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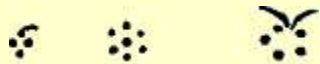
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Delhi Victory of the Marathas and their Coins

By Zubair Khan

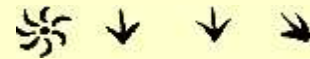


Gold Mohur, 1174/Ahd

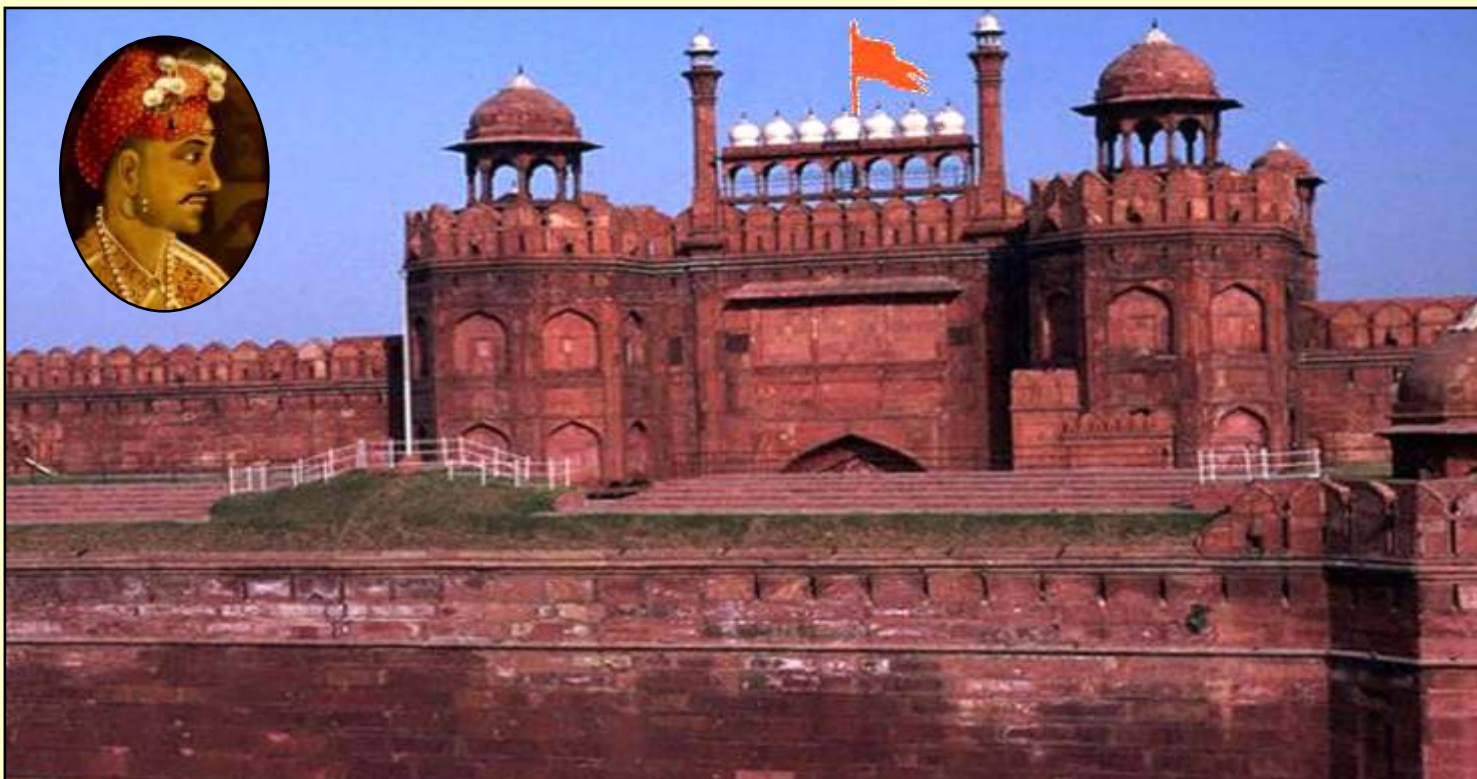
(Fig. 1)



(Fig. 3)



(Fig. 2)



Delhi was named Shahjahanabad by the Mughal Emperor Shah Jahan in 1639. Delhi/Shahjahanabad as a capital city of many empires, with minor random breaks in between is one of the longest serving capital in the world.

Shah Alam II (AH 1173-1221/AD 1728-1806) a.k.a. Ali Gauhar inherited the throne from his father Alamgir II. He was exiled in his first year when Shah Jahan III was proclaimed Emperor in Delhi on 10th December 1759 by Imad ul Mulk.

There are various mutually contradictory theories with regard to the dating of accession of Shah Alam II. He himself is recorded to have ordered that his reign should be reckoned from the day of his father's "martyrdom"; and there are *firman*s of his patent office confirming it. Accordingly the RY Ahad should be calculated as starting on 29th of November 1759 and ending on 18th November 1760. (8 Rabi II, 1173 - 9 Rabi II, 1174).

When the Afghan ruler Ahmed Shah Abdali learned that Alamgir II had been assassinated, he rushed to Delhi and occupied it in January 1760. After Abdali had left, Delhi fort then passed into Maratha possession on 3rd August 1760 (20-12-1173). It was a great achievement, no doubt, as the purely Indian flag had flown in this historic city after a couple of centuries. Its occupation restored the Maratha prestige which had been rudely shaken earlier by Abdali's victories.

Marathas were short of specie at this time. Sadashivrao Bhau plundered the last remaining effects of the emperors, including the silver on ceiling of Diwan-i-Khas, which was thrown into the melting pot to procure nine lakh rupees only. The Marathas had expected that 10 to 12 crores could be found. Royal palace had already been ransacked by Nadir Shah and Ahmed Shah. The freshly stamped money could hardly last for a

Continued on page 2

month or so, and Bhau was reduced to sore straits. Monthly expense at Delhi were about 7 Lakhs of rupees per month. The capture of the capital had added an additional burden of one Lakh monthly for the maintenance of the royal family palace officers/servants.

Bhau left Delhi on 10th October 1760 (21 Safar 1174). Before leaving Delhi it was necessary for him to secure the safety of the capital as his base line of communication. On Friday, 10th October, the first day of Navratras after Shradhs, Bhau deputed Appaji Jadhav and Nana Purandare from his camp in the Shalimar Garden to the Red fort. Under his instructions they deposed Shah Jahan III, proclaimed Shah Alam emperor, struck coins, prepared a seal in his name, appointed Shah Alam's son Mirza Jawan Bakht, crown prince and declared Shuja -ud-Daulah imperial Wazir. The Maratha leaders and others offered Nazars to the heir apparent. The Marathas were strong and undisputed in Delhi until about the end of year Ahad of Shah Alam II.

Jan Lingen, an eminent numismatist, has in his collection a similiar rupee (not die-identical) which is posted by him on ZENO with attribution. It bears "Allah" in place of "Ilah" on top, above Shah Alam. The following couplet generally found on Shah Alam II coins:

Sikka zad bar haft kishwar saya fazl-i-ilah; hami din muhammad shah alam badshah. (Struck coin in the seven climes under the shadow of the divine favour; The defender of the faith of Muhammad shah Alam, the emperor.) I think this may be attributed to the fault of the die-engraver. If a ruler prefers to introduce Allah's name out of respect, he would not forcefully insert it anywhere out of context. The word 'Allah' is also found on the RY2 coins of Aonla and Bareli mints of Rohilkhand. Therefore it could not have been logically instigated by the Shahjahanabad mint. It is doubtful that the Rohillas would decide to issue the coins from Delhi or its environs before RY Ahad ended, despite the Kunjpura capture on 17 October, inability to cross Jamuna and an atmosphere of impending war all around ?

It is likely that these two coins (fig1,2) may bear the word 'Allah' as well, which is probably off the flan. It is also to be remembered that the coins of Rohilkhand and Shahjahanabad influenced each other. The head of 'Mim' in 'Hami' of 'Hami-e- Din' is thicker than usual and slightly bent inward on both specimens. This style/fashion is not found on the coins of Shahjahanabad. It appears that both share the same line of descent.

Please note that the gold Mohur (fig 1) shows more Rohilla influence compared to the rupee. One more question strikes me. Why is the word 'Allah' on the coins of RY 2 and Aonla and Bareli only? Should it not have been on the Post-Panipat coin of RY 2 of Shahjahanabad ? Didn't its alteration jumble the couplet? There are additional words besides the couplet on Mughal coins. To illustrate my point I am showing here an image of Akbar's coin (fig 3) which has 'Allah' as an additional word quite separate from the legend.

This rupee (fig 2) has Maratha fabric and marks. The appearance, period and marks clearly indicate Maratha connection. It must have been issued under Maratha administration and hence ought to be regarded as true Maratha issue.

Acknowledgment: With a sense of great gratitude I express my sincere thanks to Mr. Jan Lingen. He is the one who is credited with having discovered it for the first time. Although I had this specimen in my collection for quite a long time, I was unaware that it was a Maratha issue. Likewise, I happened to look at the image of a gold Mohur in SACG's cabinet several times but did not notice it was a Maratha issue.

1. G.H. Keene, *The Fall of the Moghal Empire of Hindustan.*
2. Hari Ram Gupta, *Marathas and Panipat.*
3. *The Rise of the Indo-Afghan Empire, c.1710-1780*

P. S. I am describing it in brief as a full annotation would require many pages.

----- B<B0h -----



Zubayr Khan



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The 'Seeds of Corn

By R Vaidyanadhan



Kudos should go to artist and chief engraver Patrick Brindley who prepared the pattern set of coins to be used India, in 1949, for giving dynamic varieties of designs for various denominations.

Though billions of One Rupee pieces were struck between 1950 and 2004, no one knows the obverse and reverse designs of the coin was adopted from one of the pattern coins, the One Pice.

The pattern One Pice's reverse design remained the same on all denominations viz. One rupee, Half rupee, Quarter rupee, 2 annas, 1 anna, ½ anna and 1 pice.

However, the "ear of corns" prepared for the 1949 One Pice was adopted for Republic India's One rupee. Only the Hindi and Persian scripts were dropped.

The One Rupee coin, which was the livelihood of millions over the decades was discontinued for no reason. Though India is an agrarian country the policy makers did not think it wise to maintain posterity.

Within a span of seven years, we had three designs - the infamous 'Cross';

Mudra and the present tiny rupee.



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Chennai Coins - the Vijayanagara Connection

By R. Vaidyanadhan

The history of Chennai's coinage is over 2500 years old. Other than the ancient coins of Pallava, Pandya, Chera and Chola, the Vijayanagara influence left an indelible mark on the South India coinage.

It all began in 1361 when Kumara Kampana II, son of Vijayanagar Emperor Bukka Raya I, conquered and established the Vijayanagar rule in Tondaimandalam. The Vijayanagar rulers installed viceroys to rule the various parts of the present Tamil Nadu. In 1535 Achyuta Deva Raya, the brother and successor of Krishna Deva Raya, granted Sevappa Nayak, the Governor of Thanjavur, the permission to establish a feudatory kingdom. Later, King Viswanatha Nayak, who was the Vijayanagara

Viceroy to Madurai, became the King of Madurai. He is known as the founder of the Nayak dynasty of Madurai.

At that time the Coromandel Coast was ruled by the King of Chandragiri, Peda Venkata Raya, who was a descendant of the famous Rajas of Vijayanagar Empire. Under the King, his governors known as Nayaks, ruled over the different districts.

Damarla Venkatadri Nayakudu, local governor of the Vijayanagar Empire and Nayak of Vandavasi ruled the coastal part of the region, from Pulicat to the Portuguese settlement of San Thome. He and his brother Ayyappa Nayakudu resided at Poonamallee, now part of Madras, and looked after the affairs of the coast.

Beri Thimmappa, a dubash (Interpreter) of Francis Day of the East India Company, was a close friend of Ayyappa Nayakudu. He requested Ayyappa Nayakudu to persuade his brother to lease out the sandy strip to Francis Day and promised him trade benefits, army protection, and Persian horses in return. On 22 August 1639, Francis Day secured the Grant from Damarla Venkatadri Nayakudu, which accorded the East India Company a three-mile long strip of land, a fishing village called Madraspatnam, copies of which were endorsed by Andrew Cogan, the Chief of the Masulipatam Factory. The Grant was for a period of two years and empowered them to build a fort and castle on an approximate land of 5 sq km.

The grants empowered the English to administer justice and authority to acquire additional land and coinage. Right from the advent of the Vijayanagara in 1361, coins of the Vijayanagara kingdom were put in to circulation in Madurai, Thanjavur, Gingee and other parts of the Coromandel Coast.

Similar in design to Vijayanagara coins Though locally minted by the governors the design, figures, size, and weight of all these coins were similar to those of

Vijayanagara coins. These coins show walking soldier, Uma-Maheswara, Ganesha, Lakshmi-Narayana, Bala Krishna, Durga, Ganda Bernunda, Sita-Rama-Lakshmana, Venkateswara, Venugopala, Venkateswara with Sridevi and Bhoodevi respectively. The reverse bears the title of the ruler in Nandi-nagari or granulated surface (particularly on the coins of the last rulers). Most of these coins were issued in gold. The copper varieties occur mostly with Garuda, Venkateswara, Nandi and other symbols. Gold one pagoda weighs 3.4g while half pagoda weighs 1.75g. Weights of the copper coins (Dodda Kani, Kani, Jittal, Kasu and Ara kasu) were between 250 grains to 15 grains. The coinage of Sriranga II, Ramadevaraya, Venkatadevaraya III, Sriranga III from 1614 to 1672 invariably carried the portrait of Lord Sri Venkateswara. It appears to identify with the locals. The British adopted the same portrait of the deity on their gold and silver coins. The gold one, half and quarter pagoda and silver fanams carried the image of Venkateswara with granulated reverse, and the silver fanams with interlinked C on its reverse. The British followed this custom of using the figure of Lord Venkateswara till 1808.



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CHINESE EXPORT SILVER LEGACY OF LUXURY

By Amit Surana

Chinese Export or China Trade silver is a unique form of silver that was a product of unique times. It is an internationally recognised regional silver that is traded in London, New York and Hong Kong antique markets.

CE silver was first crafted in the late eighteenth Century in China specifically for the foreigners initially following western designs. Over the next one and a half centuries the Chinese craftsmen developed their own special style but at all times maintaining the highest level of craftsmanship and quality of silver.

Chinese Export Silver was made in China mainly in the 19th century specifically for the export market. It did not suddenly emerge but grew from centuries-old, indigenous traditions and cultures. While forms were dictated by Western needs and tastes, the craftsmanship techniques and vocabulary of design were unmistakably Chinese.

Although some silver was mined in China (Yunnan Province), the bulk of the silver for export pieces came from bullion which was brought into China by Westerners who were paying for the teas, spices and silks from which the West had insatiable demand. The silver was smelted down into sycee, or ingots, from which the items were then made.

The demand for Chinese Export Silver developed with the trading patterns. Originally all trade with China had to be conducted through the 'Canton' system. Each country had a representative in Canton who would trade for the tea, spices and silks with his own appointed Hong merchant – "an attempt to feed the hungry lion through a small crack in the wall". The foreigners would come on the old Clipper ships with the wind from May to July and stay in Canton until November or January when the winds would take them away again. During this trading period, the merchants' personal needs were catered for by a series of outside shopmen who would provide shoes, clothes and also silver.

Thus the demand for silver grew. Initially this was due to its availability and low cost (only a minimal amount was paid to the craftsmen over and above the cost of the silver), but after the Opium Wars from 1840 – 1843, trade with China opened up and merchants settled throughout China – in Shanghai and Hong Kong as well as in Canton – and the attraction of things 'Chinese' became more pronounced.

Unlike porcelain, silver was never traded in large quantities. It was always a bespoke trade. Items were made upon a merchant's request or possibly that of a sea captain who would buy a few extra pieces on the side. Thus only a limited number of pieces exist.

The bulk of the export pieces were made between 1785 and 1910. The early pieces were exact copies of English-style cutlery and tea sets of the period. The Chinese craftsmen would copy the items in the finest detail down to the little marks at the back of the piece. These pseudo hall marked pieces are collector's items. When trade expanded through China, beginning in the 1840's, the silver pieces became much more Chinese in design though they continued to keep the Western shapes.

The silver came to the West in various forms and, inevitably, some of these were more in demand than others. Flatware (spoons and forks) were popular mainly for economical reasons (fine craftsmanship and no tax status kept the cost of the items way below that of the West). The many tea services, made in various designs, are good illustrations of how the fashions in silver can change. Standing or presentation cups – cups presented at races and regattas – greatly helped in the research of these items because inscriptions would show when and where certain silversmiths were working. Salvers, table boxes, dressing table sets, buckles and belts are pieces from the later part of the period, though bearing the same common link – the Chinese motifs.

By far the most favourite motif to the Westerner was the dragon. This symbol of strength and virility was found in many shapes and forms on candlesticks, photo frames and trays. Dragons formed handles and finials on tea sets and even stems on presentation cups.

Bamboo; chrysanthemum; prunus or plum blossom and lotus were also popular with the symbolism of the plants (plum blossom for new beginnings, bamboo for resilience, chrysanthemums symbolising blooming through the frost, lotus for fertility) appealing greatly to the western tastes.

Although the motifs greatly helped to identify Chinese Export Silver, the marks are also important. As the China trade flourished, so did the silver market. Craftsmen developed their own marks which were often a combination of Western letters and Chinese chops. Pieces made by some of the better-known craftsmen, such as Wang Hing who worked in Hong Kong between 1880 and 1910, command quite a premium.

With the First World War, the days for the Chinese Export Silver were over. Traditional trading patterns ended. China was in an uproar and the craftsmanship of silver disappeared.

Chinese Export Silver has a variety seldom found in regional silver. It is the product of a unique period in history – a blending of East and West which may never be seen again.

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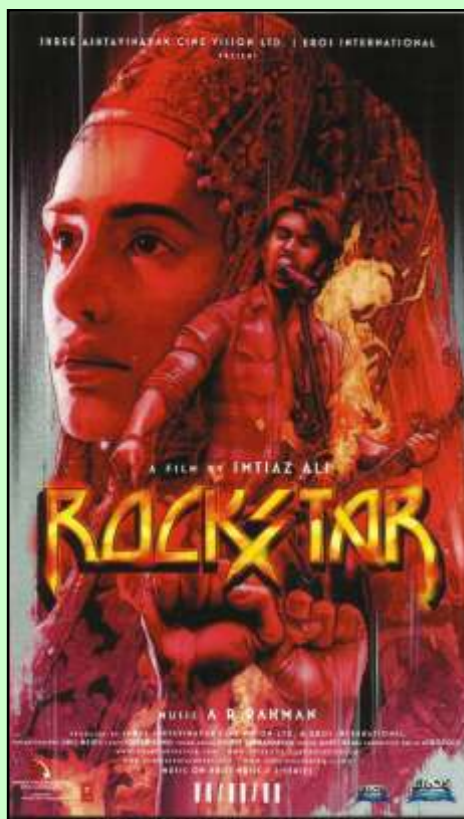
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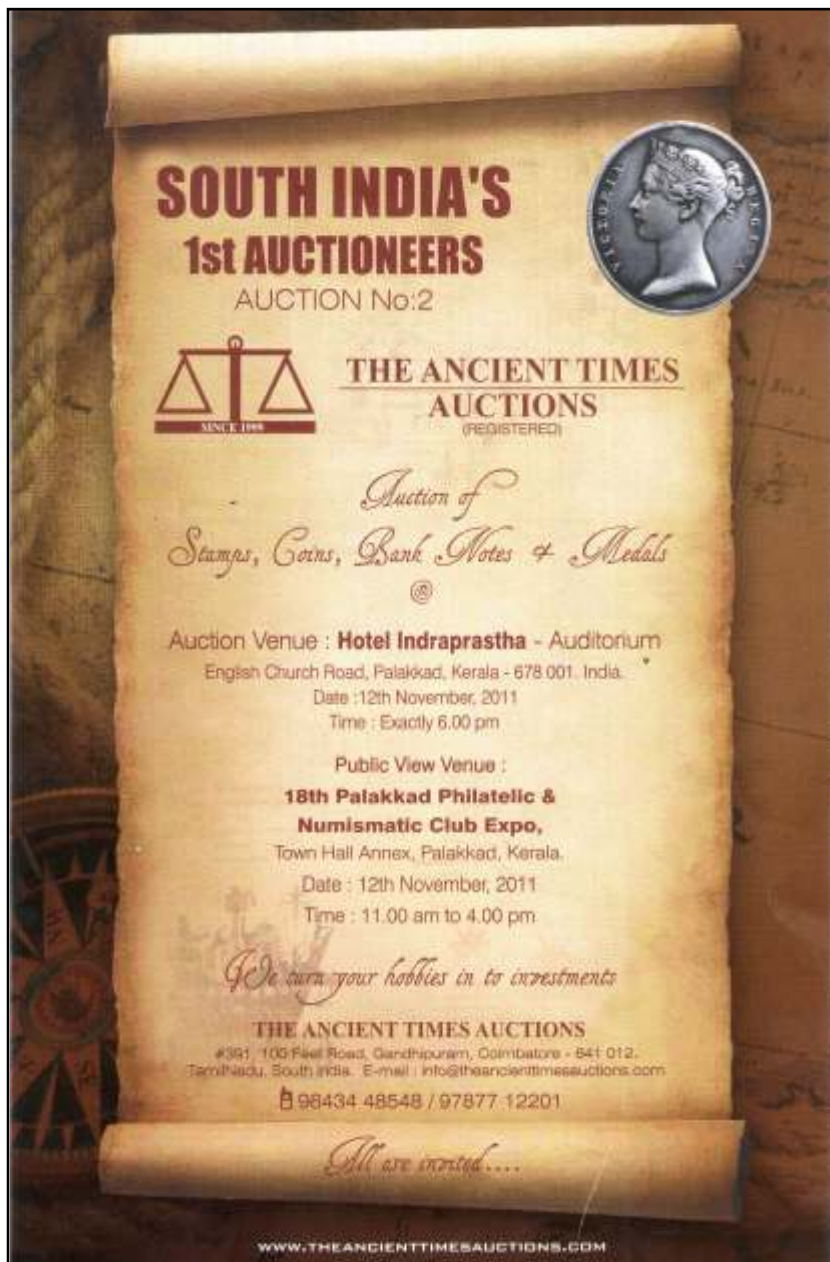
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Grading of Coins

By Prof. V.K. Gupta

The condition of a coin determine its value. In India and Europe coins are rated on a purely descriptive or adjective scale e.g. Good, very fine, Uncirculated (UNC) etc. American Numismatic Association has adopted the Sheldon System. Numeric scale of 1-70 is used in the system, where 70 represents a perfect coin and 1 represent a barely identified coin. The Sheldon Scale uses descriptions and numeric grades, from highest to lowest as follows:

Mint State	MS	60 to 70
Uncirculated	UNC	
Almost Uncirculated / MS	AU or AMS	50 - 59
Extremely Fine	XF or EF	41 - 49
Very Fine	VF	20 - 40
Fine	F	11 - 19
Very Good	VG	8 - 10
Good	G	4 - 7
About Good	AG	3
Fair	F, FR	2
Poor	P	1

The following factors are considered, while grading a coin:
1) "Eye appeal", 2) Dent on the rim, 3) Scratches/blemishes on the surface of the coin; 4) Luster; 5) Toning; 6) Level of details retained on the coin.

Damage of any sort e.g., holes, edges, dents, repairs, cleaning, polishing, reengraving substantially reduce the value of a coin. Determination of these factors is however subjective.

Therefore coins may receive different grades by different coin grading service providers. Due to potentially huge difference in value over slight differences in a coin's condition, some dealer resubmit a coin to another grading service in the hope of a higher grade. Furthermore, the cost of grading is often prohibitive, unless the coin commands a substantial market value. However, professional grading has reduced the chances of passing of counterfeits to the coin collectors and investor equally. It has improved "Buyers Confidence" substantially; especially in case of rare coins.

Numismatic Guarantee Corporation (NGC) and the Professional Coin Grading Services (PCGS) are the two most prominent grading services in USA. In India, under the leadership and expertise of Dr. Dilip Rajgor, **Numismatic Guarantee Services (N.G.S.)** provide grading for all coins and banknotes of India and South Asia. They are sonically sealed in archival quality plastic holders for long term storage, with certificate of authenticity. They are certified by at least 3 numismatic experts. Bar Code and Hologram result in tamper proof security as no one can replace the contents. The process is commonly known as "**Coin Slabbing**". Details of each of the N.G.S certified holders are uploaded on the internet, www.ngsofIndia.com where collectors and dealers can view the coins and notes. It can be the basis of business transactions without physically carrying them. Fees charged very between 300 to 600 Rupees for each item.

* Partially reproduced from the author's forthcoming book "Coins of India Specialized Study with Valuation (1835-2011)".

Forthcoming Book - February 2012

"Coins of India Specialized Study with Valuation (1835-2011)"

By

Prof (Dr.) V.K. Gupta,
Neha Gupta & Varun Nischal



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Month	Date	Place	Event	Venue
November	3-6	New Delhi	Stamps of India National Exhibition	sine@stampsofindia.com; 098111 60884
November	12-14	Indore	Coin & Philatelic Fair 2011	Indore Coin Society (Girish Sharma 099770 50987)
December	9-11	Pune	Coinex-Pune 2011	Sankalp Hall (Basti Solanki 98230 88865)
December	17-19	Indore	Seminar on Mint, Money & Market	Academy of Indian Numismatics, 115, Kailash Park, Manoramaganj, Indore (Prof. S. K. Bhatt 0731-2493931)
December	22-25	Kolkata	Mudra Utsav 2011	Numismatic Society of Calcutta at Haldiram Banquet Hall, Ballygunge (secretarynsckolkata@yahoo.com)
January	6-8	Coimbatore	Coimbatore Coin & Currency Fair 1st National Exhibition - 2012	Kamalam Doraiswamy Hall, 225, Sastri Road, Ramnagar, Near Central Bus Stand, Coimbatore (Prabhu - 094437 21245)
January	21-23	Jamshedpur	Jam Coin 2012	Tulsi Bhavan, Near Gopal Maidan, Bistpur, Jamshedpur (Monoj Singh 093348 09149)
January	21-22	Tiruvananthapuram	South Indian Numismatic Society 2012	ASI, Trissur Circle (nambi1963@yahoo.com)
January	26-29	Nagpur	NagMoney 2012	Numismatic Research Institute (Ramteke)
February	3-5	Calicut	Mudra 2012	Corporation Jubilee Hall (Rajesh Nair 09847755123)
February	17-19	Bangalore	2nd National Numismatic Exhibition	Bell Hotel, Near City Railway Station, Opp Majestic Bus Stand, Bangalore (Marudhar Arts - 080-6532 9800)

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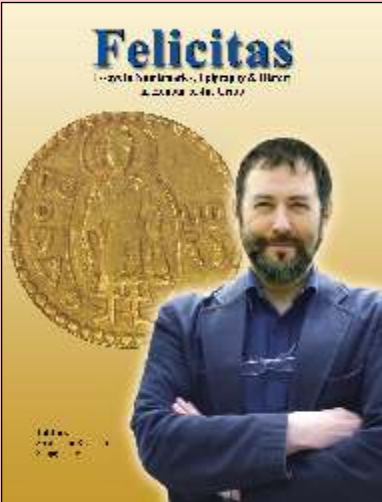
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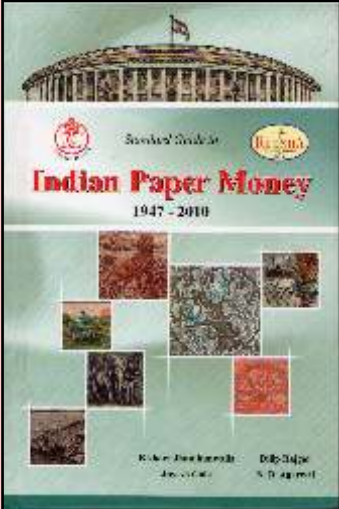
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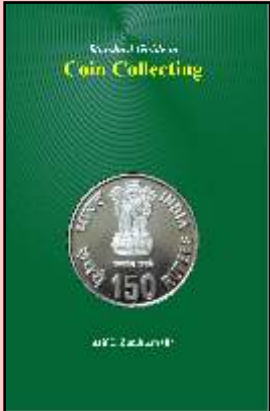
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