SUCCESSIVE ISSUES INFLUENCED BY THE GUPTA COINS

Coins which had some direct impact of the Gupta issues may be grouped into three broad regions: (1) Eastern India, (2) Northern India and (3) Central India. So far as Eastern India is concerned we come across some issues which are known generally as the imitation Gupta coins, coming from Bengal.

This Bengal series may conveniently be divided into two groups: an earlier and a later. The earlier group includes the coins of Samacharadeva, Sasanka, Jayanaga, and the later group consists of the coins of Sudhanyaditya, Prithuvira, Srikusara (?), Sarvanara (?) Jivadhārana Rāta and Vañgāla Mrigānka (Śrī Bhavadeva ?) etc.

Besides, these two groups of rulers the coins of different metals of some stray rulers of unknown dynasties are also to be considered in this connection, because they betray some features which recall those of the Gupta coins.

However, among the rulers of earlier group of Bengal, Samacharadeva and Jayanaga issued the Archer type of Gupta gold coins. Sasanka, though he retained on the reverse the 'Seated Goddess' motif with a new and remarkable orientation, introduced for the obverse the strikingly new device of 'Śiva reclining on bull'.
Now we propose to discuss the coinage of Samāchāradeva, Jayanāga and Saśāṅka in detail. On the obverse of the Archer type coins of Samāchāradeva we see the king as standing in what appears to be tribhanga pose holding a bow in left hand and his outstretched right hand probably offering oblation. There is a halo around the head of the king. However, interestingly enough, behind the right hand of the king there is a standard on the top of which we see a tiny figure of a bull and the legend Samāchāra is written in detached characters.

On the reverse, the Goddess Lakshmi appears as seated facing on lotus, holding long-stalked lotus in left hand which touches her waist, and a fillet in the outstretched right hand. There is a halo around her head. Again, there is some indistinct object in the upper left side and the legend Śrīnārendravīnītā is written on the right.

So far as the obverse of this type is concerned, the king has in his left hand a bow in the fashion of some early Gupta monarchs and probably holds an arrow resting on the ground. It is, however, not unlikely that the king is not holding an arrow but is actually offering incense at an (indistinct) altar like the Kushāṇa monarchs. This attitude of offering incense at an altar is reminiscent of that of the Kushāṇa and some early Gupta kings. However, the existence of bull standard (Vṛṣadhvaja) instead of Chakra or Garuda standard no doubt betrays some Saivite influence.
So far as the reverse device goes the Goddess has been depicted in the same manner as we see on the Gupta gold coinage.

Another gold coin\(^2\) of Samāchāradeva shows on the obverse the king as standing to left in tribhanga pose holding bow in left hand and an arrow by the right one. The \textit{vṛśadhvaja} is seen behind the right hand and the legend below the left is \textit{sama}, between the feet \textit{cha} and there is also a small crescent above the bull standard. The reverse shows the Goddess Lakshmi as seated on lotus holding \textit{pāśa} by her right hand and a lotus by her left hand and the legend on the right is \textit{sīra Narendraśvīrīra-ta}.

As regards this coin type, we may say that the existence of crescent on the obverse is an innovation which perhaps reminds us of the original Gupta type.

However besides the 'Archer type', Samāchāradeva issued the \textit{Rājālīla} type\(^3\) of coins which show completely new devices both on the obverse and the reverse. So by no means we can say that the Gupta coins cast their influence upon this coin type.

Sasāṅka's coinage may be distinguished into two series according to their metrology, viz. the \textit{Suvarṇa series} and the \textit{Half Satamana series}.

On the reverse of the \textit{Suvarṇa series}, \textit{Siva}, appears nimbate, reclining to left on bull and holding an uncertain object by his uplifted left hand. There is a moon-like object on the
The legend Srasā..... is written on the right and Jaya is seen under the bull.

On the reverse we see the Goddess Lakshmi as seated cross-legged on a lotus. She holds a lotus by her left hand which again rests on her waist and her right hand is possibly outstretched and empty. Again, at the top on either side an elephant is sprinkling water upon the Goddess, and the legend Srasā..... is written on the right side of the Goddess. So far as the obverse of the Guvania type is concerned the appearance of Siva invariably proves that Sasanka was a patron of Saivism, a fact corroborated by the evidence furnished by Huien-Tsang.

The reverse shows Lakshmi seated on lotus, as on the Gupta coinage, but there is an elephant on either side giving her ablution. This 'Abhisēka of Lakshmi' motif is completely unknown so far as the Gupta coinage is concerned.

On the obverse of the Half-Satamana series Siva appears nimbate and reclining to left on bull as on his Suvarna series. Siva is seen as holding some object by his uplifted left hand, and the full moon is on the upper left side. The legend Srisa is absent and, interestingly enough, Vaja is probably wrongly written below the bull for Jaya.

The reverse shows the Goddess Lakshmi as appearing seated on a lotus, holding lotus in right hand and by resting her left hand on her thigh. But, unlike the coins of his Suvarna series we do not see any trace of an elephant on either side. The full
legend Śrī-Sāsānka is written on the right of the Goddess.

The obverse device of the Half-Satārāṇā series is the exact prototype of the Suvārṇa series. On the other hand, the reverse device closely follows the Gupta gold coins in general. However, as we see the depiction of the obverse device of Śāsānka's coins is remarkable for its ingenuity and skilful depiction.

Śāsānka is generally known to have issued coins made of gold, but as a result of exploration in the deltaic regions of West Bengal two examples of silver coins of Śāsānka have come to light.

On the obverse of coin No.1 Siva appears nimbate kneeling to front on a couchant bull, holding possibly a trident in his uplifted left hand and there is an uncertain object in his right hand. Behind him there is a disc of the full moon which we see on the gold coins, and the legend below the bull is illegible.

On the reverse we see the Goddess Lakṣmī nimbate, seated cross-legged on lotus, which may be traced faintly. She is seen as holding a lotus with stalk in her left hand and an uncertain object in the outstretched right hand. Again, at the top on either side an elephant is giving her ablution; and the legend Śrī-Śāsānka is written vertically on her left.

On the obverse of coin No.2 the figure of Siva occurs as nimbate, half-turned to right and reclining on couchant bull to left. He is resting his right elbow on the hump and he is holding some uncertain object by his raised left hand. Behind him there is a disc
of the full moon on the border, and the legend Śrī-Śa is to right and Ja is written below.

On the reverse occurs the same device as on coin No.1. There is an uncertain object in the outstretched right hand of the Goddess. Though some portion of the surface of the coin is defaced, the traces of one of the two elephants as sprinkling ablution on either side at the top are clear.

However, the silver coins of Sasânka are somewhat roughly executed like their gold counterparts. Naturally they too cannot claim any remarkable artistic merit. But they are not as crude as the scholar who published them, made them appear to be.

On the obverse of Jayanāga’s coins we see the king as standing to left, holding a bow in left hand and an arrow in the right. There is a chakra-standard behind the king’s right hand and a halo around his head. The legend ‘Jaya’ is written under the king’s left arm.

On the reverse the Goddess Lakṣmi is nimble and she is seated facing on lotus by closing her feet holding lotus in left hand, while her outstretched right hand holds a fillet. There is also an indistinct figure of an elephant on left who is perhaps sprinkling water and the legend on right is Śra[ī]pākāṇḍavya[da].

So far as the obverse device of Jayanāga’s coinage is concerned, it closely follows the commonest Archer type of the Gupta
dynasty. His coinage introduces the Chakradhvaja which may also be seen on the coinage of Kācha and on one variety of the Archer type of Chandragupta II. Chakradhvaja is an appropriate insignia of Vaishnavism. Thus Jayanaga’s coinage is absolutely free from any visible Saivite influence unlike his grand predecessors Samacharadeva and Sasānka.

Jayanaga, like Sasānka, retained the ‘seated Goddess’ device for the reverse of his coins, but unlike Sasānka’s coins, his issues show the Goddess as being anointed by only one elephant from the left, and not by two elephants from either side, as seen on Sasānka’s coins.

The rulers of the later group who imitated Gupta issues retained the obverse device of the well known ‘Archer type’, but they brought about remarkable change in the reverse device. As we see, the reverse device of these coins does not depict the ‘normal’ seated Goddess with two arms as on the Gupta issues, or on the coins of the early group of imitators, but a multi-armed Goddess.

However, the coins of the later group of rulers are comparatively crude, and the coining metal i.e. gold is highly debased. The recent excavation in Mainamati have produced, besides gold, some octo-alley pieces which betray Gupta influence.

Among the rulers of later group we may take up first the coinage of Sudharyāditya, who issued coins after the imitation of the Gupta Archer type. However, on the obverse the king appears as
standing to left with curly locks of hair but without halo, holding a bow in the left hand and an arrow in the right. Above his right hand, there is a peculiar object and behind it a horse-headed standard. Again, to right beneath the king's left arm the figure of a small horse can be visualised and above in front of the king's face the word 'Sri' is seen very distinctly. Again, on some specimens a crescent is seen between the king and the standard. Moreover, on certain other specimens the horse on the right is not visible.

On the reverse within the border of large dots an eight armed female figure is seen as standing to right. She holds certain unidentified objects in her two proper hands. And two dotted lines in the curved way are seen beside her lower body and legs. According to N. K. Bhattasali these dotted lines give the suggestion of a long garland of skulls. Her hair is arranged in a very beautiful manner behind her head and to right a crude indistinct legend is visible which appears to read Suchanys.

The obverse of this type is invariably copied from the Gupta Archer type, of course with certain innovation. The horse-headed standard replaces the original standards of Garuda or Chakra. Again, the rejection of halo around the king and the introduction of the small figure of a horse are also some new features. Some scholars think that the horse-diagnostic of this coin suggests the performance of Asvamedha-vajna by him.

According to Bhattasali, the eight armed female figure on the reverse is evidently a Tantric Goddess. So he quite appropriately adorns the Goddess with a garland of skulls. Thus, the
reverse pattern i.e., the multi-armed deity served as the model for the succeeding rulers of Bengal who tried to imitate the coinage of the Guptas in some way or other roughly up to the 8th century A.D.

However, the coinage of Sudhanyaditya does not betray any high artistic merit. On the obverse, the king appears in a somewhat peculiar manner, though not fully in tribhanga posture but his gesture tends to become so. Again his skeleton-like depiction does not exhibit the vigour and inner energy befitting an archer.

The crude depiction of the deity on the reverse sometimes makes it difficult to determine her separate features. Again, for the defective stylisation the additional arms have been interpreted by some as her long hair or the extension of the robe flowing behind or an exaggeration of fillet which she is supposed to hold by her right hand.

Some coins bearing the legend Srikrama of the imitation Gupta Archer type (Bhattasali's list No. 5 & 10) had been unearthed from Sajhar (Dacca). On the obverse of these pieces we see within a circle of dots a male figure as standing and looking right, holding a bow in the left hand, while his right hand rests on the point of an arrow which is planted on the ground. Again, behind the figure, there is also an indistinct standard and below the left arm of the figure the legend Srikrama is written.

On the reverse within a circle of dots a multi-armed Goddess appears as standing holding some indistinct object on the
palm of the proper right hand, in the pose as if she offers it to someone standing in front of her. Again, the dots along her body on two sides of her legs falling below the knees suggest a garland of skulls.

A variety of this type may be distinguished on the obverse of which "a monogram resembling a four-bladed fan" occurs to the right of the king's head which apparently does not bear any significance. Otherwise, the device is same as on the original type. And on the reverse the same multi-armed Goddess appears standing in the same pose.

However, for the extremely crude execution, both the obverse and reverse devices are void of any artistic merit.

Some unattributed coins bearing certain peculiar features like S-shaped standard and the word *Sri* on the obverse also exhibit the multi-armed deity on the reverse.

Again, we come across a rude copy of Gupta Archer type found from Eastern Bengal i.e. modern Bangladesh bearing the legend *Prthuśvīra*, *Prthuśavīra* or *Prthuśvīraja*. On the obverse the king is standing left holding a bow in the left hand while the right hand is empty and outstretched and in front of it there is a horse-headed (?) standard. Again, on left the word *Sri* is visible and below the bow the words like *Prthuśvīra* and *Ja* between the feet are also written.
On the reverse the multi-armed Goddess appears as standing to right possibly in tribhanga posture within a border of dots. For the extremely crude depiction it is very difficult to discern which she holds actually by her two proper hands. However, on right there is an unintelligible copy of Gupta style writing(?).

So far as the obverse of this type is concerned, the figure of the king is very sketchy. Any vestige of flexibility can hardly be traced in his body contour. Again, the bow and the arrow are very much indistinct.

As regards the reverse device, the barbarous depiction of the Goddess does not betray any artistic merit.

Srikumāra of Khadga dynasty (?) is another ruler of the later group, who issued coins imitating those of the Archer type of the Guptas. On the obverse the king appears with curly hair but without halo, standing to left, holding a bow in left hand and an arrow in the right. Above his right hand there is a fruit-like object and behind it a horse-headed standard is also visible but to right the figure of horse as we see on Sudhanyāditya's coins is not seen, and even traditional word 'Sri' has been replaced by some tiny object (vase ?). Again, a legend of four small letters in two lines, which is not yet deciphered clearly, is written beneath the king's left arm.

On the reverse, we see the eight-armed Goddess as standing to right, holding some indistinct objects in her two proper
hands and the prominent dotted lines on both sides of her lower body give the suggestion of mundamāla. Again, an indistinct legend is seen on the right margin.

However, according to Harunur Rashid the reading is Śrī-Ka-ra-ra. The third letter may either be ṁ or, if a compound one, tu, none of which, however, makes any sense. Harunur Rashid suggests that the name be read as Śrī Kumāra. He again says that the coin has close resemblance with those of Balabhata and other coins of the Khadga period, and it may be placed about the middle of the 7th century A.D.

Three coins, one of mixed alloys and two of gold, after the imitation of Gupta Archer type have been unearthed from Sālban Vihāra and may well be attributed to Balabhata of the Khadga dynasty.

On the obverse of these three pieces the king appears in tribhanga pose with bow in left hand and an arrow in the right facing left. He wears a "Scythian-type conical cap" out of which his flowing locks of hair fall on his back. Again, on the left, a standard with a pennon is visible and it is surmounted by a tiny humped bull. Between the bull and the king's face the word Śrī is written conventionally and under his left arm the legend Balabhata is written in the script of the Khadga period.
On the reverse within a border of large dots the same multi-armed Goddess appears. The prominent dotted lines which suggest the garland of skulls are seen along her body. Again, the distinct marks between her two legs look like an altar. Again, some meaningless bold symbols have been engraved on the right.

As regards the obverse device, the king's figure has been drawn boldly. Though he has not been executed like a strong muscular person, he is tall and slim and all his features are distinct. Moreover, the existence of bull on the top of the standard reminds us of the obverse devices of the coinage of early group of rulers. (viz. Sasanka and Jayanaga).

Jayagala Maganka who has been identified with Sri Bhavadeva of Deva dynasty issued coins after the imitation of Gupta Archer type. On the obverse the king appears in a tribhanga posture. The halo is not visible round his head while his curly locks of hair reach up to his shoulder. The king possibly wears a pearl necklace and he is dressed in Gupta costume and boots. However, he holds a bow by his left hand, while the right one rests on an arrow. Behind it a standard is visible on the top of which a Garuda (?) is placed. On the right side of the king's head the word 'Sri' is written, beneath his right arm the words like Gai or Sri are visible and between his legs the word bha (?) is also seen. Again, under the left arm the legend in three
On the reverse the Goddess appears as seated on a lotus by closing her feet (Padmāsanā) within a border of dots. She possibly holds a fillet by her right hand, while the left one rests on her waist. The word 'Sri' is seen to the left of the Goddess's head and at lower right, there appears to be a pedestal over which we see an object which may be a ritual pot.

This is a new type among the later imitation series of Bengal. So far as the obverse and reverse devices are concerned, it imitates the Gupta 'Archer' type only with some minor differences.

On the obverse the figure of the king has been modelled with superb brilliancy. The royal personage is standing perfectly in tribhanga posture. The bow and arrow are very distinct for their perfect execution. Moreover, the figure of the king is not at all sketchy, as we notice on the coins of Sudhanyaḍītya and Prthuvīra. "His strong muscular body has been drawn in a style that recalls the Indo-Greek tradition".

As regards the reverse device we may say that the letter Sri on both sides and the legends as written horizontally are some innovations; otherwise the Gupta tradition is maintained. The Goddess here is not multi-armed and she is seated on a lotus like the Gupta prototype.
One octo-alloy coin of imitation Gupta Archer type has been unearthed from Salban Vihar bearing the legend Sarvanara(?). On the obverse, the king appears within a border of large dots, as standing facing possibly left, holding a bow by his left hand and an arrow by the right. The legend Sarvanara is written in two lines under the left arm of the king.

The reverse gives the suggestion of the traditional multi-armed Goddess. The dots on both sides along the lower portion of her body possibly indicate that she is wearing a garland of skulls.

The depiction of figures on both sides of the coin type is out and out sketchy, and any sort of artistic exuberance can hardly be traced.

However, the discovery of the present type introduces a hitherto unknown personality. M. Harunur Rashid is inclined to attribute this coin-type to the Khadga period. According to him the word Sarva is written in the script of the same period and again he is of opinion that the same diagnostic bull standard which we find on Balabhata's coin may be seen on the present coin-type. But it is very much doubtful if the bull-standard at all occurs on the concerned type.

The execution of the multi-armed Goddess on the reverse is very crude. The face of the Goddess can hardly be traced. Only
13 Naladeva, another king of Deva dynasty, (?) issued coins after the imitation of Gupta Archer type. On the obverse, we see the crude depiction of the figure of a royal personage holding a bow in the left hand and an arrow in the right. On left, a standard is visible on the top of which the figure of a tiny bull is engraved. Under the left elbow of the king the legend in two lines Naladeva is written.

On the reverse, the usual multi-armed Goddess is standing within a border of dots. Faint traces of dots on both sides of the Goddess give the idea of traditional mundamala. Again, some meaningless symbols are seen on the lower right.

The depiction of these coins is too crude to betray any artistic merit.

Jiva(-dharana of the Pata dynasty ?) issued coins in debased gold after the imitation of Gupta Archer type. On the obverse within a circular border of dots we see that the king stands to front, facing to his right. He possibly wears a cap and is dressed with semi-transparent garments and boots. He holds an arrow pointing downwards by his outstretched right hand while his half-raised left hand holds a bow. Behind his right hand there appears a long standard on the top of which we see an 'S' shaped symbol. In the upper left portion of the coin i.e. in
front of the king's face there occurs the letter 'Sri' and below his left elbow the legend Jīva or Jīva.

On the reverse within a circular border of large dots the multi-armed Goddess appears as standing in trīhāṅga pose facing left. A garland of skulls (?) hangs down her left and right sides. Her natural right hand seems to hold a certain object. Again, there are traces of an unintelligible legend on the middle portion of the right field.

The obverse and reverse devices have close similarities with the debased gold coins struck by Sudhanāyāditya, Srikumāra († of the Khadga dynasty) Pūrṇhūvīra, Haladeva, Balabhāta and Sarvanara.

The style of executing the figure of the king on the obverse is extremely crude and sketchy. The facial expression of the goddess cannot be discerned by any means. Only some bold lines are drawn from which we cannot trace any vestige of flexibility and rhythmic flow in her body contour.

Some debased gold coins of the imitation Archer-type have been unearthed at Paglatek, off Goalpara town in Assam. There is a great deal of controversy regarding their origin and attribution.

The fourteen coins that have been discovered from Paglatek, vary in their thickness and weight but they are uniformly circular in shape and bear uniformly the same motifs as will be discussed below.
On the obverse, within a truncated circular dotted border, we see a male figure as standing in tribhanga pose to right, holding a bow in his left hand and an arrow in his extended right hand. Again, to the right of the figure, near the arrow there is a standard.

On the reverse within a circular dotted border, there is a female figure standing to right. Again, there are more than one curved lines (symbol ?) appearing at her back.

That the coins depict on the obverse an 'Archer' (King) and on the reverse, a standing female figure, who may well be identified with Lakshmi is clear, but nothing more can be said since details are obscure.

Some apparent Gupta-type coins of various metals are known of five obscure rulers, viz. Viśāsena, Bhīmarāja (Bhīmasena), Harikānta (?) Harigupta and Jayagupta. They call for our attention and are to be discussed here. But for the coins of Harigupta, those of the remaining four are either unique or known from rare specimens.

Viśāsena is known from his gold coinage preserved in the Indian Museum, Calcutta, and the British Museum, London, showing a Bull as standing to right on the obverse and Lakṣmī seated to front possibly holding a lotus in the left hand and a fillet in the right on the reverse. The coin, though small in
size, is rather nicely executed and shows the well-known Gupta motif on the reverse.

The silver coinage of Bhimaśena or Bhimaraja bears on the obverse the head of the king turned to left and the date to left in front of the head on the obverse, and the fan-tailed peacock with a circular legend on the reverse.

Though the coinage of Bhimaraja is small in size, it may definitely claim some sort of artistic merit for its fair execution. From the style of depiction of the elongated ears and the shape of the face and also the direction of the head to left, instead of to right, it appears that the bust was modelled directly on the silver issues of the Narśihāris (and perhaps remotely from those of Skandagupta whose head is shown to the left). Moreover, the individual features are very distinct. Again, on the reverse the fan-tailed peacock is also very prominent.

So far as our information goes Harigupta issued copper coins only in two types viz. Chhatra and Kalasa. The obverse of his Chhatra type is an exact copy of Chandragupta II's Chhatra type of copper coins. So far as the reverse device is concerned, though the Garuda remains, there are some differences in minute details. The Garuda here is not with human face and arms as we see on coinage of Chandragupta II. Again, the legend on the coins of Chandragupta II is shorter, while that on the coins of Harigupta is longer.
However, both the obverse and reverse devices are extremely crude so it cannot claim any artistic excellence.

On obverse of the Kalasa type we see a flower vase (Kalasa) is placed on a pedestal and on the reverse there is no motif but only a legend in two lines which is read as \[\text{Sri mahāraśa} \quad \text{ja} \quad \text{Ha} \quad \text{rīguptasya}\].

This type has a close resemblance with Chandragupta II's Kalasa type of copper coinage only with some minor differences.

Harikānta-struck silver coin on the obverse of which we see the royal bust to right and on the reverse there appears a fan-tailed peacock.

From both the obverse and reverse devices it becomes clear that this type was issued exactly after the model of central Indian type of silver issues of the Guptas.

This type however does not claim any artistic excellence because both the devices exhibit the testimony of unskilled craftsmanship.

Only one copper coin now in the Indian Museum bears the legend Jayagupta. The obverse of this type shows a crude royal bust, while on the reverse there occurs a Garuda as standing facing with outspread wings, and in the lower half the legend is read as Jayagupta. However, this specimen betrays the influence of the Gupta silver issues of western Indian type.
However, the coin does not betray any remarkable artistic merit.

So far as Northern India is concerned, the Hūnas, the kings of Kashmir, the Kalachuris, the Chandellas, the Paramāras, the Kachchhapaghatas, the Gahadavālas, the Chaulukyas, the Yadus, the Chāhāmānas issued coins, betraying the influence of the Gupta coin-types in some way or other.

The Hūna conqueror Toramāna after his conquest of the Gangetic valley issued silver coins. On the obverse of these he retained the bunt to the left, instead of to the right and the figure of fan-tailed peacock on the reverse, as on Madhyadesa type Gupta silver issues. Again, the legend Vijitavāniravāniniti—Sri-Toramāna dīvan-jayati is also written in the grand Gupta style.

Besides the silver pieces, some copper coins may also be attributed to Toramāna. On the obverse of these pieces we see the king as sacrificing at an altar by his right hand, and the reverse shows a female figure, evidently Lakshmi, as seated sometimes on a lotus and sometimes also on a throne. A copper coin bearing the Archer king motif of the Gupta coin types i.e. the king as standing holding a bow in left hand, with the legend Tora or Torā on the obverse and Tora on the reverse is generally accepted as the coin of Toramāna.

The obverse motif of the king sacrificing at an altar and the Goddess as seated on a throne, though apparently owes its origin to some initial issues of the Guptas, actually was inherited by the Guptas from some the Kushāna prototypes. But the
seated Goddess motif on lotus is an adoption of the Gupta prototypes.

Both silver and copper pieces of Mihirakula show the bust to right on the obverse, as we see on the Gupta silver issues. Again, some copper coins bearing the motif 'standing king' as sacrificing at an altar on the obverse and the 'seated Lakshmi' with horn of plenty on the reverse have also been attributed to Mihirakula. It has been mentioned earlier that though originally this motif owes its origin to the Kushana issues, it reminds us of some of the initial pieces of the Guptas.

Subsequent to the issues of Mihirakula we come across some gold coins carry the name of Pravarasena. They bear on the obverse, the standing figure of the king, while the reverse depicts the Lotus-bearing Goddess i.e. Lakshmi.

The coinage of other Huna kings viz. Khingala (Narendra-ditya), Lakhana, Udayaditya, and Tuñjina II shows some Gupta influence.

The execution of the devices of Huna coins is extremely crude; so it is almost impossible to say anything about their artistic qualities.

By the beginning of the 7th century A.D. the throne of Kashmir fell to Durlabhha, the founder of the Karkota dynasty. Among the kings of Karkota dynasty, Durlabhavardhana, Pratapa-ditya II, Durlabhaka, Vineyaditya (Jayapida) and Vigara (Vigraha(?))
issued gold and copper coins with seated Goddess motif on the obverse and the 'standing king' on the reverse. This 'seated-goddess' motif remained unchanged on the copper coins of Lalitaditya Muktapida. In this connection it is to be mentioned that the gold coins of Karkota dynasty are always more or less alloyed with silver. "The alloy is sometimes so much as to make it difficult to say whether the pieces contain any gold at all".

Sankara Varman of Utpala dynasty retained the 'standing king' on the obverse and the seated goddess motif on the reverse both for his gold and copper coins.

These devices are found on the coins of the other kings of the aforesaid dynasty.

Again, though Harsha of first Lohara dynasty depicted on the obverse of his gold coins the 'horse-man' motif on the model of Sahi coins, the seated Goddess also occurs on the reverse. Of course his copper coins show the standing king and 'seated-Goddess' devices. Moreover, the rudely executed 'standing king' and 'seated Goddess' devices remained unchanged at least on the copper coinage of the dynasties of Yasaskara and Parvagupta of the second Lohara dynasty and the dynasty of Vuppadeva.

Gangeyadeva, the Kalachuri king issued coins in three metals viz. gold, silver and copper which show the 'seated Goddess' motif on the reverse. One interesting feature of Gangeyadeva's coins is that it reveals the four-armed Lakshmi, seated
as cross-legged with lotuses in upper hands while her lower hands are stretched out by her sides. Thus Gāngeyadeva retained the seated goddess motif of the Guptas in somewhat new fashion with two additional arms, which perhaps reminds us of the influence of the multi-armed Goddess as we see on the coins of a later group of rulers of Bengal. Again, the Kalachuri king Krishnaraṇaja imitated the 'Bull' type coins of Skandagupta and some of his silver coins also show the 'bust' of the king to right with moustaches as on the Kshatrapa and Gupta silver coins.

All the known Chandella kings except Jayavarman and Prithivividhāraṇa retained the 'seated Goddess' motif for their gold, silver and copper coins after adorning her with two additional arms as introduced by Kalachuri king Gāngeyadeva. One gold coin of Udayaditya and two coins, one gold and another silver coins of Nara-

Three gold coins of one Virasimhadeva of one Kachhapa-
ghāta dynasty have come to light which radiate the influence of the original Gupta coin types in choosing their devices. One of these three coins bears the horseman motif on the reverse while the reverse of the other two bears the figure of Lakshmi as seated on a lotus.

A large number of coins bearing the name of Govinda Chandra of Gahadavāla have been unearthed from the adjacent areas of Kanauj and also from Uttar Pradesh and Bihar. Of course, his
silver and copper coins are not less in number. His gold and copper coins show the four-armed seated Lakshmi on the reverse. However the depiction of the figure of the Goddess on his copper coins are crude in execution in comparison with his gold coins. Unfortunately we do not have any detail about his silver coins.

A. Cunningham has attributed some gold coins bearing the name Srimat-Kumārapāladeva and some silver coins bearing the legend Sri Ajayapāladeva of the seated Goddess type to Kumārapāla and Ajayapāla of Tomara dynasty. But P.C. Roy differs with Cunningham and puts forward his argument, which is perhaps tenable, in support of attributing these coins to Kumārapāladeva and Sri Ajayapāladeva of Chaulukya (Solārki) dynasty of Gujarat.

Two gold coins bearing the four-armed seated goddess motif on the obverse and the legend Kunwārapāladeva on the reverse have been attributed to Kunwārapāla of the Yadu dynasty of Bayana by P.C. Roy. But Adris Banerjee reads the legend as Kumārapāladeva on one of these two and attributes this piece to Kumārapāla of Chaulukya dynasty of Gujarat.

No gold coins of Chāhamāna rulers are known so far. They adopted the two commonest motifs of Northern India in the post-Gupta period, i.e. either the horse-man or seated Goddess for their silver, copper and billon coins. But it execution of the motifs on most of them is very crude and it is hardly possible to trace in them artistic excellence.
The Maukharis and the Pushyabhūtis who captured suzerainty of Madhyadeśa immediately after the Guptas, struck coins which bear marked influence of the Guptas. Three Maukharis, rulers viz. Isānavarman, Sarvavarma and Avantivarman manufactured silver coins modelled on the Peacock type issues of the Guptas. On the obverse of these issues we see the royal head as turned to the left in contrast with the turn to the right on the Gupta coins. "These coins are apparently close copies of those of Toramāna, having the head of the king turned to left."\textsuperscript{58}

The silver coins bearing the legend Śrī-Pratāpāśīla and Śrī-Sīlāditya depict on their obverse the royal head exactly in the Maukharī fashion, and peacock to left on the reverse. The issuers are identified by R. Burn respectively with Prabhākarvarṇāna of Thaneswar and his son Harṣaḥvarṇāna. This identification is further established by Hiuen-Tsang and other Chinese sources from where we come to know that the above two Pushyabhūtī rulers were also known as Pratāpāśīla and Sīlāditya respectively.\textsuperscript{59}

The Chinese sources inform us that Harsha adopted the title Sīlāditya on his accession to the throne of Kanauj. Though the indigenous sources do not mention Harsha as Sīlāditya, they honour Prabhākarvarṇāna with the biruda Pratāpāśīla, which inclines us to treat the Chinese evidence regarding Harsha's title as perfectly authentic. Harsha records his father's biruda in his inscriptions and it seems reasonable to expect that he used his own also for official purposes. He may well have issued his coins
in the name Silāditya, especially if his father also used his own biruda for marking his coinage, which we believe he did, as we agree with Burn that the Pratāpa-Sila coins of the Bhitauro hoard are to be attributed to Prabhākara-Vardhana.60

So far as central India is concerned, the Sarvapuriyas who ruled roughly about the 6th century A.D. over the Chhatisgraph region, issued some gold coins showing the figure of Garuda with outstretched wings. These betray similarity with the Garuda of Gupta silver issues61 However, they bear the legends referring to Prasannasmātra, Mahendrāditya and Kramāditya.

From the foregoing discussion it becomes clear that the post-Gupta coins which circulated in Eastern and Northern parts of the Indian subcontinent betray the influence of the Gupta coins (gold, silver and copper), at least in the choice of their devices. The 'seated Goddess' motif, which is generally the sole reverse motif of the Gupta gold coins, clearly mainly dominates the post-Gupta series. In the course of our discussion we have shown that besides the 'seated Goddess' motif, some other Gupta coin devices viz. 'the archer king', the 'bull', the 'peacock', the 'Garuda' and last but not the least the 'bust' also occur in the post-Gupta series. However, the execution of the devices of these successive issues can not claim any superb artistic excellence like the Gupta coins. They are rather specimens of very poor artistic skill which is evident from the sketchy and rude execution of the devices.
NOTES

1. CGE, Pl. XIX, A.6; ING (1), Pl. XVI, 11.


3. CGE, Pl. XIXA, 7.

4. BMC (GD), Pl. XXII, 14; CGE, Pl. XIXA, 3.

5. Ibid., Pl. XIXA, 10; BMC (GD), Pl. XXIV, 2.

6. IRAS, No. 2. (1979), figs. 1a and 1b, p. 153.

7. Cf. Ibid., figs. 2a and 2b, p. 154.

8. BMC (GD), Pl. XXIV, 6; CGE, Pl. XIXA, 11.


10. HS, XXXVII (1923), p. 58 N.

11. Cf. Ibid.

12. Cf. Ibid., p. 60N, No. 10.


16. Ibid., p. 56, Pl. XXIV, 6.

17. Ibid., Pl. XXIV, 7. cf. Ibid., p. 56.


21. IMC, I, Pl. XVI, 14; CGE, Pl. XIXA, 15.
23. CGE, Pl. XIXA, 2.
24. IMd., Pl. XIXA, 3.
25. Ibid., Pl. XIXA, 5; JASR (1894), p. 135, Pl. VI, 15.
26. IMC, I, Pl. XVII, 10.
27. JFRAS, (1889) p. 136; HIC, Pl. II, fig. 11.
28. A. Biswas, Political History of the Hunas in India, Pl. III, fig. 29.
29. JFRAS (1907) pp. 91 ff. Pl. I.I.
31. NC (1894), VIII, p. 4; PHHI, Pl. III, fig. 33.
32. IMC, p. 237, Pl. XXV, 7.
33. PHHI, Pl. III, fig. 35; NC (1894) VIII, 8; IMC, p. 237.
34. PHHI, pp. 198-199, Pl. III, fig. 38.
35. Ibid., p. 199.
37. Gold coin of Pratāpāditya II, IMC, Pl.XXVII, 5;
   EMTHI, Pl. 1.10; Copper coin of Pratāpāditya II,
   CMI, Pl. III, 9; EMTHI, Pl. 1.11.
38. Gold coin of Vinayāditya, CMI, Pl.III, 14; EMTHI, Pl.II, 2;
   Copper coin of Vinayāditya EMTHI, Pl.II, 3 & 4.
39. Gold coin of Vigraha (?) CMI, Pl. III, 8; EMTHI, Pl.III, 6;
   Copper coin of Vigraha, EMTHI, Pl. II, 7.
40. CMI, Pl. III, 10; EMTHI, Pl. I, 12 & Pl. II, 12.
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41. Cf. CMI, p. 29.

42. Ibid., Pl. III, 11; ECTUL, Pl. II, 8.

43. CMI, Pl. IV, 1; ECTUL, Pl. II, 9.

44. Ibid., Pl. V, 22; ECTUL, Pl. IV, 7.

45. IMC, Pl. XVII, 16; ECTUL, Pl. IV, 9.

46. For the coins of the dynasties of Yasaskara and Parvagupta, Cf. ECTUL, pp. 60 ff; for the coins of the second Lohara dynasty and the dynasty of Vuppadova, Cf. ECTUL, pp. 63-64.

46. IMC, p. 252, Nos. 1-9.

47. ECTUL, Pl. IX, 5.

48. IMC, pl 253, Nos. 10-12.


50. ECTUL, pp. 75-76.


51a. Ibid., p. 65.

52. Cf. ibid., pp. 69 ff.

53. For his gold coins see CMI, Pl. IX, 16; ECTUL, Pl. XI, 1; For his copper coins Cf. IMC, p. 261.

54. CHI, pp. 84-85.

55. Ibid., pp. 85-86.


57. ECTUL, pp. 79-80.


59. Cf. ibid.,

60. JHSI, XXVI (1946), pp. 40 ff.