coin nrs. 153-159).

12: see Bell, 1946, plate XIX, opposite p. 161. In an unpublished diary entry dated 26 August 1920 Bell makes some comments on the photograph of Tibetan coins which he took at that time, but which he inserted as plate XIX in his *Portrait of the Dalai Lama* only in 1946. Another fraction of a Rañjana tangka shown on this photograph has four petals and is only trimmed around the round outer edge. No dates are visible on the two Rañjana tangka fractions illustrated by Bell.

13: For similar pieces see: Spink-Taisei, 1993, lot 923. Carlo Valdetaro examined a Mohar of Ranjit Malla, dated NS 842, from the collection of the National Museum of Nepal and found that "the 'bow' had been welded on top of a true coin." (Letter by Carlo Valdetaro to Karl Gabrisch, Breganzona, 6 June 1986).

14: Letters of Karl Gabrisch to Nicholas Rhodes, dated 7th March 1993 and 20th November 1995.

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On p. 74 there is an illustration of the reverse of a "complete" fraction of a Rañjana tangka, showing five petals.

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In the second of this series of articles Grosch illustrates a Rañjana Tangka (nr. 42) of which I cannot read the date, as my copy of the article's illustration is too dark. He states that this is an unpublished tangka.

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The Rañjana tangka is discussed on p. 29 and footnote 2. (Illustration on plate 8).

A second edition of this catalogue was published in N.S. 2042 (A.D. 1983), also in the Nepalese language. The Rañjana tangka, dated 16-61

which is illustrated in the first edition, is not pictured any more, but its legend is still discussed on p. 26, footnote 5.

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Fig.1 Mohar of Pratap Simha, dated SE 1697 (1775 AD)

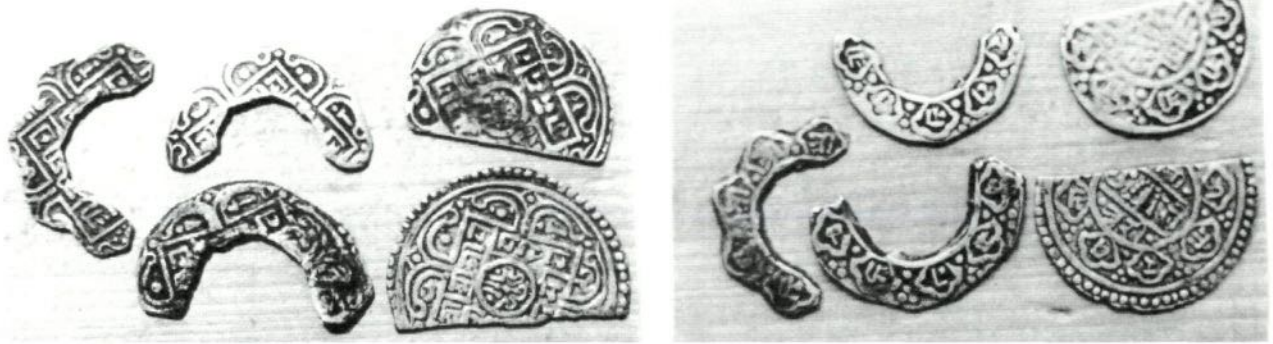


Fig.2 Fractions of Pratap Simha showing different degrees of additional trimming after cutting. All these fractions represent the value of 10 skar or one zho.

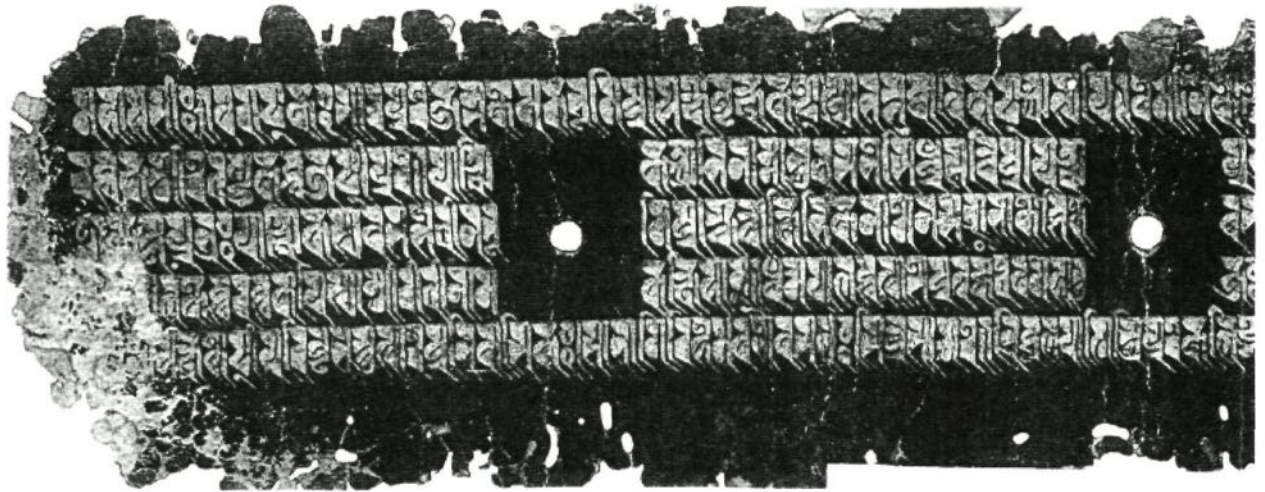


Fig.3 Nepalese manuscript page in Rañjana script



Fig.4 Legend I.A. Śrī ha bha ba



Fig.5 Legend I.B. Śrī ha bha tra



Fig.6 Legend I.C. Śrī su bha ba



Fig.7 Legend I.D. Vī (Vrī) sa (sva?) ba tra



Fig. 8 Legend I.E Vī (Vrī) sa (ma) ba tra



Fig.9 Legend I.F Vī (Vrī) sar bha tra



Fig. 10 Legend I.G. Śrī pra bha ba



Fig.11 Legend II.A. Ba hu dhī (?) nya



Fig.12 Legend II.B Tra hu dhī (?) nya

Syllable "dhi" has a different style and an additional horizontal stroke

Fig.13 Legend II.C. Ba bu dhī (?) nya

Syllable "dhi" as in legend II.B. but with an additional short vertical stroke



Fig.14 Legend II.D. Ba hu bā nya



Fig.15 Legend II.E. Pa hu bā nya



Fig.16 Obverse lotus design without water-line (two varieties)



Fig.17 Obverse lotus design with single water-line



Fig.18 Kong-par tangkas dated 15-24 and 15-25



Fig.19 Early Gaden tangkas (ca. AD 1840)



Fig.20 Gaden tangka, later type with double water-line on obv. Fig.21 Gaden tangka with single water-line on obverse



Fig.22 15 – 28



Fig.23 15 – 30



Fig.24 15 – 40 Obverse: first line is legend I.B



Fig.25 15 – 40 Obverse: first line is legend I.F



Fig.26 16 – 16



Fig.27 13 – 16



Fig.28 16 – 16



Fig.29 16 – 61 [16 – 67] Obv. Last line is legend II.D



Fig.30 16 – 61 [16 – 67] Obv. Last line is legend II.E



Fig.31 16 – 61 Reverse: bow and arrow



Fig.32 16-69 [16-64]



Fig.33 16-92 [16-42]



Fig.34 92-29 [92-39; 42-24]



Fig.35 96-61 [46-61; 46-67; 96-67]



Fig.36 1 zho (five petals), dated 15-40



Fig.37 5 skar (3 petals)
Dated 15-40



Fig.38 5 skar (three petals), dated 15-40; cut around the outer edge



Fig.39 7½ star (four petals), dated 16-61



Fig.40 1 zho (5 petals), dated 16-61



Fig.41 7½ star (4 petals)
Dated 16-69 [16-64]



Fig.42 7½ skar (4 petals)
dated 16-92



The End of Eukratides I of Bactria

By L.M. Wilson 7/05

In the absence of new archaeological or other evidence, there is still considerable uncertainty surrounding the circumstances and the date of the death of Eukratides I, the Great, in Bactria. There seem to be 3 currently favoured dates, A) c.160 BC⁽¹⁾, B) c.145 BC^(2, 3) and C) c.139 BC⁽⁴⁾. Further examination of the basis of each of these claims and of the later coinage of Eukratides may help to clarify the situation and the succession at the end of his reign.

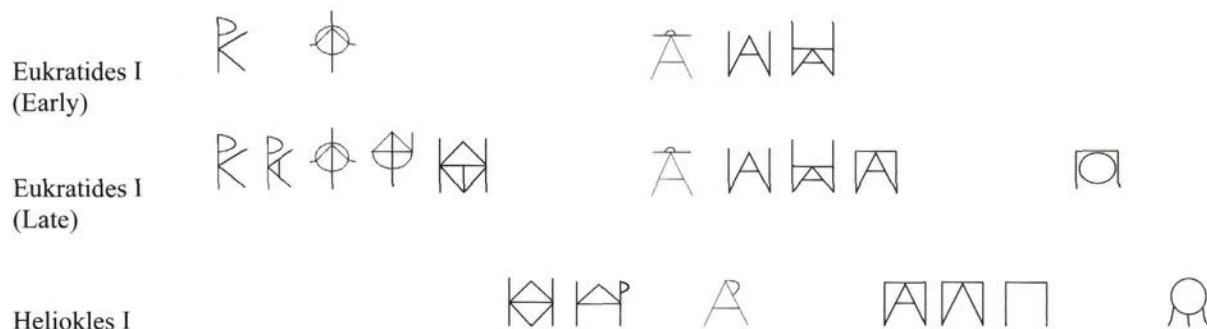
Eukratides I minted two main coinage types, the earlier without epithet and the later type with the ΜΕΓΑΛΟΥ epithet. It has been shown that the later ΜΕΓΑΛΟΥ coinage type was initiated by Eukratides as a result of (or during) his Indian campaigns, presumably after he had conquered all or most of Bactria^{5, 3}. This must have been a few years after the start of the reign of Eukratides (175/1 BC) and before 162 BC (due to Timarchos copying the same type⁶), say between 170 and 163 BC. If a date has to be chosen for the adoption of the epithet by Eukratides, c.165 seems to be a suitable date and all the subsequent ΜΕΓΑΛΟΥ coinage must have been minted after c.165. Unless there were significant posthumous issues, it was all minted between c.165 and the death of Eukratides I. There

are of course later 'barbarous' posthumous issues, but here we are only concerned with the regular Bactrian issues.

In fact, as has been noted, there is far more post ΜΕΓΑΛΟΥ coinage so the reign of Eukratides I after c.165 seems to be longer than the period before 165, unless the great majority of this coinage was posthumous. There are of course several possibilities to account for the later ΜΕΓΑΛΟΥ coinage. To take the two extremes; 1] It was all minted by Eukratides I, during his lifetime in the latter part of his reign or 2] the great majority was minted posthumously by his successor, Heliokles I. An examination of the coins, particularly the mint marks, may help to answer this question, and seems to show that it is very unlikely that the great majority of this coinage was posthumous.

The main monogram 'mint marks' of Eukratides I and Heliokles I (mainly on the silver coinage) are shown in Table 1. Of at least 6 or 7 different monograms (allowing for variants) on the later Eukratides coinage, only 1 seems to be the same and only 1 or 2 others show much similarity to those of Heliokles. So it seems very unlikely that much of the later ΜΕΓΑΛΟΥ coinage was produced at the same mints and at the same time as the issues of Heliokles. It appears more likely that these are therefore lifetime issues of Eukratides I.

Table 1. The main monograms.



One of the theories about the death of Eukratides I is that he was killed by Demetrios II with Parthian support, when Mithradates I invaded Bactria and took two provinces from Eukratides. This invasion is supposed to have taken place in c.160 BC, hence the dating in A) above. The later Eukratides I (ΜΕΓΑΛΟΥ) coinage would then have all been issued between c.165 and 160, which seems unlikely as his reign appears to have been longer (according to the 'year 24' inscription from Ai Khanoum², if it is a regnal year) and since the later coinage is very abundant. The dating in A) appears to be quite unlikely. It is thus unlikely that Demetrios II was the 'son' (according to Justin) that murdered Eukratides I with Parthian help in c.160⁽¹⁾, although this does of course still leave Demetrios II as a candidate at a later time, together with the other suspects, Plato and Heliokles I and also Eukratides II. These kings could all have shared the throne with Eukratides I and so could fit the description given by Justin. While it is most likely that Heliokles I and Eukratides II were sons and joint kings with Eukratides I (because of their names), Demetrios II and Plato (possibly a brother or usurper) seem more problematic.

The main support for the dating in B) is the 'Year 24' inscription found at Ai Khanoum². The hypothesis is that Ai Khanoum fell soon after this 'year 24' at about the time of the death of Eukratides and that the 24 refers to a regnal year of Eukratides. However if this refers to the 'Greek Era' rather than to a regnal year of Eukratides, then this dating should be reassigned to c.160 instead of c.145⁽⁴⁾, although it does also depend on when Eukratides' reign began and on how long after the inscription the city actually fell and more importantly how that event is related to Eukratides. It is in fact only speculation that Eukratides did die soon after this inscription. If it is a regnal

year of Eukratides then the best we can say with any certainty is that Eukratides died at some date that was at least 24 years after the start of his reign. The dating in C) depends⁴ on the connection of the Mithradates I coinage having Herakles reverse (and dated to 139/8) to Bactria and a supposed campaign against Eukratides, which resulted in the death of Eukratides and loss of territory to the Parthians, and also to possible dates on some coins of Plato (dated to 139/8 in the Greek era and assuming he was an immediate successor). On balance, these two dates (c.145 or c.139) for the end of Eukratides I seem more likely than c.160, although they are both far from being certain.

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Catalogue of the Coins of the Reformation of the Coinage of Madras Early in the Nineteenth Century

Paul Stevens

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In the early part of the nineteenth century, the coinage of Madras was changed from a hand struck coinage to one that was produced by machinery. Details of the events surrounding this transformation have been recently published¹ and will not be discussed in detail herein. In brief, up until 1806, the Madras coins consisted of hammered coins, mainly gold pagodas, silver rupees and copper cash. In 1806 a decision was made to build a new mint at Madras and introduce machinery from Calcutta. The machinery caused many problems over the next few years but the mint successfully produced the new coins, some denominations in very large numbers. However, a wide variety of different denominations was produced, based on different coin types (e.g. South Indian pagodas and Moghul rupees) and the Board of Directors in London found this unacceptable. They had determined that the whole of British India should move to a coinage based on a standard rupee and Madras was instructed to comply with this aim, which they eventually did. Coinage of most denominations of the new machine struck coins was stopped in 1810 although coinage of the gold pagoda seems to have continued until 1818.

The present paper is an attempt to compile a catalogue of the known varieties of the coins produced during this recoinage. Recording all these different varieties may seem like an exercise in futility and only of use to collectors who wish to focus their efforts onto a very small area of numismatics. This in itself may well be a laudable exercise in human activity and I make to apology for it. However, the information does also allow some more serious academic conclusions to be drawn. Not least is the very obvious fact that there are a very large number of varieties, particularly in the silver pagoda series. Combining this observation with the information available in the records of the EIC in the British Library, reveals that this arose from the fact that the fineness of the silver used caused the blanks to be very hard and the dies to break frequently. In addition some information about the method of die production may be deduced from the observation that many coins have a bead in the centre on either obverse or reverse, or both. This implies that some sort of device like a pair of compasses may have been used in the design of the dies leaving a small hole in the centre of the die which, if not removed, produced a bead on the coin itself. Furthermore, of course, recording all the different varieties may allow future researchers to extract more information, such as the chronological order in which various varieties were produced, through die linkages.

The catalogue has been arranged according to the monetary system that the different denominations represented, and has used the work of Pridmore as the starting point. Those denominations representing the 'South Indian' system (pagodas, fanams and cash) come first, followed by those representing the 'Moghul' system (rupees) and finally those representing the 'Northern Circars' system (annas and dubs).

A standard format is used throughout and photographs are mostly enlarged so that the details of the coins are clearer. This is a deliberate break from convention, but the actual diameters of the coins are shown for each type.

Some limited attempt has been made to indicate those varieties that are known to be particularly rare, but this does not mean that some others are not equally so. Simply that not enough information is available at present to make the necessary judgement.

Acknowledgements

Many people have provided information to help in the construction of the catalogue, and I would particularly like to thank the following: Paul Withers, Peter Thompson, Hillel Kaslove, Howard & Francis Simmons, Ken Wiggins, Bob Puddester, Jan Lingen, Randy Weir, A.H. Baldwin & Sons, Spink.

South Indian System – Gold Two Pagodas 1808 to 1817

Minting of the gold two pagodas began in March 1808 and continued until 1817.



TWO PAGODAS
دو ہون

Seven tiered Gopuram of a temple, standing on stony ground. Between seven and nine stars on each side. All this surrounded by a buckled garter. On the garter is the value in English and Persian. (Persian = *do hun* = Two hun)



உவராகன
ಎ ವರಹುಣ

Figure of Vishnu holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by three circles of beads. All this within a ribbon, the ends separated by a star. On the ribbon is the value in Tamil and Telugu. All within a beaded border. (Tamil = 2 *vara kun*, Telugu = 2 *vara hun* = 2 hun)

Official Weight (g)	5.94
Actual Weight (g)	5.89-5.92
Actual Diameter (mm)	20.1-21.6
Edge	Grained Right
Mintage	1,063,912

South Indian System – Gold Two Pagodas 1808 to 1817 (cont')

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
1.	146	A	II	↑↑	
2.	146	A	IV	''	Ref: BM
3.	146	B	I	''	
4.	146	B	II	''	Ref: BM
5.	146	C	II	''	
6.	146	C	III	''	
7.	146	D	II	''	Ref: BM
8.	146	D	IV	''	Ref: BM
9.	146	E	I	''	7 star variety rarer than 9 star variety
10.	147	F	IV	''	
11.	146	G	I	''	
12.	146	H	IV	''	Ref: BM
13.	147	I	IV	''	Ref: BM

Obverse Varieties

Variety Heading	Variety Text
Stops in Legend	There may be no stops, an end stop alone, or a centre stop plus an end stop in the English legend
Shape of Buckle	The buckle may be oval or square
Number of stars	The number of stars on each side of the gopuram can vary.
Gopuram	The gopuram may point between the letters O and D, between the letters G and O, directly at the letter O, or directly at the letter G.

	A	B	C	D	F	E	G	H	I
Stops in Legend	E	E	E	E	E	E	C+E	None	None
Shape of Buckle	Oval	Oval	Oval	Square	Square	Square	Oval	Oval	Square
Number of stars	9/9	9/9	9/9	9/9	9/9	7/7	9/9	9/9	7/7
Gopuram	OD	O	G	GO	G	GO	GO	O	G



End Stop



Centre & End Stop



Oval buckle



Square buckle



9 Stars



7 Stars



Gopuram points to O



Gopuram Points to G



Gopuram points between O & D



Gopuram points between G & O

South Indian System – Gold Two Pagodas 1808 to 1817 (cont')

Reverse Varieties

Variety Heading	Variety Text
3 circles of beads	All three circles of beads are complete, or the stalk of the lotus flower interrupts one or more of the circles.
Bead in Telugu legend	There may or may not be a bead in the Telugu legend.

	I	II	III	IV
3 circles of beads	Yes	Yes	No	No
Bead in Telugu legend	Yes	No	Yes	No



3 Complete circles of beads



Circle of Beads Interrupted



Bead in Telugu legend



No Bead in Telugu legend

South Indian System – Gold Pagoda 1808 to 1817

Minting of the gold pagoda began in March 1808 and continued until 1817.



PAGODA
ہون

Seven tiered Gopuram of a temple, standing on stony ground. Five stars on each side. All this surrounded by a buckled garter. On the garter is the value in English and Persian. All within a beaded border. (Persian = *hun* = hun)



వరాకుని
వరకుని

Figure of Vishnu holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by one circle of beads. All this within a ribbon, the ends separated by a star. On the ribbon is the value in Tamil and Telugu separated by a bead. All within a beaded border. (Tamil = *vara kun* Telugu = *vara hun* = hun)

Official Weight (g)	2.97
Actual Weight (g)	2.93-3.05
Actual Diameter (mm)	16.8-17.4
Edge	Grained Right
Mintage	1,381,809

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
14.	148	A	I	↑↑	
15.	148	A	II	"	
16.	149	B	I	"	
17.	149	B	III	"	
18.	149	C	III	"	
19.	149	D	I	"	
20.	149	D	IV	"	Authenticity suspect. Probably a modern forgery
21.	150	E	I	"	
22.	148	F	I	"	
23.	148	F	IV	"	Ref: BM
24.	-	-	-	-	Jeweller's copy. Wt = 3.09g. Diam = 18.4-18.7mm

South Indian System – Gold Pagoda 1808 to 1817 (cont')



Jeweller's Copy

Obverse Varieties

Variety Heading	Variety Text
Buckle Shape	The buckle may be square or oval.
Gopuram	The gopuram may point between the letters O and D, directly at the letter O, or directly at the letter D.

	A	B	C	D	E	F
Buckle Shape	Oval	Oval	Oval	Square	Square	Square
Gopuram	O	OD	D	OD	D	O



Oval Buckle



Square Buckle



Gopuram points to D



Gopuram points to O



Gopuram points between O & D

Reverse Varieties

Variety Heading	Variety Text
Stop in Legend	There is usually a stop between the Tamil and Telugu legends. On some coins this stop is not present.
Top Left Cross	Next to Vishnu's left arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.
Top Right Cross	Next to Vishnu's right arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.

	I	II	III	IV
Stop in Legend	Present	Present	Present	Absent
Top Left Cross	9	11	11	9
Top Right Cross	11	13	11	11



Bead in Legend



No bead in legend



**Top left cross - 11 beads
(ignore tiny beads)**



Top left cross - 9 beads



Top right cross - 11 beads



Top right cross - 13 beads

South Indian System – Silver Half Pagoda 1807 to 1808

Minting of the half pagoda began in August 1807. The coins were struck directly onto Spanish reales and often show traces of the underlying Spanish coin. All the coins are rare.

The design and quality of these pagoda coins has not always been to everyone's taste. Moor wrote in 1864:

'And, indeed, I have lately seen a silver coin, worth about four shillings, with the word *pagoda* or *half pagoda*, in English, with some oriental characters stamped on it, and a representation of a Hindu temple. This coin I imagine to be intended for Madras, and cannot but lament that so miserable a specimen of our taste and talents should be suffered to go forth. To say that the execution is worthy of the design is to stigmatise both with deserved reprobation'.²



HALF PAGODA

نیم ہون پھولی

Nine tiered Gopuram of a temple, standing on stony ground. Between eight and eighteen stars on each side. All this surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in English and Persian. (Persian = *Nim hun phuli* = half a flower, or star, pagoda)



காலவராசன

కాలవరశూని

Figure of Vishnu holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by four or five circles of beads. Around this is the value in Tamil and Telugu. All within a beaded or toothed border. (Tamil = *Arai pu vara kun*, Telugu = *Ara pu vara hun* = half a flower, or star, pagoda)

Official Weight (g)	21.17
Actual Weight (g)	20.69-21.27
Actual Diameter (mm)	35.1-37.4
Edge	Grained Right
Mintage	500,800

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
25.	-	A	VI	?	Ref: Pr. sale part 2, Oct 1982, lot 370. Then Baldwin (2000), Sale 22 (Wheeler), lot 20.
26.	151	B	II	↑↑	
27.	-	C	V	"	Ref: Singapore/HK (1999), sale 29, lot 456.
28.	152	D	V	"	
29.	152	E	III	"	
30.	153	F	II	"	
31.	-	G	IV	"	
32.	-	H	V	"	
33.	154	I	I	"	
34.	154	I	IV	"	Ref: BM

Obverse Varieties

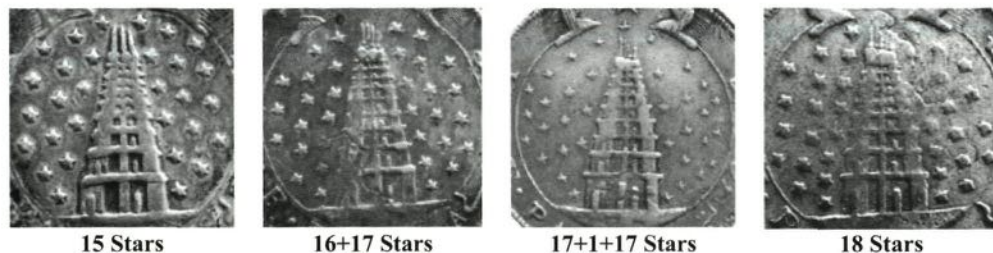
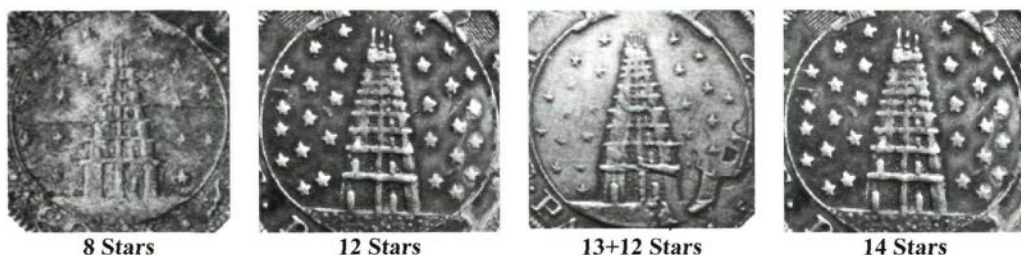
There is usually a centre and end stop in the English legend. However, on one variety (G) there is only a centre stop. Since this only occurs on this one obverse variety, and the number of stars is a more obvious distinguishing feature, the stops in the legend are not included as part of the variety identifiers.

Variety Heading	Variety Text
Number of stars	The number of stars on each side of the gopuram can vary. The reported 13+12 variety is not well struck and may be 13+13
Persian Legend	The Persian legend may be written in an anticlockwise direction (as the English), or clockwise.

	A	B	C	D	E
Number of stars	8	12	13+12 (13+13)	14	14
Persian Legend	Anticlockwise	Clockwise	Anticlockwise	Anticlockwise	Clockwise

	F	G	H	I
Number of stars	15	16+17	17+1+17	18
Persian Legend	Clockwise	Clockwise	Anticlockwise	Clockwise

South Indian System – Silver Half Pagoda 1807 to 1808 (cont’)



Persian Anticlockwise



Persian Clockwise

Reverse Varieties

Variety Heading	Variety Text
Circles of Beads	There may be 3, 4 or 5 circles of beads.
Tamil Legend	The Tamil legend may be on Vishnu’s left or right hand side, and may run in a clockwise or anticlockwise direction.
Telugu Legend	The Telugu legend may be on Vishnu’s left or right hand side, and may run in a clockwise or anticlockwise direction.

	I	II	III	IV	V	VI
Circles of Beads	5	5	5	5	4	3
Tamil Legend	Right Anticlockwise	Right Anticlockwise	Left Anticlockwise	Right Clockwise	Right Anticlockwise	Right Anticlockwise
Telugu Legend	Left Clockwise	Left Anticlockwise	Right Anticlockwise	Left Clockwise	Left Clockwise	Left Clockwise



5 Circles of Beads



4 Circles of Beads



3 Circles of beads



Tamil Right, Anticlockwise



Tamil Right, Clockwise



Tamil Left, Anticlockwise

South Indian System – Silver Half Pagoda 1807 to 1808 (cont')



Telugu Left, Clockwise



Telugu Left, Anticlockwise



Telugu Right, Anticlockwise

South Indian System – Silver Quarter Pagoda 1807 to 1808

As with the half pagodas, at least some of the quarter pagoda coins were struck directly onto Spanish reales. Minting began in August 1807. All these coins are scarce particularly in good condition.



QUARTER PAGODA

پاوهون پولى

Seven tiered Gopuram of a temple, standing on stony ground. Nine stars on each side. All this surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in English and Persian. All within a beaded or toothed border. (Persian = *Pau hum Phuli* = Quarter of a flower, or star, pagoda)



காலவராகன

కాలవరూని

Figure of Vishnu holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by three circles of beads. Around this is the value in Tamil and Telugu. All within a beaded border. (Tamil = *Kal vara kun*, Telugu = *Kai vara hun* = quarter pagoda)

Official Weight (g)	10.58
Actual Weight (g)	10.41-10.74
Actual Diameter (mm)	25.8-27.2
Edge	Grained Right
Mintage	1,772,896

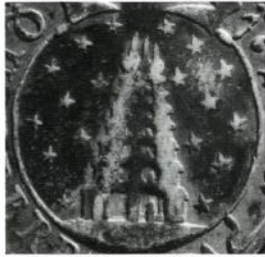
Cat No.	Pr. No.	Obv	Rev	Axes	Comments
35.	155	A	I	↑↑	
36.	155	A	IV	"	Reverse not seen by author
37.	155	B	I	"	
38.	155	B	III	"	9 letters on rev. Very rare
39.	155	C	I	"	
40.	155	C	III	"	9 letters on rev. Very rare
41.	155	D	II	"	Ref: SNC Sept 1976 pp319. SNC April 1980 pp147
42.	156	E	?	"	No specimen traced. Recorded from Pridmore. He did not record reverse varieties.

Obverse Varieties

Variety Heading	Variety Text
Number of stars	The number of stars on each side of the gopuram can vary.
Persian Legend	The Persian legend may be written in an anticlockwise direction (as the English), or clockwise.
Letters under Gopuram	The base of the gopuram may be above the letters AGO, AGOD or GOD of PAGODA. An easy way to distinguish these varieties is that the central line of the gopuram points straight to the G in the AGO variety, straight to the O on the GOD variety and between the G & O (or at least to one side of the O) in the AGOD variety.

South Indian System – Silver Quarter Pagoda 1807 to 1808 (cont')

	A	B	C	D	E
Number of stars	9+9	9+9	9+9	11+1+11	13+1+13
Persian Legend	Clockwise	Clockwise	Clockwise	Anticlockwise	?
Letters under Gopuram	AGO	GOD	AGOD	AGO	?



Stars 9+9



Stars 11+1+11

No Photo available

13+1+13



Persian Anticlockwise



Persian Clockwise



AGO under Gopuram



GOD under Gopuram



AGOD under Gopuram

Reverse Varieties

Variety Heading	Variety Text
Letters in Tamil Legend	There can be different numbers of letters in the Tamil legend.
Stops in legend	The Tamil and Telugu legends may be separated by two quintets of dots arranged roughly in the shape of a diamond, a quartet of dots above Vishnu plus a quintet below, or by two single dots.

	I	II	III	IV
Letters in Tamil Legend	8	8	9	8
Stops in legend	Quintets	Single	Quintets	Quartet plus quintet



8 Letters in Tamil Legend



9 Letters in Tamil Legend

South Indian System – Silver Quarter Pagoda 1807 to 1808 (cont')



Single Stops



Quintet of Stops

Not seen by author. No Photo available

Quartet + Quintet

South Indian System – Silver Five Fanams 1807 to 1808
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Production of five fanam pieces began in June 1807.



FIVE FANAMS

پنج فام

The value in Persian within a plain circle and surrounded by the value in English. All within a rope border. (Persian = *Panj falam* = Five fanams)



అయదు పణము

అయదు రూకలు

The value in Telugu in two lines within a plain circle. Around this is the value in Tamil. All within a plain (or rope) border. (Tamil = *Anacu panam*, Telugu = *Aedu rukalu* = Five fanams)

Official Weight (g)	4.65
Actual Weight (g)	4.42-4.70
Actual Diameter (mm)	16.3-17.8
Edge	Grained Right
Mintage	988,423

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
43.	157	A	I	Not fixed	
44.	158	B	I	"	
45.	158	B	III	"	
46.	158	B	IV	"	
47.	158A	C	II	"	
48.	159	D	I	"	S retrograde. Very rare
49.	159	E	I	"	
50.	159	F	I	"	

Obverse Varieties

Variety Heading	Variety Text
F & A in FANAMS	The first two letters of FANAMS may be mis-formed
V in FIVE & F in FANAMS	V in FIVE represented by an upside-down A. F in FANAMS represented by an E.
S in FANAMS	The S in the word FANAMS may be retrograde.
Stops in Legend	The stops in the English legend may be composed of single dots (1), or a quartet of dots (Q) arranged roughly in the shape of a diamond. These can be mixed on a single coin (e.g. Q+1 means quartet after FIVE and single after FANAMS, 1+Q means single after FIVE and quartet after FANAMS)

South Indian System – Silver Five Fanams 1807 to 1808 (Cont’)

	A	B	C	D	E	F
F & A in FANAMS	OK	OK	OK	OK	OK	Mis-formed
V in FIVE & F in FANAMS	OK	OK	OK	OK	Incorrect	OK
S in FANAMS	OK	OK	OK	Retrograde	OK	OK
Stops in Legend	Q+1	1+Q	Q+Q	1+Q	1+Q	1+Q



Normal F & A



Mis-formed F & A

No Photo available

Incorrect V & F



Normal S



Retrograde S



Stops 4+1



Stops 1+4



Stops 4+4

Reverse Varieties

Variety Heading	Variety Text
Last Tamil Letter	The last letter in the Tamil legend may be the normal closed type, or open. This is a die or striking error rather than a variety.
Stop in Tamil legend	There may or may not be stops in the Tamil legend.

	I	II	III
Last Tamil Letter	Closed	Closed	Open
Stop in Tamil legend	Yes	No	No



Closed Tamil Letter



Open Tamil Letter



Stops in Tamil Legend



No Stops in Tamil Legend

South Indian System – Silver Two Fanams 1807 to 1808

Production of double fanams began in June 1807.



DOUBLE FANAM

دو فلام

Value in Persian. With or without a plain circle around. This is surrounded by the legend. All within a plain border. (Persian = *Do falam* = Double fanam)



இரண்டபனம்

రెండు డూరలు

The value in Telugu in two lines with or without a plain circle around. Around this is the value in Tamil. All within a plain border. (Tamil = *Irantu panam*, Telugu = *Renddu rukalu* = Two fanams)

Official Weight (g)	1.85
Actual Weight (g)	1.70-1.87
Actual Diameter (mm)	12.1-13.2
Edge	Plain
Mintage	1,511,087

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
51.	163	A	III	Not fixed	
52.	162	B	I	"	
53.	162	B	II	"	
54.	162	B	III	"	
55.	162	B	IV	"	
56.	160	B	V	"	
57.	165	C	II	"	
58.	165	D	III	"	
59.	165	E	III	"	
60.	-	F	VI	"	
61.	164	G	?	"	Recorded from Pridmore. Probably Rev I, II or III.
62.	-	H	II	"	
63.	-	I	II	"	Ref: SNC Sept 1976, pp319
64.	161	I	V	"	
65.	161	I	VI	"	
66.	-	J	V	"	DOUB.LE Extremely rare

Obverse Varieties

Variety Heading	Variety Text
Centre Circle	There may or may not be a plain circle surrounding the Persian legend.
Stops in Legend	The stops in the English legend may be composed of single dots (1), or a quartet of dots (Q) arranged roughly in the shape of a diamond. (E.g. Q+1 means quartet after DOUBLE and single after FANAM, 1+Q means single after DOUBLE and quartet after FANAM). Alternatively there may be no stops at all (0). A rare variety has a stop between B & L of DOUBLE.
F & A's of FANAM	The second bar of F of FANAM is missing. A's of FANAM are upside-down V's.
F of FANAM (as E)	F of FANAM represented by E.
Second bar of F	The second bar of the F is missing
All letters of FANAM	F represented by E, 'A's with no bars, N retrograde, M represented by W.

	A	B	C	D	E	F	G	H	I	J
Centre Circle	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No
Stops in Legend	1+1	1+Q	1+Q	1+Q	1+Q	0+0	0+1	1+1	1+Q	DOUB.LE
F & A's of FANAM	OK	OK		Incorrect		OK	OK	OK	OK	OK
F of FANAM (as E)	OK	OK	Incorrect			OK	OK	OK	OK	OK
Second bar of F	OK	OK			Missing	OK	OK	OK	OK	OK

South Indian System – Silver Two Fanams 1807 to 1808 (cont')



Centre Circle



No Centre Circle



Stops 1+1



Stops 1+Q

Not seen by
author No Photo
available

Stops 0+1



Stops 0+0



F and As of FANAM



F of FANAM as E



Second bar of F missing

Reverse Varieties

Variety Heading	Variety Text
Centre Circle	The Telugu legend may or may not be surrounded by a plain circle.
Legend U/S Down	The Telugu legend may or may not be upside-down relative to the Tamil legend.
Stops in Legend	The stops in the Tamil legend may be composed of single dots (1), or a quartet of dots (Q) arranged roughly in the shape of a diamond. Alternatively there may be no stops at all (0).

	I	II	III	IV	V	VI
Centre Circle	Yes	Yes	Yes	Yes	No	No
Legend U/S Down	Yes	No	No	No	No	No
Stops in Legend	Q+Q	Q+Q	0+0	1+1	1+Q	1+1



Centre Circle



No Centre Circle



Telugu legend right way up



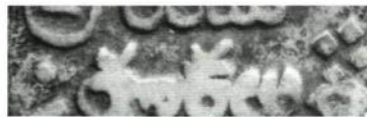
Telugu Legend Upside Down



Stops Q+Q



Stops 0+0



Stops 1+Q



Stops 1+1

South Indian System – Silver Fanam 1807 to 1808

Production of single fanams began in July 1807.



FANAM

A five pointed star with or without a plain circle around. Crossed branches below. The value in English above. All within a plain border. (Persian = *falam* = fanam).



**పాణం
பணம்**

A five pointed star within a plain circle. This is surrounded by the value in Tamil and Telugu. All within a plain rim. (Tamil = *panam*, Telugu = *ruka* = fanam)

Official Weight (g)	0.92
Actual Weight (g)	0.74-0.95
Actual Diameter (mm)	9.5-10.6
Edge	Plain
Mintage	386,352

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
67.	166	A	?	Not fixed	Recorded from Pridmore
68.	-	B	III	"	Ref: BM
69.	167	C	I	"	
70.	167	C	II	"	
71.	168	D	III	"	
72.	-	E	I	"	No Branches. Very rare
73.	-	F	IV	"	No Branches. Very rare

Obverse Varieties

Variety Heading	Variety Text
Centre Circle	There may or may not be a plain circle surrounding the star.
Spelling of FANAM	FANAM may be mis-spelt
Branches	There may or may not be crossed branches below the star.
Star	The central star may be present or absent

	A	B	C	D	E	F
Centre Circle	Yes	Yes	No	No	No	No
Spelling of FANAM	BANAM	FANAM	OK	OK	bANAM	OK
Branches	Yes	No	Yes	No	Yes	Yes
Star	Present	Present but with square ends	Present	Present	Present	Absent

No Photograph available

Centre Circle Present

Recorded from Pridmore. No photograph available

BANAM



No Centre Circle



bANAM

South Indian System – Silver Fanam 1807 to 1808 (cont')



Branches



No Branches

Reverse Varieties

Variety Heading	Variety Text
Stops in Legend	The stops in the legend may be composed of single dots (1), or a quartet of dots (Q) arranged roughly in the shape of a diamond.
Central Device	There is usually a star in the centre of the reverse design. A flower can sometimes replace this.

	I	II	III	IV
Stops in Legend	1+1	1+1	Q+Q	Q+Q
Central Device	Star	Flower	Star	Flower



Stops 1+1



Stops Q+Q



Star



Flower

South Indian System – Silver Half Pagoda 1808 to 1812

The 1808 series of half pagodas has been notoriously misrepresented in dealer's lists and auction catalogues, especially the large and small English letter types. Most of the recorded small English letter types are actually the large English letter variety. There has also been much confusion over whether Pr.171A and Pr.172 should be considered under the large or small English letter variety. Actually Pridmore intended that Pr.171A should be a sub-category of the small English letter variety, while Pr.172 reverted to the large English letter variety with two stops. An attempt has been made to clarify the large letter varieties as well as the other distinctive characteristics pertinent to this series. Production of this type of half pagoda probably started in the middle of 1808. The coins are scarce.



HALF PAGODA

نیم ہول پوڈی

Nine tiered Gopuram of a temple, standing on stony ground. Nine stars on each side. All this surrounded by a buckled garter. On the garter is the value in English and Persian. All within a beaded border. (Persian = *nim hun phuli* = half a flower, or star, pagoda)



காலவராசன

కాలవరశాలి

Figure of Vishnu holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by three circles of beads. All this within a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil and Telugu. All within a beaded border. (Tamil = *Arai pu vara kun*. Telugu = *Ara pu vara hun* = half a flower, or star, pagoda)

South Indian System – Silver Half Pagoda 1808 to 1812 (cont')

Official Weight (g)	21.17
Actual Weight (g)	20.81-21.30
Actual Diameter (mm)	34.9-37.1
Edge	Grained Right
Mintage	1,999,601

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
74.	169	A	VI	↑↑	
75.	169	A	X	"	
76.	171	B	IX	"	
77.	169	C	III	"	
78.	169	C	V	"	Ref: BM
79.	169	D	IV	"	
80.	169	E	IV	"	
81.	169	E	V	"	
82.	171	F	VIII or IX	"	Not sure about reverse
83.	171	F	VII	"	
84.	171	F1	IIa	"	
85.	171	G	VIII	"	May be a centre stop on obverse.
86.	169	H	V	"	Ref: BM
87.	172	I	V	"	Ref: BM
88.	172	I	IX	"	
89.	172	J		"	Ref: BM?
90.	172	K	II	"	
91.	172	K	IV	"	
92.	172	K	V	"	May exist without a centre stop
93.	172	K	VIII	"	
94.	172	L	IV	"	
95.	172	L	V	"	
96.	172	L	IX	"	
97.	-	M	II	"	Ref: Singapore/HK (1997), sale 121, lot 1018
98.	-	N	III	"	
99.	-	O	IV	"	
100.	-	O	V	"	
101.	171A	P	?	"	
102.	170	Q	V	"	PGODA. Extremely rare variety
103.	-	R	I	"	Ref: SNC, Sep., 1976. Also BM. Extremely rare



Second Type (1808-1810) Overstruck on first (1807-1808) (from H. Kaslov)

Obverse Varieties

Variety Heading	Variety Text
Number of stars	There are usually 9 stars on each side of the gopuram. On rare varieties there are other numbers.
Stops in Legend	The English legend may contain no stops, an end stop alone, or a centre stop between the two words plus an end stop (C+E). In one example the centre stop is between the L & F of HALF (L&F+E).
Gopuram	The gopuram may point directly at the letter O, directly at the letter G, between the letters G and O, or between the letters O and D. This can best be ascertained by holding a ruler up the central spine of the gopuram. If the ruler touches a letter, then the gopuram is considered to point to that letter.
Shading in buckle	The shading may or may not extend into the buckle.
Size of Letters	The letters in the English legend may be large (about 2.5-3mm) or small (about 2mm).
Spelling of PAGODA	PAGODA spelt PGODA

South Indian System – Silver Half Pagoda 1808 to 1812 (cont’)

	A	B	C	D	E	F	F1	G	H
Number of stars	9+9	9+9	9+9	9+9	9+9	9+9	9+9	9+9	9+9
Stops in Legend	End	End	End	End	End	End	End	End	End
Gopuram	O/D	O/D	G/O	G/O	O	O	O	G	D
Shading in buckle	No	No	No	Yes	No	No	Yes	No	No
Size of Letters	Large	Small	Large	Small	Large	Small	Large	Small	Large
Spelling of PAGODA	OK	OK	OK	OK	OK	OK	OK	OK	OK

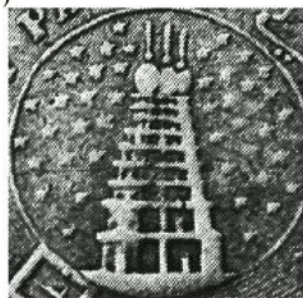
	I	J	K	L
Number of stars	9+9	9+9	9+9	9+9
Stops in Legend	C+E	C+E	C+E	C+E
Gopuram	G/O	G/O	G	O
Shading in buckle	No	Yes	No	No
Size of Letters	Large	Large	Large	Large
Spelling of PAGODA	OK	OK	OK	OK

	M	N	O	P	Q	R
Number of stars	9+9	9+9	9+9	9+9	9+9	22+24
Stops in Legend	L&F+E	None	None	None	None	C+E
Gopuram	O	O	G	G/O	D	O/D
Shading in buckle	No	No	No	No	No	No
Size of Letters	Large	Large	Large	Small	Large	Small
Spelling of PAGODA	OK	OK	OK	OK	PGODA	OK

Obverse Varieties (cont’)



9 Stars



22+24 Stars



End Stop



Centre + End Stop



Stop Between L&F



No Stops



Gopuram points Between O & D



Gopuram Points Between G & O



Gopuram Points at O



Gopuram Points at G

South Indian System – Silver Half Pagoda 1808 to 1812 (cont’)



Shading in Buckle



No Shading in Buckle



Large Letters



Small Letters



PGODA

Reverse Varieties

Variety Heading	Variety Text
Circles of Beads	There are usually three circles of beads. On rare varieties there may be 5 circles.
Top Left Cross	Next to Vishnu's left arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.
Top Right Cross	Next to Vishnu's right arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.
Stop in Legend	There may or may not be a stop between the Tamil and Telugu legends.
Beads below Vishnu	There are varying numbers of beads below Vishnu. These beads are usually within the stalk, but sometimes they may be above the stalk. Beads from the inner circle often extend into the stalk. Only those beads that are <i>definitely</i> not part of the circles of beads count as beads below Vishnu.
Rotation of first letter of Telugu Legend	The first letter of the Telugu legend may be upside-down.
Tails to Top Left Cross	The top left cross arrangement may have four 'tails' as opposed to the usual two. In this circumstance the top right cross has additional tiny dots.

	I	II	IIa	III	IV	V	VI	VII	VIII	IX	X
Circles of Beads	5	3	3	3	3	3	3	3	3	3	3
Top Left Cross	11	12	13	14	14	14	14	14	14	14	16
Top Right Cross	14	14	11	16	16	16	16	16	16	16	14
Stop in Legend	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes
Beads below Vishnu	1	0	0	2 above stalk	0	2	2	0	1	2	2
Rotation of first letter of Telugu Legend	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Upside-down	Normal	Normal	Normal
Tails to top left cross	Two	Two	Two	Two	Two	Two	Four	Two	Two	Two	Two

South Indian System – Silver Half Pagoda 1808 to 1812 (cont’)



Three Circles of Beads



Five Circles of Beads



Top Right Cross -
Fourteen



Top Right Cross -
Sixteen



Tails to Top Left Cross



Top Left Cross –
Eleven



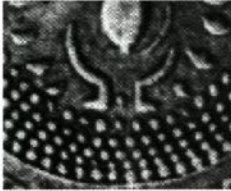
Top Left Cross –
Twelve



Top Left Cross –
Fourteen



Top Left Cross –
Sixteen



1 Bead Below



0 Bead Below



2 Beads Below



2 Beads Above Stalk



Stop in Legend



No Stop in Legend



First Letter of Telugu Right
way up



First Letter of Telugu Upside-
down

South Indian System – Silver Quarter Pagoda 1808 to 1812

Production probably began in the middle of 1808.



QUARTER PAGODA
پاوهون پوړی

Seven tiered Gopuram of a temple, standing on stony ground. Between seven and nine stars on each side. All this surrounded by a buckled garter. On the garter is the value in English and Persian. All within a beaded border. (Persian = *Pau hun phuli* = quarter of a flower, or star, pagoda)



காலவராகன
కాలవరకుని

Figure of Vishnu usually holding a sword in his left hand. Dotted and other symbols on each side and a lotus flower below. All surrounded by two circles of beads. All this within a ribbon, the ends separated by a star. On the ribbon is the value in Tamil and Telugu. All within a beaded border. (Tamil = *Kal vara kun*, Telugu = *Kal vara hun* = quarter of a pagoda)

South Indian System – Silver Quarter Pagoda 1808 to 1812 (cont')

Official Weight (g)	10.58
Actual Weight (g)	10.26-10.71
Actual Diameter (mm)	25.6-28.3
Edge	Grained Right
Mintage	7,091,587

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
104.	-	A	I	↑↑	8 stars. Extremely rare
105.	175	B	II	"	
106.	175	B	XIII	"	Ref: seen at Baldwin's
107.	-	C	XIII	"	
108.	173	D	IV	"	
109.	173	D	V	"	
110.	173	D	XII	"	
111.	173	D	XIII	"	Can occur with large As and O particularly noticeable in PAGODA
112.	173	D	XIIIa	"	
113.	173	D	XV	"	Sword in right hand. Very rare
114.	173	E	XIV	"	
115.	-	F	V	"	
116.	-	F	VI	"	
117.	-	F	XIII	"	
118.	-	G	XIII	"	QUARTE. Very Rare
119.	-	H	XIII	"	
120.	-	I	IV	"	
121.	-	J	IV	↑↑	
122.	-	J	V	"	
123.	-	J	VII	"	
124.	-	J	VIII	"	
125.	-	J	IX	"	Centre stop might be present.
126.	-	J	XII	"	
127.	-	K	XIII	"	
128.	174	L	IV	"	
129.	174	L	V	"	
130.	176	M	IV	"	
131.	176	M	V	"	
132.	176	M	XI	"	
133.	176	M	XII	"	
134.	176	M	XIII	"	
135.	176	M	XIV	"	
136.	176	M	XVI	"	No Sword. Extremely rare
137.	176	N	XII	"	
138.	176	N	XIII	"	
139.	177	O	III	"	
140.	177	O	XI	"	
141.	177	P	I	"	
142.	177	P	IV	"	
143.	177	P	IV	"	Plain edge. Error or forgery?
144.	177	P	V	"	Seen at Baldwin's
145.	177	P	XII	"	
146.	177	P	XIII	"	
147.	177	P	XV	"	Sword in right hand. Very rare
148.	-	Q	XIII	"	PAPAGODA. Extremely rare
149.	-	R	XIII	"	QUARTE. Very rare
150.	-	S	?	"	7 stars. Extremely rare

South Indian System – Silver Quarter Pagoda 1808 to 1812 (cont')

Obverse Varieties

Variety Heading	Variety Text
Buckle Shape	The buckle may be square or oval.
Number of stars	The number of stars on each side of the gopuram can vary.
Stops in Legend	The English legend may contain no stops, a centre stop alone, an end stop alone, or a centre stop plus an end stop (C+E).
Shading in buckle	The shading may or may not extend into the buckle.
Cross tongue	The buckle may or may not have a cross-tongue.
Spelling of QUARTER	QUARTER may be mis-spelt QUARTE
Spelling of PAGODA	PAGODA may be mis-spelt PAPAGODA

	A	B	C	D	E	F	G
Buckle Shape	Square	Square	Oval	Oval	Oval	Oval	Oval
Number of stars	8+8	9+9	9+8	9+9	9+9	9+9	9+9
Stops in Legend	None	End	None	None	None	None	None
Shading in buckle	No	No	No	Yes	Yes	No	Yes
Cross tongue	Yes	Yes	Yes	Yes	No	Yes	Yes
Spelling of QUARTER	Correct	Correct	Correct	Correct	Correct	Correct	QUARTE
Spelling of PAGODA	Correct	Correct	Correct	Correct	Correct	Correct	Correct

	H	I	J	K	L
Buckle Shape	Oval	Oval	Oval	Oval	Oval
Number of stars	9+9	9+9	9+9	9+9	9+9
Stops in Legend	Centre	Centre	End	End	End
Shading in buckle	Yes	No	Yes	Yes	No
Cross tongue	Yes	Yes	Yes	No	Yes
Spelling of QUARTER	Correct	Correct	Correct	Correct	Correct
Spelling of PAGODA	Correct	Correct	Correct	Correct	Correct

	M	N	O	P	Q	R	S
Buckle Shape	Oval	Oval	Oval	Oval	Oval	Oval	?
Number of stars	9+9	9+9	9+9	9+9	9+9	9+9	7+7
Stops in Legend	C+E	C+E	C+E	C+E	C+E	C+E	?
Shading in buckle	Yes	Yes	No	No	No	Yes	?
Cross tongue	Yes	No	No	Yes	Yes	Yes	?
Spelling of QUARTER	Correct	Correct	Correct	Correct	Correct	QUARTE	Correct
Spelling of PAGODA	Correct	Correct	Correct	Correct	PAPAGODA	Correct	Correct



Square Buckle



Oval Buckle

No Photograph available

7+7 Stars



8+8 Stars



9+8 Stars



9+9 Stars

South Indian System – Silver Quarter Pagoda 1808 to 1812 (cont')



No Stops



Centre Stop



End Stop



C+E Stop



Shading in Buckle



No Shading in Buckle



Cross Tongue



No Cross Tongue



PAPAGODA



QUARTE

Reverse Varieties

Variety Heading	Variety Text
Bead below Vishnu	There may be zero, one or two beads below Vishnu's feet within the stalk of the lotus flower. These beads are separate from those that form part of the circles of beads.
Top Left Cross	Next to Vishnu's left arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.
Top Right Cross	Next to Vishnu's right arm is an arrangement of dots topped by a cross shape, representing one of his wives. The number of dots that form this figure varies.
Vishnu's Sword	The facing figure of Vishnu usually holds a sword in his left hand, but rarer examples exist with the sword in his right hand, or no sword at all.
Stop in Legend	There may or may not be a stop between the Tamil and Telugu legends.
Bead above Vishnu	There is sometimes a single bead above Vishnu's head. This bead is sometimes incorporated into the inner ring of beads and it is then difficult to determine if there is a separate bead or not. If there is doubt, then NO bead is considered to be present.

	I	II	III	IV	V	VI	VII
Bead below Vishnu	2	2	1	0	0	0	0
Top Left Cross	11	11	11	11	11	11	11
Top Right Cross	13	13	13	13	13	13	13
Vishnu's Sword	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand
Stop in Legend	Yes	No	Yes	Yes	Yes	No	No
Bead above Vishnu	Yes	Yes	Yes	Yes	No	Yes	No

	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI
Bead below Vishnu	0	0	0	0	0	0	0	0	0
Top Left Cross	11	11	11	11	9	9	9	9	9
Top Right Cross	11	11	11	9	11	11	11	11	11
Vishnu's Sword	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand	Left Hand	Right Hand	None
Stop in Legend	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes
Bead above Vishnu	Yes	No	Yes	No	Yes	No	No	No	Yes

South Indian System – Silver Quarter Pagoda 1808 to 1812 (cont')



Two Beads Below



One Bead Below



No Beads Below



Top Left Cross – Nine Beads



Top Left Cross – Eleven Beads



Top Right Cross - 13 Beads



Top Right Cross – 11 Beads



Top Right Cross – 9 Beads



Sword in Left Hand



Sword in Right Hand



No Sword



Stop in Legend



No Stop in Legend



No Bead above Vishnu



Bead above Vishnu



Bead above Vishnu included in Circle but distinct

South Indian System – Silver Five Fanams 1808 to 1812

Production of this second type of five fanams probably started in the middle of 1808.



FIVE FANAMS

پنج ظلم

The value in Persian within a buckled garter. On the garter is the value in English. All within a beaded border. (Persian = *Panj Falam* = Five fanams)



அரசு பணம்

అయదు రూకలు

The value in Telugu in two lines separated by a bead and surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil. All within a beaded border. (Tamil = *Anacu panam*, Telugu = *Aedu rukalu* = Five fanams).

South Indian System – Silver Five Fanams 1808 to 1812 (cont')

Official Weight (g)	4.65
Actual Weight (g)	3.92-4.74
Actual Diameter (mm)	20.5-22.7
Edge	Grained Right
Mintage	3,953,694

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
151.	178	A	I	↑↑	Large square buckle. Very Rare
152.	183	B	I	"	Ref: SNC. April 1980, p147. Vary rare
153.	183	B1	I	?	
154.	179	C	I	↑↑	Seen at Baldwin's
155.	179	C	I	↑↓	
156.	180	D	I	↑↑	Seen at Baldwin's
157.	180	D	I	"	Edge grained left.
158.	181	E	I	"	
159.	181A	F	I	"	
160.	181A	F	II	"	
161.	182	G	I	"	
162.	-	H	I	"	
163.	-	I	I	"	
164.	-	J	I	"	No stop visible in Telugu legend
165.	183A	K	I	"	There is a proof-like specimen of this variety in BM
166.	183A	K	II	"	
167.	-	L	I	"	

Obverse Varieties

Variety Heading	Variety Text
Stops in legend	There may be no stops in the English legend, or there may be a centre stop.
Buckle Shape	The buckle may be Large (Lrg) square, Small (Sml) square, oval, or formed with dots. Some Oval buckles may appear square but can be differentiated by the rounded corners and the shape of the tongue.
Shading in buckle	The shading may or may not extend into the buckle.
Cross tongue	The buckle may or may not have a cross-tongue.

	A	B	B1	C	D	E	F
Stops in legend	None	Centre	None	None	None	None	None
Buckle Shape	Lrg Square	Sml Square	Sml Square	Oval	Oval	Oval	Dots
Shading in buckle	No	No	No	No	Yes	Yes	No
Cross tongue	-	No	No?	Yes	Yes	No	Yes

	G	H	I	J	K	L
Stops in legend	Centre	Centre	Centre	Centre	Centre	C+E
Buckle Shape	Oval	Oval	Oval	Sml Square	Dots	Unknown
Shading in buckle	No	Yes	Yes	No	No	Unknown
Cross tongue	Yes	Yes	No	Yes	-	Unknown



No Stops in Legend



Centre Stop in Legend

No Photograph available

C+E Stop in Legend



Lge Square Buckle



Sml Square Buckle



Oval Buckle



Dots Buckle

South Indian System – Silver Five Fanams 1808 to 1812 (cont’)



Shading in Buckle



No Shading in Buckle



Cross Tongue



No Cross Tongue



Oval Buckle that looks square
(N.B. Cross Tongue)

Reverse Varieties

There is usually a bead in the centre of the reverse legend. However, it is often difficult to see, and using the presence or absence of this bead as a distinguishing feature for a variety is not reliable. This feature has not therefore been used.

Variety Heading	Variety Text
Tamil Legend	The Tamil legend may run in a clockwise or anti-clockwise direction.

	I	II
Tamil Legend	Anticlockwise	Clockwise



Anticlockwise Tamil Legend



Clockwise Tamil Legend

South Indian System – Silver Two Fanams 1808 to 1812

The second type of double fanam was produced in very large numbers probably starting in the middle of 1808.



DOUBLE FANAM

دو فم

The value in Persian within a buckled garter. On the garter is the value in English. All within a beaded border. (Persian = *Do falam* = Double fanam)



రెండు రూకలు

రెండు రూకలు

The value in Telugu in two lines surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil. All within a beaded border. (Telugu = *Renddu rukalu*, Tamil = *Irantu panam* = Two fanams).

South Indian System – Silver Two Fanams 1808 to 1812 (Cont')

Official Weight (g)	1.85
Actual Weight (g)	1.70-1.92
Actual Diameter (mm)	14.1-15.9
Edge	Grained Right
Mintage	6,044,350

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
168.	184	A	II	↑↑	
169.	184	B	II	''	
170.	184	C	II	''	
171.	184	D	II	''	
172.	-	E	II	''	DOUBLE FANAM. Extremely rare
173.	-	F	II	''	DOUBLE FANAM. Extremely rare
174.	-	F1	II	''	U over first B in DOBBLE. Extremely rare
175.	-	G	II	''	Seen at Baldwin's
176.	185	H	I	''	
177.	186	I	I	''	Recorded from Pridmore
178.	185	J	I	''	
179.	186	K	I	''	
180.	185	L	I	''	
181.	185	M	I	''	
182.	185	N	I	''	
183.	185	O	I	''	
184.	185	P	I	''	
185.	185	Q	I	''	
186.	185	R	I	''	
187.	-	S	I	''	
188.	187	T	II	''	Dots buckle. Very rare
189.	187	U	II	''	Dots buckle. Very rare
190.	187	V	II	''	Dots buckle. Retrograde S. Ref: BM. Very rare
191.	-	W	?	''	No buckle. Extremely rare

Obverse Varieties

Variety Heading	Variety Text
Buckle Shape	The buckle may be square, short oval, long oval or formed with dots
Spelling of Legend	The legend may be mis-spelt, e.g. DOUBLE may be spelt DOBLE, and FANAM spelt FANM or FANAW.
Diacritical marks	There should be one diacritical mark in the Persian legend. This mark is above the central legend (upper mark - U). There may be an extra dot within the letters (mid mark - M), or another mark below the letters (lower mark - L). Some coins have no marks.
Stop in Legend	There may or may not be a stop in the legend
Shading in Buckle	The shading may or may not extend into the buckle

Obverse Varieties

	A	B	C	D	E	F	F1	G
Buckle Shape	Square	Square	Square	Square	Square	Square	Square	Large Square
Spelling of Legend	Correct	Correct	Correct	Correct	DOBLE FANAM	DOUBLE FANM	DOBBLE FANAM	Correct
Diacritical marks	U	U	U+M	Not Clear	U	U	U	Not Clear
Stop in Legend	No	Yes	No	Yes	No	No	No	No
Shading in Buckle	No	No	No	No	No	No	No	No

	H	I	J	K	L	M
Buckle Shape	Short Oval	Short Oval	Short Oval	Short Oval	Short Oval	Short Oval
Spelling of Legend	Correct	Correct	Correct	Correct	Correct	Correct
Diacritical marks	U+M	U+M	M	U	U	None
Stop in Legend	No	No	No	No	No	No
Shading in Buckle	No	Yes	No	Yes	No	No

South Indian System – Silver Two Fanams 1808 to 1812 (Cont’)

	N	O	P	Q	R	S
Buckle Shape	Long Oval	Long Oval	Long Oval	Long Oval	Long Oval	Long Oval
Spelling of Legend	Correct	Correct	Correct	Correct	Correct	FANAW
Diacritical marks	U+M	M	U	U+M+L	M+L	U
Stop in Legend	No	No	No	No	No	Yes
Shading in Buckle	No	No	No	No	No	No

	T	U	V	W
Buckle Shape	Dots	Dots	Dots	No Buckle
Spelling of Legend	Correct	Correct	FANAMS (retrograde S)	Correct
Diacritical marks	U+M	U	U	?
Stop in Legend	No	No	No	?
Shading in Buckle	No	No	No	?



Square Buckle



Large Square Buckle



Short Oval Buckle



Long Oval Buckle



Dots Buckle



DOBLE FANAM



DOUBLE FANM



DOBBLE FANAM



Upper Diacritical Mark



Upper + Mid Marks



Upper + Mid + Lower Marks



Mid + Lower Marks



Mid Mark



No Marks



No Stop in Legend



Stop in Legend

No Photograph available

Shading in Buckle

Reverse Varieties

Variety Heading	Variety Text
Tamil legend	The Tamil legend may run in a clockwise or anti-clockwise direction.

	I	II
Tamil legend	Anticlockwise	Clockwise



Anticlockwise Tamil Legend



Clockwise Tamil Legend

South Indian System – Silver Fanam 1808 to 1812

Production of a new style of single fanam probably began in mid 1808.



FANAM

فلم

The value in Persian surrounded by a buckled garter. On the garter is the value in English. All within a beaded border. (Persian = *falam* = fanam)



రుక

பணம்

The value in Telugu in one line surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil. All within a beaded border (Telugu = *ruka*, Tamil = *panam* = fanam)

Official Weight (g)	0.88
Actual Weight (g)	0.83-0.94
Actual Diameter (mm)	10.4-12.4
Edge	Grained Right
Mintage	1,545,412

Cat No.	Pr. No.	Obv	Axes	Comments
192.	188	A	↑↑	
193.	188	B	"	
194.	189	C	"	
195.	-	D	"	Square Buckle. Ref: SNC April 1980, p147. No Picture. Very rare
196.	-	E	"	Dots Buckle. Ref: SNC September 1976, p319. Also SNC April 1980, p147. Very Rare
197.	-	F	"	No Buckle. Extremely rare

Obverse Varieties

Variety Heading	Variety Text
Buckle Shape	The buckle may be oval, round, square or formed with dots
Diacritical mark	There may or may not be a diacritical mark.

	A	B	C	D	E	F
Buckle Shape	Oval	Oval	Round	Square	Dots	No Buckle
Diacritical mark	Yes	No	No	Yes	Yes	Yes



Oval Buckle



Round Buckle

No photograph available

Square Buckle

No photograph available

Dots Buckle



No Buckle



Diacritical Mark Present



Diacritical Mark Absent

South Indian System – Copper Forty Cash 1807

Production began in September 1807. All the coins are very rare.



کاس
این چهل
است

XL CASH

The value in Persian and English. (Persian = *In chahal kas ast* = This is forty cash)



ఐది నాభై కసులు
అక్షరములు

Value in Tamil and Telugu. (Telugu = *Idi nalabhai kasulu*, Tamil = *Idu naipadu kasu* = This is forty Cash)

Official Weight (g)	19.31
Actual Weight (g)	18.03-19.26
Actual Diameter (mm)	35.0-37.7
Edge	Plain
Mintage	514,922 (to March 1808)

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
198.	216-220	A	I	↑↑	Ref: BM
199.	"	A	II	"	
200.	"	A	VI	"	Ref: BM
201.	"	B	I	"	Ref: BM
202.	"	B	I	↑↓	
203.	"	B	II	↑↑	
204.	"	B	II	↑↓	Ref: BM
205.	"	B	IV	↑↑	Ref: BM
206.	"	B	VI	"	
207.	"	B	III	"	
208.	"	C	III	"	
209.	"	C	VI	"	Ref: BM
210.	"	D	V	↑↑	Ref: Seen at Baldwin's
211.	"	E	IV	"	

Obverse Varieties

Variety Heading	Variety Text
Separator	The line separating the Persian from the English legends differs. It may be a single plain line, two parallel plain lines, or a number of dots and stars.

	A	B	C	D	D
Separator	Plain	2 Plain	Dash/3 dots/star	Dash/4dots/star	Dash/5 dots/star



Plain Separator



Two Plain lines Separator

South Indian System – Copper Forty Cash 1807 (cont’)



Dash/3 dots/star Separator



Dash/4 dots/star Separator



Dash/5 dots/star Separator

Reverse Varieties

Variety Heading	Variety Text
First Tamil Letter	The first letter in the Tamil legend may take a number of different forms. This might be the correct form, a modified form or a square form.
Separator	The line separating the Tamil from the Telugu legends differs. It may be a number of dots and stars, or no separator.
Letters on bottom line	Coins with the square form of the first Tamil letter come in three varieties. One with small letters and the usual 4 letters on the bottom line, one with larger (normal) letters and the usual 4 letters in the bottom line, and the last with larger letters and only 3 letters on the bottom line. The letter that normally appears at the start of the bottom line, appears at the end of the previous line in the last variety.

	I	II	III	IV	V	VI
First Tamil Letter	Correct	Correct	Modified	Square	Square	Square
Separator	Dots/Stars	Single Dot	None	None	Single Dot	Single Dot
Letters on bottom line	4	4	4	3	4 large	4 small



Correct First Letter



Modified First Letter



Square First Letter



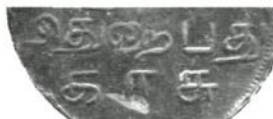
Dots & Stars Separator



Single dot separator



No Separator



Three letters in last line



Four Large Letters in Last Line



Four Small Letters in Last Line

South Indian System – Copper Twenty Cash 1807

Production of copper twenty cash coins began in August 1807. Coins in good condition are rare.



کاس
 این بیست
 اس
XX.CASH

The value in Persian and English (Persian = *In bist kas ast* = This is twenty cash)



యదియ
 యిరవైకాసులు
 ఇరుబదు
 కుకాసు

Value in Tamil and Telugu. (Telugu = *Idi iravai kasulu*, Tamil = *Idu irubadu kasu* = This is twenty cash)

South Indian System – Copper Twenty Cash 1807 (cont')

Official Weight (g)	9.65
Actual Weight (g)	7.97-10.25
Actual Diameter (mm)	25.9-27.4
Edge	Plain
Mintage	3,016,822 (to March 1808)

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
212.	223	A	II	↑↑	
213.	225	A	IV	?	Recorded from Pridmore
214.	-	B	II	↑↑	
215.	224	B	III	↑↓	
216.		C	II	↑↑	
217.		C	III	↑↑	
218.		D	II	↑↑	
219.		D	III	↑↑	
220.	-	D	III	?	Striking in lead. SNC April 1980. Extremely rare
221.	221	E	I	↑↑	
222.	-	B/C/ D/E	II	↑↓	Ref: Seen at Baldwin's. Not sure of obv. variety
223.	-	F	III	↑↑	
224.	-	F	III	↑↓	
225.	222	G	III	↑↑	
226.	222	G	III	↑↓	Ref: Weir. List issued Sept 2000
227.	342	H	III	?	Recorded as a pattern by Pridmore. Extremely rare

Obverse Varieties

Variety Heading	Variety Text
English Legend	There may or may not be an English legend. There is some debate as to whether this is simply a currency coin that has been poorly struck, or is really a pattern without the English legend.
Arrangement of letters	The Persian letters may be arranged in different ways. Normally in three lines but may be in two
Separator	The line separating the Persian from the English legends differs. It may be a single plain line, a number of dots and stars, or a number of dots alone. Only worn specimens with no separator have been examined. The absence of the separator may therefore simply be due to wear and is not recorded as a variety.
Bead After XX	There is usually a stop after the value letters XX. Sometimes this is missing.

	A	B	C	D	E	F	G	H
English Legend	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
Arrangement of letters	3 lines	3 lines	3 lines	3 lines	3 lines	2 lines	2 lines	3 lines
Separator	Plain	Dash/ 3 dots/Star	Dash/ 4 dots/Star	Dash/ 4 dots/Star	Dash/ 5 dots/Star	Dash/ 4 dots/Star	Dots	None
Bead After XX	Yes	Yes	Yes	No	Yes	No	Yes	No



No English Legend



Persian legend 3 lines



Persian legend 2 lines



Plain Separator



Dots Separator



Dash/3 dots/star Separator

South Indian System – Copper Twenty Cash 1807 (cont')



**Dash/4 dots/Star Separator
No stop after XX**



Dash/5 dots/star Separator (NB small dots)

Reverse Varieties

There may or may not be a bead in the centre of the reverse, separating the Tamil and Telugu legends. This is often difficult to see, and has not therefore been used as a distinguishing feature.

Variety Heading	Variety Text
First Tamil Letter	The first letter in the Tamil legend may take a number of different forms. This might be the correct form, a modified form, a square form, or a square form without the central upright (NoU). This last variety has been recorded from Pridmore and may be the result of the letter not being fully visible on the flan, rather than a die variety.

	I	II	III	IV
First Tamil Letter	Correct	Modified	Square	NoU



**Correct Letter
(see 40 Cash for clearer picture)**



Modified Letter



Square Letter



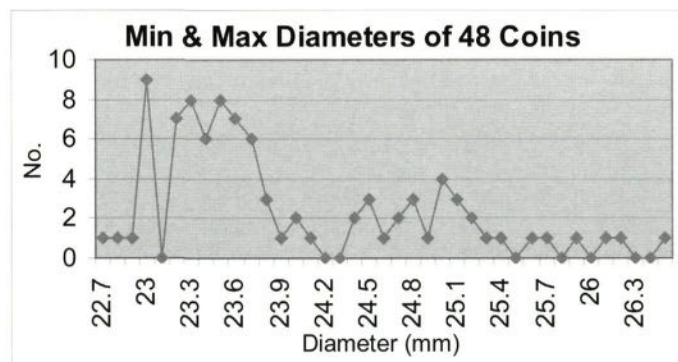
Example of Square letter off edge of coin

South Indian System – Copper Ten Cash 1807

Pridmore identified a separate entry for a ten cash coin that he found to be 26.5 mm in diameter, i.e. close to the 20 cash size. It is certainly true that the diameter of these pieces varies, and that a diameter of 26.5 is at the upper end of that normally found. However, there is a complete range of diameters varying from 22.7 up to 26.5 mm, and a coin of 26.5 cannot be considered other than at one extreme of the normal range. This simply reflects the cruder minting methods used for copper coins. The Pridmore entry is recorded for the sake of completeness.

The size of the die seems to vary quite considerably. Sometimes the die is too large even for the larger diameter flans, whilst at other times the complete die fits onto smaller flans (noted by Thomson).

Production began in September 1807.



South Indian System – Copper Ten Cash 1807 (Cont')



ابن
 ده کاس
 است
 X CASH

The value in Persian and English. (Persian = *In dah kas ast* = This is ten cash)



ఎ ఐ వ ఐ
 కాసులు
 X CASH
 క ా సు

The value in Tamil and Telugu. (Telugu = *Idi padi kasulu*, Tamil = *Idu pattu kasu* = This is ten Cash)

Official Weight (g)	4.83
Actual Weight (g)	4.24-4.95
Actual Diameter (mm)	22.7-26.5
Edge	Plain
Mintage	2,127,922 (to March 1808)

Cat No.	Pr. No.	Obv	Rev	Axes	Comments
228.	226	A	I	?	Recorded from Pridmore.
229.	-	A	III	↑↑	
230.	232	A	IV	"	
231.	233	A	IV	"	Flan diameter 26.5mm
232.	232	A	V	"	Ref: BM.
233.		C	II	"	
234.		C	V	"	
235.	227	D	II	"	
236.	227	D	II	↑↓	
237.	230	D	III	↑↑	
238.		E	III	"	Ref: Seen at Baldwin's
239.	231	F	III	"	Ref: Seen at Baldwin's
240.	231	G	III	"	
241.	228	H	II	"	

Obverse Varieties

Variety Heading	Variety Text
Separator	The line separating the Persian from the English legends differs. It may be a plain line, two plain lines, a number of dots and stars, or a number of dots alone. The single plain line variety often has a second thin line immediately underneath. The double plain line variety is two clearly separated lines of about the same width
Stop After X	There is usually a stop after the X value letter. Sometimes this is missing.

	A	C	D	E	F	G	H
Separator	Plain	Two Plain	Dots/Stars	5 dots/dash	6 dots/dash	7 Dots	9 Dots
Stop After X	Yes	No	Yes	Yes	Yes	Yes	Yes



Plain with stop



Plain without stop



Two Plain

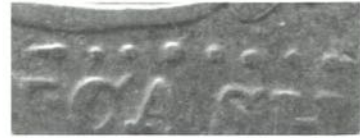
South Indian System – Copper Ten Cash 1807 (Cont’)



Dots/Stars



5 dots/dash



6 dots/dash



7 Dots



9 Dots

Reverse Varieties

Variety Heading	Variety Text
Dividing Line	There may or may not be a dividing line between the Tamil and Telugu legends. The single line variety often has a thin second line associated with it. The double line variety has two distinct lines of about equal width
First Tamil Letter	The first letter in the Tamil legend may take a number of different forms. This might be the correct form, a modified form or a square form.

	I	II	III	IV	V
Dividing Line	None	None	None	Double Line	Single Plain Line
First Tamil Letter	Correct	Modified	Square	Square	Square



No Dividing Line

No photo available

Double Line



Single Line

No picture available but
see 40 cash denomination

Correct Letter



Modified Letter



Square Letter

South Indian System – Copper Five Cash 1807

Production began in November 1807



این
 پنج کاس
 است
 ۵ CASH

The value in Persian and English (Persian = *In panj kas ast* = This is five cash)



ఇ కు
 ఖ కుకాక
 య వి అ య
 క య ల

The value in Tamil and Telugu. (Telugu = *Idu anacu kasu*, Tamil = *Idi aedu kasulu* = This is five Cash)

South Indian System – Copper Five Cash 1807 (cont')

Official Weight (g)	2.41
Actual Weight (g)	2.24-2.59
Actual Diameter (mm)	19.6-21.1
Edge	Plain
Mintage	1,216,822 (to March 1808)

Cat No.	Pr. No.	Obv	Axes	Comments
242.	235	A	↑↓	
243.	235	A	↑↑	Ref: BM
244.	234	B	↑↓	
245.	234	B	↑↑	

Obverse Varieties

Variety Heading	Variety Text
Separator	The line separating the Persian from the English legends differs. It may be a number of dots alone, or no separator. There may also be varieties with large and small English letters. Not enough examples have been examined to clarify this point.

	A	B
Separator	None	Dots



No Separator



Dots Separator

South Indian System – Copper Two & a Half Cash 1807

Production began in November 1807



این دو و نیم کاس است
2½ CASH

The value in Persian and English (Persian = *In do vanim kas ast* = This is two and a half cash). Within a beaded circle.



இது 2 1/2 கசு
కను 2 1/2 కసు

The value in Tamil and Telugu. (Tamil = *Idu 2 1/2 kasu*, Telugu = *Idi 2 1/2 kasulu* = This is 2 1/2 cash). Within a beaded circle.

Official Weight (g)	Varies. See table below
Actual Weight (g)	"
Actual Diameter (mm)	"
Edge	Plain
Mintage	561,622 (to March 1808)

Cat No.	Pr. No.	Obv	Axes	Official wt (g)	Actual wt (g)	Actual Diam (mm)	Comments
246.	236	A	↑↓	1.21	1.06-1.30	15.8-17.6	
247.	236	B	↑↑	"	"	"	
248.	236	B	↑↓	"	"	"	
249.	237	-	?	2.32	?	21	Same size and weight as five cash. Recorded from Pridmore. BM has the only known example. The letters are noticeable larger and spread out to fill the flan. This is probably a pattern or trial for a larger sized coin. Two known. Extremely rare.

South Indian System – Copper Two & a Half Cash 1807 (cont’)

Obverse Varieties

Variety Heading	Variety Text
Size of 2r	The numeral 2 may be large or small relative to the ½

	A	B
Size of 2	Large	Small



Large 2



Small 2

Moghul System – Silver Double, Single, Half, Quarter & Eighth Rupee 1807

Production of the single, quarter and eighth rupee began in April, the half rupee in May, and the double rupee in June 1807.

Design for Double, Single & Half Rupee



عنبر الودين محمد عالم البير
 شاه شاه غاز
 سنة مبارک

A Persian inscription: *Sikka Mubarak Badshah Ghazi Aziz-ud-din Muhammad. Alamgir. (AH) = The auspicious coin of the Victorious Emperor. Chosen of the faith of Muhammad. Alamgir. (date). All within a toothed border for double rupee and plain for single and half.*



مہمانت مانوس
 سنہ خلوس
 زر ارکات

A Persian Inscription: *Zarb Arkat sanat (ry) julus maimanat manus = Struck at Arkat in the (ry) year of his reign of tranquil prosperity. All within a toothed border for double rupee and plain for single and half.*

Moghul System – Silver Double, Single, Half, Quarter & Eighth Rupee 1807 (cont')

Design for Quarter & Eighth Rupee



شاه
نادر
عالمگیر

A Persian inscription: *Sikka Badshah Alamgir. 1172. Coin of the Emperor. Alamgir. 1172. All within a plain border.*



ضرب
ارکان
سنه

A Persian Inscription: *Zarb Arcot sanat RY = Struck at Arcot in the RY year. All within a plain border*

	Double Rupee	Rupee	Half Rupee	Quarter Rupee	Eighth Rupee
Official Weight (g)	24.19	12.10	6.05	3.02	1.51
Actual Weight (g)	24.00-24.17	12.14-12.17	6.06-6.07	3.05	1.54
Actual Diameter (mm)	39.0-39.4	26.8-28.2	21.8-22.4	16.6-17.2	16.4-16.8
Edge	Grained Right				

Cat No.	Pr No.	Denom	Obv	Rev	AH	RY	Axes	Comments	Mintage
250.	-	Double Rupee	A	I	1177	6	↑↑	Ref: Puddester. Rare	165,712
251.	245	"	A	I	1172	6	"	Rare	
252.	245	"	A	I	1172	6	↑↓	Ref: BM. Rare	
253.	246	"	B	II	1172	2	↑↑	Rare	
254.	247	Rupee	-	-	1172	6	"	Examples exist showing traces of the Spanish coin used as a blank	2,144,806
255.	247	"	-	-	1172	6	↑↓		
256.	248	Half Rupee	-	-	1172	6	↑↑	Scarce	108,180
257.	-	Proof Half Rupee	-	-	1172	6	↑↑	Ref: BM	
258.	249	Quarter Rupee	-	-	1172	6	"	Very Rare	18,216
259.	250	Eighth Rupee	-	-	1172	6	"	Vary Rare	20,046

Obverse Varieties for Double Rupee

Variety Heading	Variety Text
Decorative Dots	There may or may not be decorative dots on the obverse.

	A	B
Decorative Dots	Yes	No



Decorative Dots



No Decorative Dots

Moghul System – Silver Double, Single, Half, Quarter & Eighth Rupee 1807 (cont')

Reverse Varieties for Double Rupee

Variety Heading	Variety Text
Decorative Dots	There may or may not be decorative dots on the reverse.

	I	II
Decorative Dots	Yes	No



Decorative Dots



No Decorative Dots

Northern Circars System – Silver Four Annas 1808

Issued for use in the Northern Circars



چهار آنه
روپيه

FOUR ANNAS

The value in Persian within a buckled garter. On the garter is the value in English. All within a beaded border. (Persian = *Chahar ana rupiya* = Four annas of a rupee)



వెలుగు అనలు

నాలుగు అణ్ణ

The value in Telugu in two lines separated by a bead surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil. (Tamil = *Nalu ana*, Telugu = *Nalugu analu* = Four annas).

Official Weight (g)	2.97
Actual Weight (g)	2.74-2.96
Actual Diameter (mm)	16.4-17.0
Edge	Grained Right
Mintage	165,712

Cat No.	Pr No.	Obv	Axes	Comments
260.	305	A	↑↑	Very Rare
261.	306	B	↑↑	

Obverse Varieties

Variety Heading	Variety Text
Stops in Legend	There may be no stops in the English legend, or there may be a centre stop between the two words.

	A	B
Stops in Legend	None	Centre



No Stop in Legend



Stop in Legend

Northern Circars System – Silver Two Annas 1808

As with the four annas, these coins were issued for use in the Northern Circars. They were minted in relatively small numbers and are consequently difficult to find especially in good condition. A very rare type exists with the English legend written in italic style. The coin appears to be a pattern although it does turn up in a worn/damaged state. This could be accounted for by its use as jewellery. No contemporary reference to the production of a pattern has been found in the literature.



دو آنه
روپيه

Two Annas

The value in Persian within a buckled garter. On the garter is the value in English. All within a beaded border. (Persian = *Do ana rupiya* = Two annas of a rupee)



రెండు అవలు
ఱాణాఢుఱణ

The value in Telugu in two lines separated by a bead surrounded by a ribbon, the ends of which are separated by a star. On the ribbon is the value in Tamil. All within a beaded border. (Tamil = *Irantu ana*, Telugu = *Renddu analu* = Two annas).

Official Weight (g)	1.48
Actual Weight (g)	1.51
Actual Diameter (mm)	16.1-16.8
Edge	Grained Right
Mintage	64,558

Cat No.	Pr No.	Obv	Rev	Axes	Comments
262.	309	A	I	?	Probably a pattern, although they do come in worn condition. Extremely rare
263.	307	B	II	↑↑	Very rare
264.	308	B	III	”	
265.	-	C	II	”	

Pattern?



دو آنه
روپيه

Two Annas

Obverse A



రెండు అవలు
ఱాణాఢుఱణ

Reverse I

Obverse Varieties

Variety Heading	Variety Text
Stop in Legend	There may or may not be a stop in the legend.

	B	C
Stop in Legend	None	Present

Northern Circars System – Silver Two Annas 1808 (cont')



No Stop in Legend



Stop in Legend

Reverse Varieties

Variety Heading	Variety Text
Star	There may or may not be a star separating the ends of the ribbon.

	II	III
Star	Yes	No



Star Present

No photograph available

No Star

Northern Circars System – Copper Two Dubs 1807-1808

Production began in August 1807



۱۸۰۷ عیبو
دو فولس ہانرابل
کنے

A Persian Inscription in four lines: *do fulus Hanarabal Kampini isavi 1807* = Two fulus of the Honourable Company. Christian year 1807.



కంపిని యర్రాపొత్త ధరణం దుబ్బులు
కంపిని వారవేసిన కంపిని దుబ్బులు

The value in Telugu in three lines within a plain circle. Around this is the value in Tamil. All within another plain circle. (Telugu = *Kampini varuvesana renddu dabbulu*, Tamil = *Kumpini yarapotta irantu dabbu* = Honourable Company, two dubs).

Official Weight (g)	20.61
Actual Weight (g)	20.69
Actual Diameter (mm)	39.9-40.3
Edge	Plain

Cat No.	Pr No.	Axes	Comments
266.	327	↑↓	Two obv varieties appear to exist – one with the bottom Persian legend reaching almost to the rim of the coin, and one with it somewhat shorter (R. Weir). Because of the rarity of these coins, not enough specimens have been examined to catalogue these. Extremely rare

Northern Circars System – Copper Dub 1807-1808

Production began in April 1807



۱۸۰۷ عیسوی
فلوس ہانارابل
کمپنی



కంపిని
వారువెసాన
దబ్బు

A Persian Inscription in four lines: *Fulus Hanarabal Kampani isavi 1807* = Fulus of the honourable Company. Christian year 1807. All within a toothed rim.

The value in Telugu in three lines. Within a toothed rim. (Telugu = *Kampini varuvesana dabbulu* = Honourable Company, dub). All within a toothed rim.

Official Weight (g)	10.31
Actual Weight (g)	10.37-10.49
Actual Diameter (mm)	26.6-27.9
Edge	Plain

Cat No.	Pr No.	Axes	Comments
267.	328	↑↑	Rare in good condition

Northern Circars System – Copper Half Dub 1807-1808

Production began in April 1807



۱۸۰۷ عیسوی
نیم فلوس ہانارابل
کمپنی



కంపిని
వారువెసాన
అర దబ్బు

கம்பனி யாராவல்ல அரை டபு

A Persian Inscription in four lines: *Nim fulus Hanarabal Kampani isavi 1807* = Half fulus of the honourable Company. Christian year 1807

The value in Telugu in three lines within a plain circle. Around this is the value in Tamil. All within another plain circle. (Telugu = *Kampini varuvesana Ara dabbu*, Tamil = *Kumpini yarapotta Arai dabbu* = Honourable Company, half dub).

Official Weight (g)	5.15
Actual Weight (g)	5.05-5.25
Actual Diameter (mm)	21.6-22.3
Edge	Plain

Northern Circars System – Copper Half Dub 1807-1808 (cont')

Cat No.	Pr No.	Obv	Axes	Comments
268.	329	A	↑↓	Large and small date varieties may exist
269.	329	A	↑↑	Ref: BM. Large and small date varieties may exist
270.	330	B	"	May also come with die axes ↑↓.

Obverse Varieties

Variety Heading	Variety Text
Date	The date may be correct (1807) or incorrect (7107).

	A	B
Date	Correct	Incorrect



Correct Date



Incorrect Date

Northern Circars System – Copper Quarter Dub 1807-1808

Production of quarter dubs began in August 1807



కంపిని
వారువెనా
కాల దబ్బ

The value in Telugu. Telugu = *Kampini varuvesana kal dabbu* = Honourable Company. Quarter dub.



కంపిన
వారువెనా
కాల దబ్బ

The value in Tamil in three lines. (Tamil = *Kumpini yarapotta kal dabbu* = Honourable Company, quarter dub).

Official Weight (g)	2.57
Actual Weight (g)	2.54-2.68
Actual Diameter (mm)	16.2-16.6
Edge	Plain

Cat No.	Pr No.	Axes	Comments
271.	331	↑↑	
272.	331	↑↓	

Northern Circars System – Copper Regulating Dub 1807-1808

Production began in August 1807.



۱۸۰۷ عیسوی
ایں سکہ و سہ فلوں
ہانربل کمپنی
کے فلام خوردا

A Persian Inscription in four lines: *In Sikka Hanarabal Kampani seh fulus yek falam-i-Khurd ast. Isavi 1807* = This coin of the Honourable Company and three fulus are one small fanam. Christian year 1807



ఇది నర
మదు కద
దబ్బులకు
మొదలక
పాక

LLNLD ౨5 వాణిజ్య నియంత్రణ బోర్డు ఆంధ్ర ప్రదేశ్ ప్రభుత్వం

The value in Telugu in five lines within a plain circle. Around this is the value in Tamil. All within another plain circle. (Telugu = *idi nara mudu kadta dabbulu numera cinara ruku*, Tamil = *idu ammunu pudu dabbum oru sinna panam* = This and three new dubs are one small fanam

Official Weight (g)	7.56
Actual Weight (g)	7.40-7.41
Actual Diameter (mm)	26.4-26.8
Edge	Plain

Cat No.	Pr No.	Axes	Comments
273.	336	↑↓	Scarce
274.	336	↑↑	Scarce

Northern Circars System – Copper Two Dubs 1808-1812

A second type of copper coin was prepared sometime during 1808. Pridmore states that there are numerous die varieties of the two dubs coin, but no specimens have been traced for sale during the last 20 years and these coins must be considered exceptionally rare. Photograph taken from Pridmore



۱۸۰۸ عیسوی
دو فلوں ہانربل
کمپنی

A Persian Inscription in four lines: *Do fulus Hanarabal Kampani isavi 1808* = Two fulus of the honourable Company. Christian year 1808



కంపెనీ
వారవసాన
రెండు దబ్బులు
2 DUBS

The value in Telugu in three lines. The value in English below. Within a toothed rim. (Telugu = *Kampani varuvesana renndu dabbulu* = Honourable Company, two dubs).

Official Weight (g)	20.61
Actual Weight (g)	19.69
Actual Diameter (mm)	36.0
Edge	Plain

Cat No.	Pr No.	Axes	Comments
275.	332	?	None on market in last 20 years. Extremely rare

Northern Circars System – Copper Dub 1808-1812

There are two varieties of the one dub denomination distinguished by diameter



۱۸۰۸ عیسوی
فلوس ہانراہل کامپنی
کی

A Persian Inscription in four lines: *Fulus Hanarabal Kampani isavi*
1808 = Fulus of the honourable Company. Christian year 1808



కంపి
వారాహరి
దబ్బు
1 DUB

The value in Telugu in three lines. The value in English below.
Within a toothed rim. (Telugu = *Kampini varuvesana dabbulu* =
Honourable Company, dub).

Official Weight (g)	10.31
Actual Weight (g)	9.90-10.28
Actual Diameter (mm)	Varies. See table below
Edge	Plain

Cat No.	Pr No.	Axes	Actual Diam (mm)	Comments
276.	333	↑↑	26.8	Large flan variety
277.	334	↑↑	20.9-24.3	Small flan variety. Also occurs with large and small dates (R. Weir)

Northern Circars System – Copper Half Dub 1808-1812

The half dub of this issue differs from the earlier issue not only in having a different reverse design, but also a larger diameter. To maintain the weight, the coin is consequently thinner.



۱۸۰۸ عیسوی
نیم فلوس ہانراہل کامپنی
کی

A Persian Inscription in four lines: *Nim fulus*
Hanarabal Kampani isavi 1808 = Half fulus of the
honourable Company. Christian year 1808



కంపి
వారాహరి
అర దబ్బు
1/2 DUB

The value in Telugu in three lines. The value in
English below. Within a toothed rim. (Telugu =
Kampini varuvesana Ara dabbu = Honourable
Company, half dub).

Official Weight (g)	5.15
Actual Weight (g)	4.61-5.36
Actual Diameter (mm)	26.0-28.1
Edge	Plain

Cat No.	Pr No.	Obverse	Axes	Comments
278.	335	A	↑↑	S
279.	335	B	↑↑	S

Northern Circars System – Copper Half Dub 1808-1812 (cont')

Obverse Varieties

Variety Heading	Variety Text
Date Size	The date may be large or small.

	A	B
Date Size	Small	Large



Small Date



Large Date

Northern Circars System – Copper Regulating Dub 1808-1812

A regulating dub was issued in 1808. This coin was issued to help in exchange of the dub coins with the silver fanam coins.



ایں سکہ و سہ فلوں
پانزہیل کمپنی
۱۸۰۷ عیسوی
مک فام خوردا

A Persian Inscription in four lines: *In Sikka Hanarabal Kampani seh fulus yek falam-i-Khurd ast. Isavi 1808 = this coin of the Honourable Company and three fulus is one small fanam. Christian year 1808*



ఇది నా ముదు కద్దా దబ్బులు
నూనెర రుకు, తమిళం =
ఇదు అమ్ముడు దబ్బం
ఐదు అమ్ముడు దబ్బం

LLN40 95 కంపెనీ పాణం ముదు ఒక ఫాం

The value in Telugu in five lines within a plain circle. Around this is the value in Tamil. All within another plain circle. (Telugu = *idi nara mudu kadta dabbulu numera cinara ruku*, Tamil = *idu ammunu pudu dabbum oru sinna panam* = This and three new dubs are one small fanam

Official Weight (g)	7.56
Actual Weight (g)	7.65
Actual Diameter (mm)	26.5-27.0
Edge	Plain

Cat No.	Pr No.	Axes	Comments
280.	337	↑↑	Scarce

References

¹ Stevens P.J.E., (2004), British Numismatic Journal Vol. 74, p121-144

² Hindu Pantheon, Ed. 1864 pp310-11. From Thurston E., (1890), History of the coinage of the territories of the East India Company in the Indian Peninsula. Government Press, Madras.