



TO STUDY THE COMMON COIN TYPES OF NORTH WESTERN INDIA IN THE
EARLY MEDIAEVAL PERIOD

Reetu, Research Scholar, Dept of History, Himalayan Garhwal University, Uttrakhand

Dr Kalpana Chaturvedi, Professor, Dept of History, Himalayan Garhwal University, Uttrakhand

ABSTRACT

Alberuni makes reference to three of the six rulers referenced on the coins: Samantadeva, Kamalavarman, and Bhimadeva, the last two of whom are additionally referred to by Kalhana⁴³⁰. The coins of Samantadeva and Bhimadeva will pre-date and post-date the coin of Kamalavarman, as indicated by the progression known from Alberuni and Kalhana. The mint blemishes on the coins of Spalapati and Samantadeva, as well as the coin varieties, highlight a later date for the last ruler. Vakkadeva, then again, has all the earmarks of being more established than Samantadeva. Samantadeva's coins with visarga should be set exceptionally near Khvadavayaka. Samantadeva's other's coins might originate before Vakkadeva and Khvadavayaka. Among Samantadeva and Bhimadeva, Kamalavarman, who is supposed to be Bhimadeva's dad, may be put.

KEY WORDS: Coin, Mediaeval Period, Samantadeva, Kamalavarman, and Bhimadeva.

INTRODUCTION

The assortments of North-Western India's Initial Middle age coins show two essential subjects. The first is the purported Indo-Sassanian coins, which were given by Huna rulers and imitated by Indian powers, and the second is the Shahi lords' coins, which were imitated by different powers.

TYPES OF THE SHAHI COINS

SILVER AND COPPER COINS

The Shahi rulers' silver and copper coins are separated into two classifications. The primary cluster of coins includes a lion on one side and a peacock or elephant on the other. The bull



and horseman are portrayed in the subsequent gathering. The last classification has most of coins, while the previous contains a couple.

The accompanying outline records the names of the rulers and their separate kinds in various metals:

Name of The Kings	Types	Metals
Group A		
i		
Kamalavarman (deva)	Lion and Peacock or Hamsa	AE
ii		
Bhimadeva	Elephant and Lion	AE
Samantadeva	Elephant and Lion	AE, AR
Vakkadeva	Elephant and Lion	AE
Group B		
i		
Bhimadeva	Bull and Horseman	AR
Khvadavayaka	Bull and Horseman	AR
Samantadeva	Bull and Horseman	AE, AR, Billion
Spalapatideva	Bull and Horseman	AE, AR
Vakkadeva	Bull and Horseman	AE
ii		
Samantadeva	Bull and king on elephant	AR

THE DEVICES

It will be entrancing to explore the starting points of the innovation being referred to, as well as the Shahi rulers' reception of it. We should examine the issue in the accompanying headings:



LION AND PEACOCK OR ELEPHANT DEVICES

LION

The punch-stamped coins of India have the most seasoned numismatic portrayals of a lion. The picture shows up on uninscribed cast coins and Taxila nearby coins, perhaps demonstrating an association with the locale. The lion is additionally displayed on a few unassignable kick the bucket struck coins. The Indo-Greeks, Indo-Parthians, and Sakas authored unfamiliar lines that show the theme, however not dependably. It is portrayed continually on tin Satavahanas and Pallavas coins. Rajendra I, the Chola ruler, likewise had a lion on one of his coin sorts. The subject shows up on a couple of coins from the rule of Mihirakula, however it is unidentifiable.

The significance of the lion displayed on old Indian coins, then again, is challenging to make sense of besides on the possibility that it connoted the power's fearlessness and predominance. The lion image was utilized as a lofty badge by the Pallavas. Interestingly, the Indo-Greek ruler Agathocles depicts the example on his coins, which obviously uncover Indian impacts. It's not difficult to imagine that he gained this example as a neighborhood one. Simultaneously, the jaguar of the Greeks rings a bell. Thus, while we can't say without a doubt how the Indo-Greeks portrayed the lion, the potential that it was a grand symbol doesn't appear to be precluded. The Shahis, then again, are probably not going to have involved the theme similarly that the Pallavas did. The probability leans toward the other proposition referenced previously.

PEACOCK

A peacock is portrayed on the punch-stamped coins and afterward on some Gupta coins and their imitations, as well as on the coins of the Hunas and Maukharis.

The Gupta rulers in all probability picked the plan in light of the fact that the bird addressed the god Karttikeya, whose partners (Kumara and Skanda) were the heads' names. In this sense, the peacock seems to have met the Guptas' strict and individual requests. Different traditions, then again, just mirrored it.



ELEPHANT

Punch-checked coins, copper cast coins, and uninscribed and recorded nearby coins of many spots and clans all incorporate elephants.

Following that, the Indo-Greeks, Indo-Parthians, Satavahanas, and Sakas printed coins with this picture. The elephant was included on Jayanaga Prakandayasasa's money during the post-Gupta period. The Pandyas and Cheras likewise took on the topic.

Accordingly, there are a few instances of the utilization and continuation of lion, peacock, and elephant subjects on moneys preceding the Shahi coins. Aside from the Shahi rulers' coins, the gadget elephant and lion shows up just on Taxilan coins. The Shahis have never utilized the lion and peacock theme previously.

HANSA

On old Indian coins, the Hansa is rarely seen. It is totally clever with respect to the Shahis assuming it is portrayed.

KING ON ELEPHANT DEVICE OR BULL AND HORSEMAN

BULL

The bull is an exceptionally normal trait of old Indian coins and can be tracked down on basically every series of Indian money. It's a heavenly image related with the Hindu god Siva. The flourishing status of Saivism during the Shahi time frame is well documented and may have affected the Shahi rulers' choice to address the bull on their coins, yet this contention misses the mark on the grounds that different religions were likewise rehearsed by the populace and lords. The Vaishnava sovereign Bhimadeva had proceeded with the act of showing a bull, suggesting that the bull doesn't have anything to do with the ruler's confidence yet rather with the tradition's numismatic heritage.

HORSEMAN



On Indo-Greek coins, the horseman shows up as a mounted dioscuri and a lord on horseback. The ruler is typically portrayed riding a horse in Indo-Parthian coins. This example shows up on the Kushana ruler Soter Megas' coins. It was additionally taken on by the Gupta rulers. The picture can likewise be found on Huna coins and, later, Shahi coins.

KING ON ELEPHANT

Samantadeva's singular known example, similar to the Kushanas and Guptas, addresses the lord on an elephant.

The horseman or ruler on elephant and bull plans initially shows up on Indo-Parthian rulers' coins, and thusly on Shahi rulers' coins. The bull and horseman gadget filled in prevalence over the long run, and various administrations utilized it until the seventeenth century A.D.

Prinsep takes on the sort as an impersonation because of a shortage of local creativity. On the off chance that the horseman and bull type had been known at that point, the ruler on elephant gadget of gathering B. ii would have been respected in much the same way, as it looks like an Indo-Parthian gadget. Prinsep's position seems, by all accounts, to be unconvincing on the ground that, assuming impersonation was required, the Gupta and Huna coins were a lot nearer in time. The Shahi rulers' inclination for Indo-Parthian contraptions isn't because of an absence of local innovation, yet rather to the gadget's nearby fame, which impacted the Shahis' choice.

As per Naji Al Asil, the Shahi rulers' bull and horseman gadget is a copy of the gadget on a coin type delivered by the Abbasid Caliph Al Muqtadir Billah Ja'afar, which portrays a bull and horseman with legends written in Kufic scripts.

Then again, he concedes that the Caliph's dirham could be of Indian origin, in light of the fact that the bull looks like an Indian bull and the horseman is portrayed with the reins in his right hand, which is against Middle Easterner custom. Considering that the coin type was presented by Indian rulers approximately fifty years before Al Muqtadir's rule, A.S. Altekar has all the earmarks of being right in seeing the Caliph's coin type as a copy of the Shahis coin structure. Altekar, referring to M.A. de Longperier recommends that the Caliph procured the money type from the Shahis, or that the coins were struck by a Hindu boss who had as of



late switched over completely to Islam and was a feudatory of the Caliph. The memorial part of the coin, as indicated by Naji Al Asil, loans backing to the last speculation. The weight and aspects of the coins are moreover indistinguishable from those of Indian monetary forms. Subsequently, there's a decent opportunity that (In Caliph's money type was imitated from India, and that the giving of these coins was some way or another connected toward the North-Western Indian regions, doubtlessly Kabul. As per J. Walker, such coins were made as misleading publicity pieces to acquire the help of the Kabul valley's Hindu clans.

GOLD COIN

On the front of Bhimadeva's single gold coin, the ruler is seen situated with a female figure. Remaining on the front and situated on a lotus holding a lotus bloom and a rajadanda on the converse, the female shows up on the two sides of the coin. However the thought might have been motivated by Chandragupta II.

COIN-MAKING METALS

After a blemished study of the money of the Shahi rulers of Afghanistan and Punjab, one could agree with A. Cunningham and V.A Smith that the Shahi rulers struck coins just in silver and copper. The finding of a gold coin stamped by Bhimadeva demonstrates that gold coins were likewise created.

Every one of the coins are round in shape.

TECHNIQUE OF MINTING

The coins obviously show that they are created by the strategy for bite the dust striking on ready round bits of metal.

ARTISTIC EXECUTION

When contrasted with money from the Gupta and post-Gupta periods, the inventive execution of the coins has without a doubt decayed. At the point when we contrast these coins with present day Indian money, we can see that the Shahi rulers' coins are more flawlessly created than those of the other significant countries. The animals addressed are alive and normal.



Human figures, then again, are less flawless in their execution. The legends on the coins are all around put and, generally, justifiable. The coins have a decent generally look. Theme execution can be partitioned into three classes: coins with three-layered execution, line drawings, and impersonations of line drawings.

LEGEND PATTERN

The legends on Shahi coins have two distinct examples. With the exception of a couple of Spala-patideva pieces, the story is just noticeable on one side of the silver and copper pieces. Legends can be found on the two sides of some Spalapatideva coins including the gold coin of Bhimadeva. The front-side legend includes the lord's name with the honorific prefix Sri. On the coins of Samantadeva and Khvada-vayaka, the lord's name closes in visarga. The solitary illustration of the word Shahi being added to the standard front-side legend is on the gold coin of Bhimadeva. As per D.W. MacDowall, the coins of Spalapatideva have a legend in degenerate Bactrian and educated Brahmi, which can be perused as &ri Spalapati and Shahideva. The two customs, as we would see it, are comparative, and changes have occurred because of misconception impersonations of the Bactrian account. The legend was then turned to where it looked like an Arabic numeral. The term Samantadeva with the honorific prefix Srimada shows up on the converse legend of Bhimadeva's gold coin.

METROLOGY

The loads of the coins have not been recorded anytime during the cycle. The typical load of the series, as per J. Prinsep, is "somewhat more than 50 grains.". Gopal has rethought the metrology issue, despite the fact that he depends exclusively on the information gave by A. Cunningham and V. A. Smith. D.W. MacDowall has investigated the matter. The typical loads of silver coins uncover three groups with weight proportions of 1:2:3. Copper coin normal loads show five divisions isolated into two classifications. The main gathering portrays a 1:2:3:4 proportion. There is just a single load in the subsequent gathering. The coins in the last option set were perceived by J. Prinsep as a Tanka of 3 Mashas. Notwithstanding, in light of the fact that the Tanka was laid out in India after the Muslims stamped their cash, Prinsep's position can't be acknowledged. It's conceivable that these coins were initially alluded to as Tanka. Without considering Prinsep's theory, L. Gopal



recommends that these coins stick to the Purana weight standard. He is likewise right in distinctive the lesser categories. Since he expresses that an example weighs 7.0 grains, the sole disputed matter is the ID of the least category, which is thought of as one-eighth of the standard weight. It's quite significant, in any case, that no example of A. Cunningham weighs 7.0 grains, yet Cunningham considers an example weighing 5.1 grains to be near 7.0 grains. 378 The idea is unsound since the heaviness of 5.1 grains is nearer to 5.4 grains, and it very well may be taken as 3 Rattis Addhyardha Mashaka ($3 \times 1.8=5.4$ grains). The gold coin of Bhlmadeva slipped by everyone's notice by L. Gopal. This single example, weighing 68.0 grains, could be the Ardha-suvarva of 40 Rattis ($40 \times 1.8=72.0$ grains).

COINS OF BHIMADEVA

Bhlmadeva's coins are known out of copper, silver, and gold. In copper, there is just a single kind of elephant and lion. The bull and horseman configuration shows up on the silver coins. There are only five silver examples known. Cunningham observes that the lion on Bhimadeva's copper money is like the lion on Vakkadeva and Samantadeva's coins. Before the pony on the silver coins, there are a few indistinct figures. Sri Bhimadeva is the legend on the opposite. A. Ghose specifies specific Bhlmadeva coins bearing the engravings Sri Samantadeva on the converse and Sri Bhima on the front-side.

Lamentably, he refers to no expert for reviewing those coins. There is definitely not a solitary coin with the legend Sri Samantadeva that portrays mama remaining before the horseman. On the off chance that this declaration is right, these letters ought to be treated as mint imprints, very much like different images on Samantadeva and Spalapatideva coins. D. W. MacDowall accepts Samantadeva's interests with the imprint bhi behind the horseman are connected with Bhimadeva. All be that as it may, he, when all is said and done, states, "However neither Bhim nor Bhimapala can be the lord liable for every one of the coins with bhi...as these are coextensive with Samanta's silver issues and carry on to the two significant billon series also."

Bhlmadeva's gold coin is unique. On the front and opposite of the coin, there is a subject that is indistinguishable in some ways. The high position of Ruler Bhlmadeva is portrayed with a standing female figure to one side. A. Ghose depicts her as a buddy. The lord's right hand is



reached out as though giving or getting something from the female chaperon, while his left hand is akimbo and lays on his thigh. The manly figure on the back is in a royal posture (rajahla) on a vetrasana (wicker seat). The asana is otherwise called a chatushki. The left hand is akimbo and lays on the thigh with the right hand elevated. The female figure is sat leg over leg on a lotus, holding a lotus and a rajadavda.

The legend Shahi Sri Bhima-deva shows up on the coin's front. C. Sivaramamurti deciphers the legend on the opposite as Snmadguria-nidhi- - Sri Samantadeva.

Decisively, A. Ghose acknowledged the perusing.

COIN OF KAMALAVARMAN

A lion and peacock gadget is seen on this English Gallery mold. Bayley read the legend over the lion as Sri Kumara. He additionally hypothesizes on the likelihood that it is Sri Kumara. Bayley distributed the line sketch of the coin, and A. Cunningham distributed the photo a short time later. Despite the fact that H. C. Beam couldn't find the coin at the English Museum, Cunningham had it shot, subsequently its presence can't be denied. Thus, Ray's case that Bayley's coin was like the coin of Kamaladeva had no premise, on the grounds that the thing being referred to was shot by Cunningham. Beam in all likelihood confused the peacock with a hamsa, and the coin he referenced was of the lion and peacock assortment. Cunningham aimlessly followed Bayley's perusing, absent to the likelihood that the perusing was Sri Kumara, as Bayley had proposed. In any case, its probability being Kamala as opposed to Kamara or Kumara is higher, as the last letter could without much of a stretch be confused with a piece of the letter. The coin is called Ardha-karshapazia on the grounds that it weighs 30.3 grains. The front-side of Kamaladeva's coin portrays a hamsa, and the legend on the converse is deciphered by Beam as Sri Kamaladeva. There is no photo or line drawing of the coin accessible, and it is absolutely impossible to really look at the gadget or legend. Nonetheless, in the event that the coin has a hamsa figure on it, it is particular from different monetary forms. Notwithstanding, as recently said, the coin could be equivalent to that delivered by E. C. Bayley. H. C. Beam's perusing of the legend Kamaladeva seems to have been roused by legends like Spalapatideva, Samantadeva, Vakkadwa, and Bhlmadeva. Just Kama [la] was tracked down in the examples. The issue may be followed back to



Bhimadeva's dad, Ruler Kamala-varman. The coin is a Tripada-karshapapa in light of the fact that it weighs 40 grains.

COINS OF KHVADAVAYAKA

The bull and horseman coins of Khvadavayaka are made of silver (PLATE VI, 5, 6) and are scant. M.A. Stein, A. Cunningham, and V. A. Smith have perused the legend as Sri Khuduvayakah, Khamarayakah or Khamaradaka, and Khudavayakali, separately. Smith's perusing is trailed by L. Gopal and D.W. MacDowall Cunningham's understanding is implausible and extremely speculative. Smith is right in declining to acknowledge kha as the main letter. Smith's translation of the underlying letter as khu, then again, is unsound. Following Bayley and others, it ought to be no issue to decipher the ruler's name as Khvadavayaka. The average u isn't demonstrated by the expansion at the lower part of the right vertical of the letter kha. The leftward stroke goes on a level plane to one side and meets the right upward, giving the letter va its shape. Behind and before the horseman, the mint imprints can be found. On certain examples, the front token is supplanted by the legend adl m Persian content. The loads of the coins show that they are of the Karshaparia denomination.

COINS OF SAMANTADEVA

The coins of Samantadeva represent most of Shahi money. Silver, copper, and billon coins are accessible. We notice three distinct sorts of monetary forms in his possession:

1. Elephant and lion 2. A horseman with a bull 3. A lord riding an elephant and a bull, the remainder of which is just accessible in silver.

J. Prinsep deciphered the legend as Sri-Samagudeva, with the chance of the name being Samantadeva, while H.H. Wilson read it as Samagradeva, which was immediately amended to Samantadeva. As opposed to numerous different coins that plainly uncover that Samantadeva was a title utilized by different rulers during the Early Medieval times, our coins under assessment may not show the lord's name. The money of the other Shshi rulers, then again, show a pattern of putting the lord's name on silver and copper coins without any titles other than honorific prefixes.



The bull and horseman coins have two images, one behind the horseman's head and the other in front. Before the pony is an Arabic number sort degenerate story. Five dabs are set corner to corner over the lion on a coin with a lion design. The loads of the coins show that they were given in the categories of Karshapapa and Tripada-karshapana in silver and copper, separately, and Pada-karshaparia and Addhyar-dhamashaka in copper only. D.W. MacDowall isolates the coins of Samantadeva into five ordered bunches in light of metals, imaginative execution, and imagery. It's difficult to concur with him totally; however almost certainly, certain coins originate before the ruler, as per different researchers. However no conclusive proof exists with respect to why or by whom the coins of Samantadeva were delivered after his passing, it is conceivable that they were given by a portion of the Shahi realm's Muslim directors. Jayapala and his replacements might have coursed a few issues of Samantadeva, as indicated by MacDowall.

SPALAPATIDEVA COINS

Spalapatideva's coins are not generally so normal as Samantadeva's, but rather they are undeniably more common than the coins of some other Shahi head. His bull and horseman coins are made of silver and copper. Spalapatideva replicated the Hunas' issues, as per certain examples. The proof given over that the Hindu Shahis climbed to the lofty position of the Turki Shahis, who were of Huna plummet, further backings the probability of this imita-tiod. Prinsep read the legend as Sri Syalapatideva. H.H. Wilson took on the lord's name of Syalapatideva. E. Thomas came after him. A. Cunningham read the ruler's actual name as Spalapatideva, trailed by V.A. Smith and others. Behind and before the horseman, the mint imprints can be found. Before the pony, the coins portray a legend. D.W. MacDowall accepts the coins of Spalapatideva relate to nine classes and were delivered after his demise, in light of the engraving before the pony and images on the converse, as well as the execution of themes. This hypothesis, nonetheless, is profoundly speculative. We should seriously think about the different silver coin varieties that have been given by different mints. The accounts on the right are isolated into three classes by MacDowall: degenerate Bactrian, proficient Brahml, and repeated without understanding the source showing up as some Arabic numeral. While managing the legends, we offered a few remarks on this hypothesis. The letter found at 1 o'clock is almost indistinguishable in four assortments, except for the last two; consequently, MacDowall's idea of more than one content and legend doesn't stand up to



anything, and interpreting the legends as duplicates of a solitary original is more conceivable.

VAKKADEVA COINS

A couple of examples of Vakkadeva coins have been found. The coins are solely accessible in copper and come in two plans: an elephant and lion and a bull and horseman. D. W. MacDowall accepts the example of the last kind distributed by A. Cunningham has a place with Spalapatideva.. H. H. Wilson proposed Vankadeva as the legend on the coins. Three pellets show up before the lion as a mint imprint, and a quadrangular image shows up on the lion's rear end. The loads of the coins show that they are of the groups Karshaparia and Ardha-karshapana.

CONCLUSION

Aside from Khvadavayaka, who presents adl rather than the typical legend, the legend looking like Arabic numeral showed up late in the issues of Spalapatideva and as of now it was executed with practically no further debasement of the structures and showed up on the coins of that multitude of different rulers whose reasonable examples are found. For this situation, the piece of the first story that showed up over the pony's head was subbed with an image. The Spalapatideva coins' image was very near the letter of the first engraving at 1'O clock. Samantadeva and Bhimadeva both embraced this sign. On the coins of Samantadeva and Bhimadeva, the token was in like manner supplanted by various images. The conchshell image shows up on Samantadeva and Bhimandeva's coins. The rosette situated underneath the lion's neck on the coins of Vakkadev is very much subbed in the space over the lion as opposed to having two seals one next to the other beneath the neck on the coins of Samantadeva, suggesting that the coins of Samantadeva are later in date. The reasonable quadrangle and its enrichment on the rear end of the lion with a spot inside would likewise suggest something very similar.

REFERENCES

- Agrawal, R. C. 1958. The Goddess Mahishasuramardini in Early Indian Art, *Artibus Asiae*, vol 21: 123-130.



-
- Agrawal, R. C. 1964. Cakra Purusha in Early Indian Art, *Bhartiya Vidya*, vol 24: 41-45.
 - Agrawal, R. C. 1970. Antiquity of Srivatsa mark of Vishnu in Indian Art, *The Journal of the Bihar Research Society*, vol 56: 47-49.
 - Agrawal, R. C and Maurizio Taddei. 1966. An Interesting Relief from the Swat Valley, *East and West*, vol 16: 82-88.
 - Agrawal, R. C. 1968. Gandhara Skanda with Flames, *East and West*, vol 18: 163-165.
 - Agrawal, R. C. 1993. Sashthi in Gandharan Art, *East and West*, vol 43: 271-275.
 - Agrawal, R. C. 1995. Skanda-Shasthi in Gandharan Reliefs –A Review, *East and West*, vol 45: 329-332.
 - Agrawal, R.C. 2001. Moroli Hoard of Gupta Gold Coins from Rajasthan, In *Numismatic Studies (Vol 6) (Manmohan Kumar Ed)*, New Delhi, Harman Publishing House, pp 137-142.
 - Agrawal, V. S. 1954. An explanation of the Chakravikrama type coin of Chandragupta II, *Journal of the Numismatic Society of India*, XVI(i): 97-101.
 - Agrawal, V. S. 1955. Cornucopia in Indian Literature and Tradition, *Journal of the Numismatic Society of India*, vol 17: 92-94.
 - Ahmad, Nisar, 1978. The coins of Purugupta, *Journal of the Numismatic Society of India*, Vol 40: 111-115.
 - Ahmad, Nisar. 1964. On the identification of Mahendraditya and Kramaditya of repousse gold coins, *Journal of the Numismatic Society of India*, vol 26, pt 1: 31-39.
 - Ahmad, Nisar. 1965. On some Suvarna standard coins of Chandra, *Journal of the Numismatic Society of India*, Vol 27, pt 2: 177-183.
 - Ahmad, Nisar. 1967. The so called Nalanda seal of Vainya gupta, *Journal of the Numismatic Society of India* vol 29, pt 1: 44-45.
 - Ahmad, Nisar. 1968. On a Bayana hoard coin of Chhatra type bearing the legend Kramaditya, *Journal of the Numismatic Society of India*, vol 30: 84-91.
 - Ahmad, Nisar. 1971. A silver coin of Budhagupta with a new date, *Journal of the Numismatic Society of India*, Vol 33, pt 1: 122.