CHAPTER I

DEVICES OF THE GUPTA COINS

Though much work has been done in the field of Gupta numismatics, specially with regard to its devices, I had to make here a thorough critical study of the devices of the Gupta coins in order to present the numismatic art of the Gupta age in its proper perspective. In the process, I had to make extensive use of the works of the great masters like J. Allan and A.S. Altekar.

It is therefore likely that my writings would incorporate many of the studies in the matter of devices discussed by those two and other scholars. Some of the writings and guidance of my teacher supervisor have also been of considerable help in this respect.

No gold, silver, and copper coins of the regular Gupta types are known of Rāmagupta. There is, however, a king called Rāmagupta who issued only Malwa type copper coins. He is consequently to be taken as a local ruler of the Malwa region. The question of the existence and rule of Rāmagupta in the Imperial Gupta line being highly controversial we shall not include coins bearing his name.

Obverse Devices:

The obverse of the Gupta gold coins may be studied according to the postures of the issuing kings.

I. Gold Issues

(a) The King as standing

Of the Gupta gold coins, the Standard-type coins of Samudragupta probably hold the most prominent and foremost place, for they betray a high degree of foreign influence, which fact otherwise means that the Standard-type coins were the earliest of Samudragupta's gold issues.

On the obverse of the coins of this type we see the 'standing Figure of the king', wearing Kushāna type, coat and trousers.
Again, he is seen as wearing the ornaments like ear-rings, necklace and also a close-fitting cap on his head. He holds a fillet-bound Garuda standard in the left hand and offering incense on an altar with his right one. Under the king’s left arm there is written vertically the king’s name *Samudra*, while some coins also exhibit the word *Kunja* outside the standard. There is a circular legend around the device.

On the basis of the minite details, the Standard-type coins may be divided into a number of varieties according to the (a) style or workmanship and (b) additional objects in the devices, and lastly (c) the dress of the royal personage. Of course, there is a considerable number of sub-varieties under the first two varieties.

(a) (i) On the coins of sub-variety (i) under variety *a* we see the king as standing facing left holding standard in the left hand and offering oblation by the right one. On the coins of sub-variety (ii) the king has been depicted very crudely. The coins which consist of the sub-variety (iii) are ill-struck. They show double impressions of the royal personage and also of the Garuda standard. The coins of sub-variety (iv) are in absolutely wrong and negative form. On these coins we find the king as standing to right, holding a standard in right hand and offering ablation by the left. Garuda standard on right, and the perpendicular legend *Samudra* is also under the right arm instead of left. However, Dr. A. N. Lahiri is inclined to think that these coins might have been contemporary forgeries or executed by inferior die cutters who cut the devices in a wrong way, i.e., the devices
were incised in the 'positive' (instead of in the negative) way.

The coins of variety 'b' may be divided into two varieties. The coins of sub-variety (i) bears a crescent which is seen above the Garudavaja, and the standard has a round flat-top looking like a sceptre. On the coins of sub-variety (ii) a dagger like object is to be seen to the right.

On coins of variety 'c' we see the king as standing in dvivanga posture to left possibly wearing a dhoti.

On the Standard-type coins of Chandragupta II we see the king as standing in the same fashion as on standard-type, coins of Samudragupta. Under the king's left arm Chandragupta is written perpendicularly, and there is also a circular legend.

Thus, we see that Kushana influence felt itself on those of Samudragupta and Chandragupta II both in their dress which consists of the Kushana coat and trousers, and in the attitude of offering incense on the altar as on Kushana coins.

However, the 'Standard' has a religious significance. The fillet-bound standard surmounted by a Garuda in the left hand of the royal personage is a clear Vaishnava insignia.

The artists depicted the king in stereotyped manner. From the delineation of the figure of the king as offering incense at an altar in exactly Kushana fashion, the clumsy stiffness is easily discernible.
The Archer-type coins have been issued by all the Gupta monarchs from Samudragupta down to Vainyagupta. On the Archer type coins of Samudragupta we generally see the king as standing to left, nimbate, wearing coat and trousers and an ornament like necklace, holding a bow in the left hand while his right hand sometimes holding an arrow and sometimes offering oblation at an altar. There is a Garuda standard with fillet on left in front of the king; the word Samudra is written under the king's left arm, and there is a circular legend. 

The coins of Archer type of Samudragupta may be distinguished into three varieties according to (a) style, (b) the dresses of the royal personage, (c) additional objects in the devices.

On the coins of variety 'a' the figure of royal personage has been delineated as offering ablutions an altar by right hand instead of holding an arrow by it.

On coins under variety 'b' we see the king as wearing what looks like half-pant and high boots.

On the coins of variety 'c' a crescent is visible above the halo around the head of the royal personage.

On the Archer-type coins of Chandragupta II the king is seen as standing to left, nimbate, wearing Kushāna coat and trousers. The ornaments like ear-rings and necklace are seen on his person. He holds a bow in left hand and an arrow in the right.
Again, the Garuda standard decorated with fillet is placed before him. The name Chandra is written vertically under the king's left arm, and a circular legend is also visible on the coin flan.

Archer-type coins of Chandragupta II have been distinguished into several varieties by the scholars like Allan and Altekar. But we have tried to show this distinction into a restricted manner. However, this type may be divided into three varieties on the basis of the (a) style, (b) additional objects and (c) difference in execution.

On the coins of variety 'a', the king is seen as standing to left in dvibhāga posture and he is dressed in dhoti the folds of which are neatly arranged.

On the coins of sub-variety (i) under variety 'b' we see a crescent above the head of the king. Again, on sub-variety (ii) we see a Chakra between the Garuda standard and the king.

The motif of the coins of variety 'c' has been crudely executed. The Garuḍadhvaja can hardly be recognised. The mode of execution and the unusual low weight about a half-dināra, creates doubt about the genuineness of the coins. Dr. A.N. Lahiri is inclined to consider it to be a forgery.

On the Archer-type coins of Kumaragupta I we see the king as standing to left, holding an arrow in right hand and a bow in the left; again, he wears necklace and ear rings and there is a legend which often varies. This type may be divided into
varieties according to the (a) style of depiction of the king and (b) additional object, like crescent (?) under king's left arm.  

However, the coins of variety (a) may be divided into some sub-varieties. On the coins of sub-variety (i) the king has been depicted as bare-headed. On (ii) he is seen as wearing a diadem.

On the Archer-type coins of Skandagupta the king has been depicted as standing to left. There is a halo around his head and the ornaments like necklace and ear-rings are seen on his person; again, he is seen as wearing coat and trousers, holding a bow in the left hand and an arrow in the right. There is a fillet-bound garuda standard behind the right hand of the king. The name Skanda is written under the left arm of the royal figure and there is also a circular legend.

After Skandagupta, Ghatotkachagupta, Narasimhagupta, Kumārgupta II, Buddhagupta, Visnugupta and Vainyagupta are known to have issued Archer-type coins in a rather stereotyped manner. These royal personages appear on their coins as standing to left holding a bow in the left hand and an arrow in the right. The ornaments on these personages can hardly be recognised, except those of Buddhagupta and Vainyagupta. However, only one variety can be distinguished of Buddhagupta's coins, on which we see a crescent under the left arm of the king.
So far as the Archer-type goes, the Kushāna influence felt itself on those of Samudragupta, Chandragupta II, Kumāragupta I, Skandagupta and even of his successors of the Imperial line, at least in their dress which consists of the Kushāna coat and trousers. Of course, there are some specimens where we see the king as wearing dhoti. Again, on the Archer type coins of Samudragupta the king has been depicted in the attitude of offering incense at an altar exactly after the Kushāna issues.

The Archer type, however, bears some religious significance. The Garuda standard as depicted on it clearly demonstrates the special inclination of the Gupta monarchs for Vaishnavism. The artist of Samudragupta's mint initially failed to comprehend the spirit of the device; he, no doubt, depicted the king as holding a bow in the left hand but made him offer incense of the altar in a mechanical way, under the Kushāna influence. Again, the stiffness of the Kushāna royal figures felt its influence on the initial issues of Samudragupta. Fortunately in course of time the Gupta mint-artists realised the incongruity of his depiction and tried to show the king as holding the bow in the left hand and an arrow in the right hand and the stiffness of the royal figure also became relaxed.

The interesting Battle-axe type was introduced by Samudragupta, but none of his successors continued it. On this type we see the king as standing generally to left wearing coat and trousers; but sometimes, the king seems to wear what looks
like long socks which cut the trousers at the knee, betraying the suggestion of a half-pant. In most cases we see a sword hanging from his belt. There is a dwarf attendant in front of the king and a crescent topped standard between the king and the dwarf. His right hand rests on the waist, and left hand holds a parasu. He wears various ornaments, viz. necklace, ear-rings, armlets and wristlets.

The Battle-axe type may be distinguished into two varieties on the basis of (a) style of depiction of the royal personage and (b) dresses. On sub-variety (i) under variety (a) we see the king as looking to left, and the attendant to left, and on sub-variety (ii) we see the king as looking to left and the attendant to right.

On coins of variety (b) the king is standing as wearing a half-pant instead of Kushâna-type coat and trousers. Thus we see that so far as the Battle-axe type is concerned, the foreign influence persists in the dress of the royal effigy in spite of the Indianisation of the motif.

Interesting feature of this coin-type is that there is a crescent-topped banner instead of the usual Garûda-standard. We are not sure of the precise significance of this unusual emblem.

On the Kâcha-type coins of Samudrâgupta, we see the king as standing to left, wearing Kushâna coat and trousers, and holding a standard surmounted by a 'wheel' (Chakra-dhvaja) in left
hand and offering incense on altar with his right one. Though, *Garudadhavaja* is not always seen, certain pieces exhibit it clearly. Under the king's left arm the word 'Kācha' is written and there is also a circular legend.

However, the coins of this type may be distinguished into two varieties: (a) those bearing *Garudadhavaja* and (b) the others without it. On coins of variety 'a' the standard itself is quite indistinct, but its top bearing the Garuda is clear.

However, *Kushāna* influence is very prominent on the dress of the king as well as on the very manner in which the king has been depicted. On this type we often see a *Garudadhavaja* as we find it on the Standard type. But the new element which has been introduced on this type is the *Chakradhavaja*, which the king holds in his left hand.

In the matter of delineation of the king's figure on this type, we observe an amount of stiffness in the attitude of the king, which betrays *Kushāna* influence. This type was perhaps the earlier issue of *Samudragupta*, because it resembles the Standard type of the same ruler, which appears to be the initial issue of him.

On the Peacock-feeder type coins of *Kumāragupta I*, the king has been depicted as standing *nimbuta*, bare-headed, and bare-bodied, but wearing *dhotī* and various ornaments. Again, he is seen as offering to the Peacock facing him a bunch of grapes held in right hand, while the left hand hangs on the hip. This type may
be divided into three varieties on the basis of minute details of the execution of devices. On coins of variety 'a' the king is standing upright. On coins of variety 'b' we see the king as standing, slightly bending to front. On the coins of variety 'c' the Peacock is very much indistinct.

So far as this type goes, it is absolutely free from foreign influence, for on it we see the king as wearing Indian waist cloth and is shown as feeding a peacock instead of offering incense on altar. This type also has some religious bearing. The feeding of Peacock by the king on the Peacock type indicates Kumāragupta's devotion for Kārttikeya, whose Vāhana or mount the Peacock is.

On the Swordsman-type coins of Kumāragupta I we see the king as nimbate, standing to right, wearing Indian waist-cloth and various jewellery. He is seen as offering incense on altar by right hand, keeping his left hand on the hilt of the sword, which hangs below the waist. There is a Garuḍa standard in front of the king. The letter 'ku' is written under a crescent by the side of the sword, and there is a circular legend.

On this type, the king, as on the coins of Samudragupta and Chandragupta II, still offers incense on altar in the Kushāna fashion, even though the Kushāna coat and trousers were substituted by the Indian waist-cloth.
In the manner of depicting the king's figure the Guptā artists were able to infuse in it some amount of flexibility which is rarely seen in the depiction of the Kusāna royal effigies.

(b) The Rider-king

On the Horse-man type coins of Chandragupta II, we see the king as riding a fully caparisoned horse to the right or to the left. He generally wears a dhoti, and sometime the coat and trousers. Again, there are various ornaments on his person. Sometimes, also, he bears some weapons. There is a circular legend around the device.

This type may broadly be divided into three varieties according to (a) the style, (b) additional object, (c) and dress. However, there are several varieties under these varieties.

On the sub-variety (i) under variety (a) the king is riding to right and on the sub-variety (ii) he is riding to left.

On the coins of sub-variety (i) under variety (b) the king is seen as carrying a bow in his right hand. On sub-variety (ii) we see a crescent behind the king's head.

On variety (c) the royal personage is seen as wearing Kusāna type coat and trousers.
So far as this type goes, we observe a pleasing assimilation of both foreign and indigenous features, at least in case of the dress of the royal personage. Sometimes, the king appears as wearing Indian dhoti and waist cloth again on certain coins he is seen as wearing the Kushāna coat and trousers. One interesting feature of this coin type is that, this is devoid of any direct religious bearing.

On the horsemann-type coins of Kumāragupta I we see the king as wearing coat and trousers, riding a caparisoned horse to right or to left. He appears with a bow either in the right hand or in the left. Again, sometimes there is a sword by his side, and there is a circular legend which often varies. This type may be divided into three varieties on the basis of style and workmanship only. On variety 'a' we see the king as riding to right, while on variety 'b' he is seen as riding to left. The coins under variety 'c' are really good in execution. The delineation of the king's posture on horse-back testifies to the ingenuity of the Gupta artists. Again, the saddle of the horse is gorgeously decorated.

The foreign influence is felt on this type when we see the king as wearing Kushāna coat and trousers. Interestingly enough, we do not get any direct or indirect Vaishnava insignia on this type also. However, the artistic merit of this type is very high. The gorgeous depiction of the fully caparisoned horse
as well as the graceful representation of the royal figure are done in a skilful and artistic manner.

On the Horseman-type coins of Skandagupta the king has been depicted as riding on a horse only to left, and no weapon is seen either in his hands or by his side. And there is a blurred and illegible circular legend.

Coins of the Elephant-rider-type coins of Kumāragupta I show him as wearing a diadem, coat, waistband and various ornaments and riding a caparisoned elephant, marching to left. Again, the king holds an object (probably a goad) in his right hand, while the left hand rests on the waist. Behind the king, there is a seated attendant holding an umbrella over him, and there is also a circular legend.

The conception of the Elephant-rider type is nothing new (cf. coins of Hāvishka and Vimaṅkadphises), but the motif of our present coin-type, i.e., the king on Elephant's back and accompanied by a dwarf is a new phenomenon. However, the execution of the device reflects the skilled workmanship of the artist.

(c) The King as Hunter

The Gupta gold coins often depict hunting scenes. In this regard we may mention the Tiger-slayer-type coins of Samudragupta and Kumāragupta I, the Lion-slayer type coins of Chandragupta II and Kumāragupta I, the Elephant-rider-Lion-slayer and the Horse-
rider-Hhinoceros-slayer type coins of Kumāragupta I and Horse-rider Lion-slayer type coins of Prakāśāditya.

The Tiger-slayer-type coins of Samudragupta depicts the king as standing to left wearing a turban, short jacket and a dhoti. He is also seen as wearing various ornaments on his person. However, the king shoots the tiger with bow in right hand, while the left hand is seen as stretching the bow string. Behind the tiger there is a crescent-topped standard and a circular legend around the composite device. Only one variety of this type may be distinguished on which there is no nimbus or halo around the king's head and the crescent-topped standard is also absent. The conception of this type is fairly original. The graceful and muscular figure of the king reflects the hunter like spirit.

On the Tiger-slayer type-coins of Kumāragupta I we see the king as standing to left wearing waist-cloth the ends of which are projected. There is a halo around his head. As regards ornaments, only the necklace is very distinct. He shoots the beast with the bow holding in his right hand, while his left hand is seen as stretching the string of it. There is perhaps a crescent-topped standard on left. A circular legend occurs around the motif.

On the basis of style and workmanship two varieties of this type may be discerned. On variety 'a', the king is in very tense mood to cope with the tiger. And on variety 'b', the king
is seen in very firm determination to trample the beast and kill it.

Like his grand-father, Kumāragupta has also been depicted in purely Indian dress. The lively portrait of the king as trampling the lion has been artistically depicted.

On the Lion-slayer type coins of Chandragupta II the king is seen as standing to left or to right, wearing coat and trousers, and various ornaments, viz. ear-rings, armlets and necklace. He is seen in different postures when he attacks the lion. Sometimes he is combating the lion, and again in some cases he is seen as trampling it. There is a circular legend, which is often truncated.

This type may be divided into several varieties according to style and workmanship.

On variety 'a', the king's right foot is just touching the lion and the left one raised up.

On variety 'b', the king's right hand is almost inside the jaws of the beast.

On coins of variety 'c', we see the king as trampling the lion by his right foot.

On variety 'd', we see the king as facing to right and the upper portion of his body perhaps remains bare.
On variety 'a' the king has been depicted as tall and facing left. His right leg is placed upon the belly of the beast, while the left one tramples his leg.

On variety 'f' the tall and majestic king is standing to left wearing a half-pant (?) while the upper portion of his body is perhaps bare. He holds a bow in the right hand and an arrow in the left, and looks at the retreating lion.

On variety 'g' the king is standing to right and attacking the lion with a sword which he holds in his right hand, and his left foot is placed upon the lion's back.

On variety 'h' the king is seen as bare-bodied and facing right. He is attacking the beast by his bow after placing his left foot on the lion's back.

On coins of this type the king generally wears the Kushāna-type coat and trousers, but in some cases the artist got rid of this foreign influence and showed the king as wearing a closely worn short dhoti, which apparently looks like a half-pant. The depiction of this type is often skilful and pleasing.

On the Lion-slayer type coins of Kumāragupta I the king is seen as standing to right wearing diadem and sash, while the lower garment is short dhoti. In some rare cases, of course, he is dressed in short coat. He wears also various ornaments like earrings, necklace etc. In slaying the beast Kumāragupta also adopted the strategies of his father. Sometimes we see the king as combating the lion and again sometimes he is trampling the beast. There is a circular legend.
This type may be divided into varieties on the basis of style of depiction of the royal personage. On variety 'a' we see the king as standing to right wearing a sash and a short dhhoti and shooting at lion in his front. On variety 'b' the king is seen as standing facing left wearing a coat with short sleeves and a short dhhoti.

On variety 'c' the king is in a very tense mood and firm determination to kill the beast. He is stringing the bow with all his vital energy. In the coins of variety 'a' we see the Elephant as caparisoned Elephant marching to right. He holds a dagger in his right hand, as if to attack the lion which is in front of the Elephant. However, the Elephant proceeds to trample the Lion with its left fore-leg, while the Lion is seen as if to bite the right front leg of the Elephant by opening its mouth. Again, there is a dwarf behind the king, holding a chhatra over his head and there is an incomplete circular legend.

The coins of this type may be distinguished into two varieties according to workmanship only. The coins of variety 'a' are well executed on which we notice the excellent depiction of the king as well as of the figure of Elephant in its minute details. On the coins of variety 'b' we see that the figure of the Elephant is not elegant, as we find it on coins of variety 'a'.
The depiction of this motif is often of considerable artistic merit. But the foreign influence is felt when we see the king as dressed in Kushāna coat.

On the Horse-rider and Rhinoceros-slayer type coins of Kumāragupta I we see the king as bare-headed with frizzled hair, riding on a caparisoned horse to right, wearing coat and trousers, somewhat leaning forward and attacking a rhinoceros with the sword which he holds in his right hand. The horse is seen as raising up its head, and the Rhinoceros is seen as turning back its head. There is the usual circular legend.

Like the Elephant-rider Lion-slayer type this type may well be divided into two distinct varieties on the basis of execution. On coins under variety a the figure of the king and also of the beast of prey have been delineated neatly, while the coins of variety b bear the crudely executed figure of the king, and last but not the least the figure of the Rhinoceros is also very hazy.

After Kumāragupta I, coins depicting a hunting scene were issued only by Prakāśāditya. His Horse-rider Lion-slayer type coins show the king as riding on a horse to right. The king perhaps wears a cap but no ornaments are visible on his person. He is in the gesture of attacking the lion with a sword in his right hand. The bow with string over his right shoulder can be traced distinctly but the Garuda-standard over the head of the horse is indistinct.
(d) The King as Seated

Samudragupta, Chandragupta II, and Kumāragupta I issued some coins bearing on the obverse the king as seated.

On the obverse of the Lyrist-type coins of Samudragupta we see the king nimbate wearing a short dhoti and seated cross-legged to left on a high-backed coach, playing a lute (vīnā) which rests on his lap. Beneath the coach there is a foot-stool on which the king rests his right foot. However, there are some ornaments like ear-rings, necklace and armlets on his person. There is, of course, the usual circular legend around the device. The coins of this type are well-executed, and may well be divided into two varieties according to style of depiction of the royal personage. On variety 'a' we see the king as wearing a cap. The coins under variety 'b' shows the king as bareheaded. Thus we see that the obverse device is completely free from foreign influence. The king wears Indian dress consisting of a dhoti. The graceful figure of the king and his musician-like posture have been portrayed very artistically.

On the Lyrist-type coins of Kumāragupta I the king has been depicted as nimbate, wearing waist-cloth and usual jewellery. He is seen as seated on a high-backed couch to left. His right leg is folded on the coach, while the left is over the right one and hanging below. It seems that the fingers of the king's right hand are placed over a lute which is placed on his lap, and there is the usual circular legend. The Lyrist type of Kumāragupta I
obviously represents an effort to revive the Lyrist type of Samudragupta. The basic conception of this type is absolutely Indian. The depiction of the king as a musician and his every minute detail indicate the original and independent thinking of the Gupta artist.

On the Couch-type coins of Chandragupta II we see the king generally as nimble, wearing waist-cloth and jewellery, seated facing, but head to left on a high-backed couch holding a flower in uplifted right hand, while the left one rests on the couch. There is a circular legend and, interestingly enough, the word rupākriti is seen on some coins beneath the couch. Only two varieties of this type may be distinguished, with regard to the obverse device. On variety a we see the king as seated three-fourths to left on a couch holding a flower in his right hand while the left hand touching the back of the couch and there is no halo around his head. On variety b we see the king as seated facing right in a relaxed mood, having the left leg tucked up with right foot hanging over the couch. His right arm, which holds a lotus flower, is placed on the knee. Again his left hand also holds some unidentifiable object and by the side of the couch under the left foot there is a vessel.

The depiction of coins of this type is generally well done.
(e) The King with a Companion

There are some types of Gupta coins which depict the king accompanied by one or more persons. In the first place, we may take up the Chandragupta-Kumāradevi type.

The Chandragupta-Kumāradevi-type coins depict the king as nimble, standing, facing generally to left. He wears trousers, close-fitting tailed coat and various ornaments like necklace and ear-rings. He possibly holds a crescent-topped standard by his left hand, while by his right hand he is offering some unidentifiable object to his queen, Kumāradevi who is standing facing him. She wears for covering the lower part of her body a very thin and often transparent sāri-like garment, the folds of which are sometimes clear, but the upper part of the body is covered by an almost transparent close-fitting bodice-like garment. The ornaments like necklace, ear-rings, and armlets are seen on her person. She rests her right hand, on the waist, while the left one is hanging down. On some coins there is a crescent on the upper flan between the king and the queen. Again, under the king's left arm the legend Chandra is written vertically and outside the standard, Gupta. The legend Śrīkumāradevi or Kumāradevi Śrī is written on the left.

The type may be divided into varieties on the basis of workmanship and additional object. On coins of variety 'a', the king's figure has been delineated very beautifully. The figure of the queen is also of good execution. On variety 'b', there is a crescent in the upper-half of the coin flan between the king and the queen.\[CGE, Pl. I, 19\].
The devices betray a clear stamp of Kushāna influence, but not as much as seen on those of the coins of Samudragupta's standard type.

On the king-and-queen-type coins of Kumāragupta I the king is seen as standing to right, bare-headed and with frizzled hair and there is a halo around his head. He wears a short coat and a dhoti, the folds of which are very distinct. However, his left hand is placed on the hilt of the sword which is hanging from his waist, and he is possibly offering a bunch of flowers by his right hand to the queen, who is standing facing him, perhaps in the dvivāna pose, and resting her left hand on the waist and keeping the right one as hanging down. It is to be noted that both the personages wear the usual jewellery.

In the upper half of the coin flan there is a crescent between the king and the queen and an indistinct legend on the right.

So far as this type goes, the Kushāna influence felt itself in case of the dress of the king which is a Kushāna-type coat. But the Kushāna trouser was replaced by the Indian dhoti.

On the chhatrātype coins of Chandragupta II we see the king generally as nimbate, standing to left offering ablutions on altar in his front with right hand wearing a short dhoti and a coat, while his left hand rests on a sword which is hanging possibly from his waist. The usual jewelleries are seen on his person. There is a dwarf attendant behind the king, who holds an
umbrella over him; and there is a circular legend around the device. This type may be divided into varieties on the basis of style only. On variety "a" we see the king as standing to left, wearing a crested crown. On variety "b" the king is bare-headed.

On the Chhatra-type coins of Skandagupta we see the king as standing to left with frizzled hair wearing a dhoti, and ornaments like necklace and armlet are seen on his person. There is a halo around his head. He holds some unidentifiable object in his right hand, while his left hand rests on the hilt of a sword which hangs down from his waist. The device is surrounded by a circular legend which is generally truncated.

So far as the Chhatra-type goes, the dress of the monarchs is purely Indian. This type under study appears to put a special stress on the regal status of the issuers of the concerned gold coins by showing how they were treated in formal occasions.

On the obverse of the Chakravikrama-type coins we see God Vishnu as standing to right within what appears to be a three-fold aureole, as suggested by Dr A. K. Lahiri. The deity is seen as wearing a crown but is bare-bodied. He wears ornaments like wristlets, necklace, etc. Again he is seen as holding a mace (gada) in the left hand and offering with the right hand, some object to the king who stands facing him bare headed and wearing jewellery. The king is attired in tunic and trousers and extends his right hand to receive the divine gift. His left hand is placed on the hilt of a sword, which is hanging from his waist. There is no
The humble submission of the king to God Vishnu is fully illustrated by this type. It is very curious to note that the Indian king while receiving praśāda from his patron has been depicted in foreign costume. However, there is no doubt that the device is well executed. We see the king with all his royal bearing, receiving the praśāda of God Vishnu with due humility.

The king and Lakshmi type of Skanda Gupta shows the king standing wearing waist cloth and jewellery. He holds a bow in the left hand while the right one rests on hip holding an arrow. On right, the Goddess Lakshmi is standing facing left, wearing usual jewellery. She holds a lotus in her left hand and an unidentified object by her right hand at which the king seems to look. Between the king and Lakshmi there is a Garuda standard and also an uncertain legend.

(f) Coins bearing the Asvamedha Horse

It is only on two series of interesting coins of Romandragupta and Kumāragupta I that we do not see a human figure on the obverse. They depict instead the figure of the Horse to be sacrificed in the Asvamedha Yajña.

On the obverse of the Asvamedha-type coins of Romandragupta appears an uncapsarisoned horse as standing to left on a low platform bending his neck, while there is a yūpa with flying pennon in front of him. The mane of the horse is plaited with a string of beads. The letter 'śi' is seen under the horse, and there is a
This type may be divided into varieties on the basis of minute details of the device. On variety 'a' we see two neck-straps around the neck of the sacrificial horse.

On variety 'b' besides the mane of the horse there is another string of beads, which is shown over the back of the horse.

On variety 'c' there is a crescent above the haunch of the horse.

The obverse of the Asvamedha-type of coins of Kumāragupta I is dominated by the figure of a caparisoned horse with plaited mane as standing to left or to right. There is no string of beads above the horse and the letter 'si' is also absent. An unintelligible legend is seen around the device.

Only one variety of this type is to be distinguished on which we see the horse as bare and standing to left.

"The Asvamedha coins are among the best specimens of the numismatic art of ancient India." The elegant and graceful figure of the sacrificial horse both on the coins of Samudragupta and Kumāragupta I bears the testimony of the skill and ingenuity of the Gupta artists.
II. Silver Issues

Chandragupta II issued silver coins only of the Western Indian type. They bear the busts almost similar to those of the Western Satraps. However, on the obverse we see the truncated bust of the king to right. His long hair falling on the neck and the date is behind the head.

The silver coinage of Kumāragupta I consists of the issues intended for circulation both in Western India as well as in the Gangetic plain or Madhyadeśa. So far as the obverse of the Western Indian type silver coins of Kumāragupta I is concerned, it continued to be a close copy of the Kshatrapa prototype.

On the basis of the minute details of the devices the Western Indian type coins of Kumāragupta I may be divided into two distinct varieties. On variety ‘a’ the bust is somewhat bigger and all his features are very distinct, and the coins of variety ‘b’ are crude in execution and the busts as depicted on them are comparatively smaller in size. Kumāragupta also issued some silver-plated coins for Western India. These coins are originally in copper but coated with silver. It is apparently because of the deteriorated economic condition, the silver-plated coins were issued. However, so far as the obverse of this type goes, we see the crude head of the king to right and the meaningless Greek letters like Μ.Ο. in front of the king’s bust.
It has been already mentioned that Kumāragupta I issued coins for circulation in the Gangetic plain or Madhyadesa as well.

On the Madhyadesa type silver coins we see the conventional bust on the obverse, but in its minute details we find some noticeable differences. In delineating the bust the Gupta mint-artists asserted themselves to apply their own creative talent. Of course, the initial coins of Kumāragupta are somewhat similar to those of Western India. We see on them the bust is rounded and the moustaches and the nose are long.

But very soon the Madhyadesa type bust assumed remarkable orientation; the bust became extraordinarily elongated, and the elongated moustaches and the nose gradually disappeared.

This type may be divided into two varieties. On variety a we see the 'bust' of the king to right, but with flat nose and no moustaches and even no traces of Greek letters. But the coins under variety b mark the revival of the Kshatrapa influence. This variety bears the bust with long moustaches exactly after the imitation of Kshatrapa bust.

Kumāragupta issued silver-plated coins for the Gangetic plain also. So far as the obverse of this type is concerned, we see the depiction of the 'bust' with all Kshatrapa features.

On the obverse of the Western type silver coins of Skandagupta the conventional bust has been depicted as on the Western type coins of his predecessors.
The obverse of the Madhyadesa-type of coins of Skandagupta shows the same characteristic as those of his father. Generally the features of the bust betray no Kshatrapa influence, and the dates are given in front of the face. His Madhyadesa type coins are more or less similar but only one variety of this may be discerned on which the bust is very much well-executed; the eyes are very prominent and these reflect the inner glamour of the royal personage.

So far as our knowledge goes, after Skandagupta, Budhagupta is the only personage of the Imperial line who issued Madhyadesa type of silver coins which bear the Kshatrapa type bust and the date in front of it.

We have duly dealt with the known silver coins of the Gupta monarchs. But recently some otherwise obscure silver pieces bearing the names of Chandragupta-Kumāradevi and Samudragupta have been published by Prof. Upendra Thakur, Y.B. Singh and B.R. Mani. These coins require to be thoroughly studied and critically published. Until then it will not be proper to say much about them. If they are proved to be genuine issues of the concerned Gupta monarchs, we have to hold that the Gupta silver coins started earlier than the time of Chandragupta II. However, even accepting all these coins as genuine, the possibility remains that they were only proof pieces, not finally approved for minting and putting into regular circulation.

III. Copper Issues

Besides issuing silver coins, Chandragupta II also struck some copper coins. His son Kumāragupta I continued to issue them. But Gupta copper coins are comparatively rare. Since the minute details of devices are not clear on copper issues, Gupta copper coins appear to be comparatively crude.
Obverse Device

So far as the obverse devices are concerned, Gupta copper issues may be divided into three main types: (a) the king as standing, (b) the king accompanied by a person, (c) the bust of the king, and (d) Chakra, crescent and altar.

(a) King as Standing.

On the 'Standing king' type of Chandragupta II we see the three-quarter figure of the king as standing to left, with right hand raised up, and the left one resting on the hip. On the 'Standing king type' of Kumāragupta I we see the king as standing to left, and the left hand resting on his hip and the right hand is extended downwards. However, the coin is extremely crude in execution. Dr. Altekar suggests that he is offering oblation on an altar by his extended right hand, but the altar is almost invisible.

On the Archer-type coins of Chandragupta II we see the king as standing to left holding a bow in the left hand and an arrow in the right.

Kumāragupta I on his Archer-type coins is also seen as standing exactly like Chandragupta II.

However, the motif as depicted on the Archer-type of both Chandragupta and Kumāragupta I invariably imitated the gold coins of the same type. But in its minute details, at least from the point of view of artistic excellence, these coins are such inferior to those of gold issues.
(b) The King accompanied by persons

On the Chhatra-type coins of Chandragupta II we see the king as standing to left, bare-headed, with a dwarf-attendant behind him holding a state umbrella. The king's figure is muscular, but the attendant is blurred. There are a few specimens where the king's figure is very crude and the attendant is also blurred.

On the Chhatra-type coins of Kumaragupta I, we see the king as standing three-fourths to left. There is an umbrella-bearer behind him, but his figure has been executed very crudely. However, like the gold coins, copper coins also show how the kings were treated in formal occasions.

(c) Obverse bearing the 'Bust'.

Some small copper coins of Chandragupta II bear on the obverse bust of the king to left wearing a necklace, ear-rings and armlets and holding a flower in slightly raised right hand.

Some copper coins of Kumaragupta I also show the 'bust' of the king to left with the traces of mustaches.

(d) Obverse bearing some object like crescent and altar

There are some copper coins of Chandragupta II which bear on the obverse 'Chakra' or 'wheel'. The depiction of the Chakra no doubt exhibits the Vaisnava-inclination of Chandragupta II.
Again, some small kalasa-reverse copper coins of Chandragupta II bear on the obverse a small crescent. Again, some copper coins of Kumāragupta bear on the obverse an altar.

Reverse Devices:

I. Gold Issues

Except the Asvamedha coins of Samudragupta and Kumāragupta I and the King-and-Queen-type coins of Chandragupta II, all known gold coins of the Imperial Gupta monarchs bear on the reverse the figures of divinities. But for the so-called Peacock-type coins of Kumāragupta I, we see in each case the representation of female divinities on the reverse.

Besides Gāṇgā, as depicted on the Tiger-slayer-type coins of Samudragupta and Kumāragupta I and the Horse-riding-Minoceros-slayer type coins of Kumāragupta I, the attribution of female deities poses a problem in some cases, because of their attitudes and peculiar attributes as seen on the coins.

The cornucopias and fillet-noose-bearing Goddess, whom we see as seated on a throne, on the 'Standard type' coins of Samudragupta, is sometimes shown as 'seated on Lion' with the same attributes on the Chandragupta-Kumārdevī coins.
Curiously enough, on some other types of coins like the Lion-slayer-type coins of Chandragupta II when we see the Goddess as seated on a Lion, her main alien attribute, the cornucopiae, is replaced by the Lotus, while the fillet remains in her right hand as before. It seems that the deities that appear on the above-mentioned issues partially betray certain iconic traits of Ardo-ksha and Nana of the Kushana coins. Now, we are confronted with some problems regarding the proper identification of the deities as have been depicted on Chandragupta-Kumāradevi-type coins of Samudragupta and the Lion-slayer type coins of Chandragupta II and Kumāragupta I.

The Goddess on the Chandragupta-Kumāradevi coins has the attributes of Ardoksha, viz. the fillet-noose and cornucopiae, but has the mount of Nana, i.e. Lion. The Goddess on the Lion-slayer type coins of Chandragupta II, on the other hand, sits on Lion and in right hand holds the fillet-noose like Nana, but her left hand has the 'Lotus' which is seen neither in the hand of Ardoksha nor in the hand of Nana. With which Indian Goddess should we identify the former Simhavahānā deity holding fillet-noose and cornucopiae? And who is, again, the Simhavahānā Goddess holding fillet-noose and Lotus?

Altekar found it difficult to specifically identify the Goddess-on-Lion holding cornucopiae, as seen on the Chandragupta-Kumāradevi-type coins, and the Simhavahānī Goddess holding cornucopiae or Lotus as depicted on the Lion-slayer coins. So far as
the former cornucopiae-bearing Goddess is concerned, Allan says that "She is probably to be identified as Lakṣmi, or she may be Mahādevī (Durgā, Ambikā), whose vehicle is the Lion. .........."

But with regard to the latter Goddess holding cornucopiae or lotus, Allan says that the attributes of cornucopiae or lotus would suggest her identification with Lakṣmi, while the lion suggests Durgā or Ambikā, whose vehicle is the lion ......

According to Altekar, the cornucopiae in the hand of Simhavāhana devī on the Chandragupta-Kumāradevi-type coins, was borrowed from the Śaka coins type, while the 'Lion' device was adopted from the coins of Kanishka III. Again, about the Goddess on the 'Lion-slayer' type of both Chandragupta and Kumāragupta I he suggests that as the deity holds a 'lotus' in her left hand, she may be identified with Lakṣmi, while her mount 'Lion' suggests that she is intended to be Durgā. Thus it is not clear as to how Altekar would specifically identify the cornucopiae-bearing Simhavāhana Goddess on the one hand and the cornucopiae or lotus-bearing Goddess on Lion on the other hand. She cannot be Lakṣmi and Durgā at the same time, even though she has sometimes the attributes of Lakṣmi and sometimes those of Durgā.

Under such circumstances we are confused with the proper identification of the deity concerned. Dr. A. H. Lahiri perhaps rightly observes in this regard that "it is all due to the fact that divinities appearing on the reverse of the gold coins of the Gupta monarchs belonged to the formative period, when iconographic codas did not become rigid enough to enforce a stunning effect on the generally talented artists of the Gupta mints."
(1) Goddess as standing

(a) Goddess standing on aquatic animal

On the Tiger-slayer-type coins of Samudragupta we see
the Goddess as standing on a *makara* (elephant-headed crocodile).
According to Hindu iconographic code this *makaravahana* deity may
well be identified with Gangā. However, she is seen as wearing a
thin veil and a close-fitting upper garment, and ornaments like
ear-rings, necklace, armlets, and anklets. She is seen as holding
a lotus in left hand, while the outstretched right hand is possibly empty.
On the left there is a *Chakradhāvaja* (Crescent-topped banner) adorned with fillet, and the legend is written vertically:
'Rāja Samudragupta'. On the basis of the execution of the reverse
device this type may be distinguished into two varieties:
(a) coins of good workmanship, (b) coins of inferior workmanship.

On coins of variety 'a' the Goddess has been shown very distinct-
ly. All her attributes are also very clear. And there is a pleas-
ing flexibility in her body contour. On coins of variety 'b' the figure of the Goddess is comparatively stiff, and her attri-
butes are also indistinct.

The Tiger-slayer-type coins of Kumāragupta I show Ganga
as standing to left on a *makara*, wearing the usual jewellries.
She holds a lotus of long stalk in left hand, which rests on her
waist, and feeds a peacock with fruits by the right one. There
is a legend which is read *Kumāragupta dhira*.

This type may...
be divided into two varieties according to the postures of the Goddess.

On coins of variety 'a', she is seen as standing in a peculiarly half-seated manner. On coins of variety 'b', the Goddess is seen as standing in a comparatively upright manner and her mount is more clearly visible.

On the Horse-rider-Rhinoeeros-slayer-type coins, we see the Goddess Ganga, standing to left on an elephant-headed crocodile, holding lotus with long stalk in its trunk. Her extended right hand is possibly pointing out some indistinct object, and the left hand is hanging down by the side. Her hair is arranged in a very beautiful manner. Again, she wears ear rings, necklace and bangles. Behind the Goddess a female attendant is seen as holding in her right hand a chhatra (umbrella). There is also a vertical legend Srimahendra-khadga on the left.

This type also may be distinguished into two varieties on the basis of the minute details in the device. On coins of variety 'a', the Goddess is depicted as clumsily standing in the tribhanga pose, but the figure of the female attendant is distinct. The depiction of the Goddess on coins of variety 'b' is similar to those of variety 'a' but the female attendant holding the chhatra is blurred. We thus see that so far as the reverse of these types is concerned, the Goddess is shown in a purely Indian fashion, strictly according to iconographic injunction.
Kumāragupta I possibly issued the Rhinoceros-slayer-type coins to commemorate his conquest of the region around Assam, which is a well-known habitat of that great beast. The occurrence on the reverse of these coins, the figure of Gaṅgā which is otherwise seen on coins of the Tiger-slayer type similarly indicates the sway of Kumāragupta I over Bengal, which was initially conquered by his grandfather Samudragupta and retained by his father Chandragupta II. The type as a whole clearly shows that a great part of Eastern India was within the dominion of Kumāragupta I.

(b) Goddess standing on lotus and a mat

On the reverse of the chhatra type coins of Chandragupta II we see the Goddess (Lakshmi) as nimble, standing three-fourths to left on a lotus, holding a noose in right hand and lotus in the left and the legend is Vikramadityah. This type may be distinguished into varieties on the basis of the minute details of the reverse device. On the coins of variety 'a' the Goddess stands to left \(\text{EGB-P1-VIII, 6}\). On coins of variety 'b' the Goddess stands to front and she is seen as stretching both her hands. On coins of variety 'c' we see the Goddess as standing on what appears to be a pedestal. On coins of variety 'd' the Goddess is seen as lifting her right foot backward \(\text{EGB-VIII, 10}\).

On coins of variety 'e' the Goddess has been depicted with very charming appearance. The full-blown lotus in her hand is also very distinct. But the object on which she stands is very indistinct. Prof. Altekar is inclined to suggest that she is standing on a mat.
On coins of variety *f*\(^{142}\), we see that the left hand of the Goddess is hanging by her side and the object in her right hand is not at all visible.

On coins of variety *g*\(^{143}\), we see that the hair of the Goddess is tied in a knot and she is seen as lifting her left foot.

On the Chhatra-type coins\(^ {144}\) of Kumāragupta I we see the Goddess as nimbate, standing to left possibly on a mat wearing necklace and bangles holding a noose in right hand and a lotus with long stalk in left hand hanging down. The legend is "Sri Mahendra-dityah". No minute variety of this type is known to us.

On the Chhatra-type coins of Skandagupta the Goddess is shown as standing, nimbate, facing left, wearing necklace and armlets. Her extended right hand is seen as holding a noose, while the hanging left hand holds a lotus with long stalk. The legend on the right is "Kramadityah". At present this type also does not admit of any variety.

The Goddess as has been depicted on the Chhatra-type coins of the Gupta monarchs can unhesitatingly be identified with Indian Lakshmi, because of her attributes or emblems.

On the Chakravikrama\(^ {146}\) type coins, the Goddess is seen as standing three-fourths to left on a lotus, wearing a sari and a thin veil. Her right hand is bent up, the forefinger of which seems pointing at something, and the left hand is hanging down holding a lotus with long stalk. There is a conch below the right
hand, and the legend on the right is Chakravikrama(h).

However, the 'Chakravikrama' type is known from a single specimen of Chandragupta II found in the Bayana hoard. As her attributes show, the Goddess of this type is undoubtedly Lakshmi. Again, the occurrence of the conch on the left field is very significant in this respect.

On the Elephant-Rider-type coins of Kumāragupta I we see the Goddess as nimbate, standing on a lotus. She is seen as wearing a sari and a sort of flat head dress. The ornaments like ear-rings, necklace, bangles, anklets are seen on her person. Her uplifted right hand holds a lotus, while her left hand sometimes holds a lotus or a cornucopiae. Again, there is a conch on the lower right corner and the legend is 'Srimahendragajah'. The association of lotus with the Goddess and occurrence of the conch in the lower right corner, shed some welcome light in respect of identifying the Goddess as Lakshmi.

On the Elephant-rider-Lion-slayer-type coins we see the Goddess as nimbate, standing three-fourths to right on a lotus, looking to left, and apparently feeding the Peacock by her right hand, and the left hand resting on waist holds a lotus with long stalk. She is seen as wearing a sari and the usual jewelleries. The legend which is read as 'Sivarhānanta Mahendragajah' is partly on the right and partly on the left. We may discern two varieties of this type. On the superior coins of variety a the Goddess is gracefully depicted and the Peacock is distinct. While on the coins of variety b the Peacock is somewhat blurred.
The depiction of the Goddess Lakshmi as feeding a Peacock is a departure of our established Hindu Iconographic code, so it is not easy to determine the identification of this Goddess. However, though the depiction of the figure of a Peacock is something unusual, otherwise her attributes try to make us believe that the Goddess is intended to be Lakshmi. In this connection we may mention that in Meghadūtama we get the reference of the association of Peacock with Pārvatī. 151

On the Kācha-type coins 152 we see the Goddess as standing to left, on a mat (?). She appears to hold a flower (lotus) in her right hand and a cornucopia in the left, while on one variety we see probably a noose is the right hand and the left hand holding the cornucopia.

(ii) Goddess as seated

(a) Mounted Goddess

On the Chandragupta-Kumāradevi-type coins 153 the Goddess is shown as nimbate, wearing a sārī and a thin upper garment. She wears a necklace and pearl-studded hair-band. However, she is seen as seated facing on a lion to right or left, holding a noose in the right hand and a cornucopia in the left; but there are also traces of a throne behind her, and the legend on right is Līchchhavayah. This type has two varieties. On coins of variety 154 back of the throne is visible on right, and the lion is couchant to left.
On coins of variety 'b', the back of the throne is not visible and the lion is to right.

On the Lion-slayer-type coins of Chandragupta II we see the Goddess as generally nimbate and seated facing on a lion holding comucopiae or lotus in the left hand and a fillet in the right. Among her ornaments the ear-rings and necklace are very clear. However, the complex attributes of the deity concerned pose a problem regarding her identification, which has been discussed earlier.

This type may be divided into several varieties on the basis of the sitting direction, attributes of the deity and also the posture of the lion.

On coins of variety 'a', we see the Goddess as seated on lion couchant to left after hanging down her left leg and her left hand which holds a lotus rest on her knee. On variety 'b', we see the Goddess as seated on a couchant lion to left after hanging down her right leg and her right hand is possibly opened out and empty.

On variety 'c', the Goddess is seen as seated to left on a lion couchant left. Her right hand possibly holds a lotus bud while the left one is hanging down. On variety 'd', we see the Goddess as seated facing on a lion standing to right after folding both her legs, while her left hand holds a lotus.
On variety 'e' the Goddess is seen as seated in somewhatuard manner on a lion couchant to left and her left hand which rests on her waist holds a cornucopiae.

On variety 'f' the Goddess is seen as seated by raising her left knee on a standing lion to left.

On variety 'g' the Goddess is seen as seated on a lion standing to right after folding both her legs and facing right.

On variety 'h' the Goddess is seen as seated on a lion couchant to left; her right hand holds a noose and the left one possibly rests on her waist; her right leg is folded while the left one is hanging down.

The reverse of the lion-slayer-type coins of Kumāragupta I shows the Goddess as nimbate seated facing on a lion couchant to right, generally after folding her left leg and hanging down the right one, holding fillet in outstretched right hand and a lotus in the left. The legend is Sri-Mahendrasalihah or Sirika Mahendra. This type has three varieties. On variety 'a' we see the Goddess as holding a lotus with long stalk in the left hand while the right hand is opened out and empty. On variety 'b' the right hand of the Goddess is in the posture of scattering some round objects while the left hand holds a lotus as on variety 'a'. On coins of variety 'c' the object held out in the extended right hand of the Goddess looks like a garland (not a noose). Dr. A. S. Altekar thinks that the garland is that of 'skulls'. (?) But we are not sure about it.
The reverse of the King-and-Queen-type coins of Kumāragupta I shows the Goddess as nimbaté seated-facing on a lion couchant to right, wearing a sārī, and various ornaments. She holds a lotus in right hand bent up, the left hand rests on her waist. The Goddess wears various ornaments on her person. The legend on the right is Sri-Kumāraguptah.

The reverse of the Kārttikeya-type coins shows the God Kārttikeya as nimbaté, riding a Peacock holding appear in left hand resting on his shoulder, while his right hand is generally in the pose of scattering some uncertain objects. The Peacock is seen on a platform, the legend is Mahendranarūrah.

So far as the reverse device is concerned, this type may be distinguished into two varieties. On variety 'a', the right hand of the God is opened out and something is falling from his hand over an indistinct object. On variety 'b', the object which is seen as falling from his right hand on variety 'a', is not visible here. Some scholars think that on variety 'a' the indistinct object above which the right hand of the God is seen may be an altar. But it is not easy to determine the identity of the object on which Kārttikeya appears to scatter something. The object does not actually look like an altar; and we are not aware of any instance where a God casts incense on an altar.
(b) The Goddess as seated on Throne

The 'Standard-type' coins of Samudragupta depicts the Goddess generally as nimbate, seated facing on a throne wearing a sari, a close-fitting upper garment and also various ornaments. She holds a cornucopiae in left hand and a noose in the right. Her feet rests on a circular mat. The back of the throne is clearly visible. This type may be divided into a number of varieties. On variety 'a' we see the Goddess as seated facing and not only the back of the throne but also its all four legs are visible. On coins of variety 'b' the Goddess is seated to front and the four legs of the throne are visible but the back is indistinct. On coins of variety 'c' the Goddess is seen as seated to front and looking to left. Again the two fore-legs of her throne are clearly visible while the other two legs of the throne and its back are indistinct. On the only reported 'Standard-type' coins of Chandragupta II, we see the Goddess as seated on a throne and carrying a cornucopiae in her left hand, and a noose in the right.

The Archer-type coins of Samudragupta depicts the Goddess as nimbate facing on a throne holding cornucopiae in the left hand and a noose in the right. She wears possibly a sari. Among her ornaments the beaded head ornament is very clear. There is a legend which is read as Apratirathah, and a symbol is seen on the left. On the basis of the minute details of the device this typo may be
divided into two varieties only. On variety a, the figure of the Goddess, her attributes and also her seat have been nicely executed, but on coins of variety b, the figure of the Goddess as well as her cornucopias have been executed in a somewhat crude manner.

Some pieces among the Archer type coins of Chandragupta II show on the reverse the Goddess as seated on throne wearing a sari a tight-fitting upper garment and various ornaments. The semi-circular pearl ornament on the forehead of the Goddess is a notable feature. The Goddess holds either a cornucopia or a lotus in her left hand and a noose in the right one. The legend on right is Srivikramah. So far as the reverse device is concerned this type may be divided into a number of varieties. On variety a, the Goddess holds a lotus in left hand and a noose in the right one. On variety b, the Goddess holds a lotus in her left hand and her right hand is opened out and empty. On variety c, the Goddess holds a cornucopia in left hand and it seems that some unidentified objects are falling from her right hand.

On the reverse of the Battle-axe type coins of Samudragupta we see the Goddess as seated on throne holding a noose in right hand and generally a cornucopia but sometimes a lotus in the left one; her legs are placed on a lotus. In most cases the traces of the throne are visible. The symbol is generally seen on the left and rarely on the right and the legend Kritantaparasah is on the right. This type has three varieties. On variety a,
we see the Goddess as holding a lotus in her left hand. The coins of variety 'b' are well-executed and the lotus on which the Goddess rests her feet is also very distinct. The coins of variety 'c' are very crudely executed and of inferior artistic merit.

The Couch-type coins of Chandragupta II shows on the reverse the Goddess as seated generally to front upon a throne, but sometimes to left. Her feet rests on a lotus, her right hand is opened out and empty but sometimes holds a noose by it, while the left one holds a lotus. The legend Śrīvikramah is seen on the right. However, there are some pieces where the Goddess is seen as seated upon a couch rather than a throne. This type may be divided into two varieties. On variety 'a' we see the Goddess as seated to front on a throne, holding a noose in her right hand. On variety 'b' the Goddess is seen as nimbate, seated upon unintelligible seat (couch) to left.

(c) The Goddess as seated on a Wicker-stool

The Lyrist type coins of Samudragupta shows on the reverse the Goddess Lakṣmī as nimbate, seated to left on a wicker-stool or a mōḍā wearing a sārī and the various ornaments. She is seen as holding a noose in right hand and a cornucopiae in the left. The legend on the left is Samudraguptah. This type has two varieties. Coins of variety 'a' are of bread flan and fine workmanship. But those of variety 'b' are comparatively dumpy and
executed in a rather crude manner.

However, the reverse device on this type of coins is Indianised, even though the goddess holds a non-Indian attribute.

On the Horse-man-type coins of Chandragupta II we see the Goddess generally as nimbate, seated to left on a wicker-stool, holding generally a noose in right hand and a lotus in the left. Among her ornaments the ear rings and the necklace are very clear. She also wears some head ornaments. The legend on the right is Ajitavikramah.

The reverse device on coins of this type has many minute variations, but we may discern two notable varieties. On coins of the most common variety, viz. variety ‘a’ the goddess holds out a fillet-noose with her right hand, while on the rare specimens of variety ‘b’ she is seen as scattering with her right hand some tiny round objects, which may be coins. The depiction of the deity on coins of variety ‘a’ betrays various styles of workmanship. On some coins she has a graceful appearance, but on others her figure is void of the usual grace.

This type, however, has a remarkable sub-type represented by a unique specimen now housed in the Lucknow Museum. The concerned coin bears on the obverse the goddess not as seated on a wicker-stool, but as standing to front, holding a garland in the right hand and a full-blown lotus in the left. The gracefully
depicted goddess wears a sari and some ornaments.

The Horse-man type coins of Kumāragupta I show on the reverse the Goddess as seated on a wicker-stool to left on some specimens we see her as holding a noose in right hand and a lotus in the left like the Horse-man type of his father EGE Pl-X, 13. On some other the Goddess holds a flower instead of the noose. Again, it is very interesting to note that on some pieces we see the Goddess as seated on a wicker-stool and feeding a peacock by her right hand a bunch of fruits. However, the Goddess wears ear rings, armbands and necklace and her hair is possibly arranged in a knot. The legend on the right is Ajjitamahendræh.

We have seen earlier that the deity who stands on a makara feeds a peacock, here we see a deity who bears either a lotus or a noose, feeds the same bird. The association of peacock with the Goddess Pārvatī is known to us but the association of Peacock with the makara-vāhanā devi or the lotus-noose bearing deity is not known so far.

On the Horse-man type coins of Shandagupta we see the Goddess as seated on a wicker-stool facing left holding a noose in right hand and a lotus with long stalk in the left. There is a blurred legend on right which is read as Kramāditya.

Thus, on the Horse-man type coins of all the Gupta monarchs the Goddess has been depicted more or less in the same manner only with some minor variations.
(d) The Goddess as seated on a Lotus

Some pieces of the Archer-type coins of Chandragupta II show on the reverse the Goddess Lakshmi as seated on a lotus wearing the ornaments like ear rings, necklace and bangles holding generally a noose in right hand and a lotus in the left. The legend Srī-Vikramaditya is on the right.

On the basis of the minute details of the device this lotus-reverse class may be divided into a number of varieties according to the posture of left arm of the Goddess.

The reverse of the Archer type coins of Kumāragupta I shows the Goddess Lakshmi as seated on a lotus with a noose in right hand and a lotus or cornucopiae in the left. The legend on the right is Srīmahendranā. This type may be divided into a number of varieties. On variety 'a' the Goddess is seen as scattering coins by her right hand. On variety 'b' the Goddess holds a lotus flower in right hand and the left hand is empty and rests on the thigh. On variety 'c' there is a conch by the side of right hand of the Goddess. The coins under variety 'd' are well executed, the figure as well as the attributes of the Goddess are very distinct.

The Archer-type coins of Skandagupta show on the reverse the Goddess Lakshmi as nimbate, seated facing on a lotus, holding a noose in outstretched right hand and a lotus in the left resting
on knee. The legend *Srikumaraguptah* is on the right.

The Swordsman type\(^{214}\) of Kumāragupta I shows on the reverse the Goddess Lakṣmi as seated to front on a lotus, holding a noose in right hand and a lotus with long stalk in the left resting on waist. The legend *Srikumaraguptah*, is on the right.

The Apratigha type coins\(^{215}\) of Kumāragupta I shows on the reverse, the Goddess Lakṣmi as nimbate, seated facing on a full-blown lotus, her left hand on waist in akimbo and the right hand is seen as holding a lotus. The legend on the right is *Apratigha*, and above the legend there occurs a crescent almost uniformly.

The king and queen type of Skandagupta shows the Goddess Lakṣmi as nimbate, seated on a lotus, facing to front holding a noose in right hand and a lotus in the left resting on the knee. The legend *Sri-Skandaguptah*, is on the right.

The archer type coins of Chhatotkachagupta, Narasimhagupta, Kumāragupta II, Budhagupta, Vishnugupta, Mainya-gupta depict the goddess as seated on a lotus. On these issues the Goddess is seated generally to front holding a noose in right hand and a lotus in the left, and the legend is written generally on right.

The Horse-man-Lion-slayer type coins\(^{223}\) of Prakāsāditya also depict the Goddess as seated facing on a lotus holding a noose in right hand and a lotus in the left. The legend *Śrīprakāsāditya*, on the right.
Thus we see that the Goddess Lakshmi has been depicted more in Indian fashion on these cointypes than she has been depicted on the coins of early rulers of Imperial line.

(iii) The figure of human beings

The Asvamedha type coins of Samudragupta show on the reverse the crowned queen as standing to left generally on a pelate-bordered roundish foot-stool, wearing a sari and various ornaments. We notice a chowri above her fight shoulder which she holds in her right hand while her left hand is hanging by her side. She rests her feet possibly on a lotus. In her front there is an ornamental sūchi hound with fillet. There is no symbol on this type. However, the legend \( \text{Asvamedhamunākramah} \) is on the right.

On the reverse of the King and Queen on Couch type coins of Chandragupta II we see the King and the Queen as nimbate, seated on a conch facing each other, king is to right and the queen to left. The right legs of the king is tucked up and the left one is hanging down, while the queen also is seated with the right leg hanging down. Her right arm is placed on the extreme right corner of the couch, the left one is akimbo. The king is seen as wearing a dhoti and the queen in sari. Both wear various ornaments on their persons. The king is offering to the queen a round indistinct object. There is a crescent between the two figures. The legend on the margin behind the queen is \( \text{Śrī-vi} \) and behind the king \( \text{Kramah} \).
Like Samudragupta the Asvamedha-type coins of Kumāragupta 226 bear on the reverse the figure of her queen, standing to left, wearing a sari and an upper garment. She holds a chowri in her right hand, which is placed over her right shoulder, and her left hand is hanging down holding some unidentified object, and her hair is possibly arranged in a knot and among her ornaments only the ear-rings are clear. In front of the queen there is a suchi bound with fillet hanging down. The blurred legend Sri-Asvamedhahamahendra is on the right.

Unlike the Lyrist type coins 227 of Samudragupta, the same coin types of Kumāragupta I shows on the reverse the figure of the queen as seated on a couch, right leg of the queen is folded under the couch and the left one is hanging down. Again, her right hand is bent up and holds a flower with long stalk, while the left hand rests on the couch. Her hair is possibly arranged in a top knot, and she wears various ornaments. The legend on the left is Kumāragupta.
II. Silver Coins

Interestingly enough, that so far as the obverse device of Chandragupta II's Western type is concerned, it is a close copy of the Kshatrapa issues, whereas the reverse device is not a slavish imitation of the Kshatrapa prototype. On the reverse the wavy line at the bottom and the crescent remained unaltered, but the most prominent thing of the reverse device of the Kshatrapa issues i.e. the three-peaked hill in the centre is replaced by the tiny figure of a Garuda, which was the Imperial insignia of the Gupta family.

The reverse device of the Western type silver issues i.e. 'Garuda' continued from the reign of Chandragupta down to Skandagupta.

On the reverse of Chandragupta II's Western issues we see in the centre the figure of a Garuda with outstretched wings, and above on the right a cluster of seven dots. The circular legend is Paramabhāgavata mahārajadhīrāja-Sri-Chandragupta Vikramaditya.

The reverse of Western type coins of Kumāragupta I generally show Garuda with outspread wings; above to right, cluster of seven dots and the circular legend is Paramabhāgavata mahārajadhīrāja Sri Kumāragupta Mahendrāditya. Again his Western Indian type silver-plated coins bear on the reverse the figure of Garuda.
But the execution of the figure is very crude. The circular legend is Paramabhāgavatara Jayādhīrāja. Sometimes the word 'Sri Kumāra' is added to it. The reverse of Skandagupta's western issue shows the standing figure of a Garuda facing on a wavy line and cluster of seven dots above to right. The circular legend is Paramabhāgavata-Mahārajādhīrāja-Sri-Skandagupta Kramadityah.

As already noted, that Kumaragupta issued silver coinage intended for circulation in the Gangetic plain or Madhyadesa. However, on this type the bust remained unchanged on the obverse, but on the reverse the figure of Garuda is being replaced by the depiction of a Peacock.

The reverse of Madhyadesa type coins of Kumāragupta I shows generally the figure of a peacock standing facing with head to left and with outstretched wings. There is an indistinct object in the field on left, and a border of dots which is often of the flan. The circular legend, Vijitavanaravanapata Kumāragupta dava jayata. According to reverse this type may be distinguished into two varieties. On variety 'a', the indistinct object is not found and on variety 'b', the uncertain object looks like a lotus with long stalk.

Again on his silver-plated coins of Madhyadesa type we see the crude figure of a fan-tailed peacock and the circular legend is Vijitavanaravanipati Kumāra (gupta) dava jaya (ta).
The reverse of the Madhyadesa-type of Skandagupta shows the same device as it is on the same type of Kumāragupta I and the circular legend is Paramabhāgavata-mahārājādhirāja-Sri-Skandagupta-Kramadityah. It has been mentioned earlier that after Skandagupta the Madhyadesa-type silver coins were issued by Budhagupta, the reverse of which bears the figure of a fan-tailed peacock and a blurred circular legend, read as Vijitavaranapata-Sra-Budhagupta divām jayat. (CCE-XVIII, 26-29)

Besides the above two reverse devices viz. Garuda and Peacock, we come across other types which show Trident, Bull and Altar.

The coins which bear a trident on the reverse belong to Kumāragupta I. The legend on them is read as Paramabhāgavata-(rājādhirāja) Sri-Kumāragupta-Mahendrasya.

The coins with the trident device were issued perhaps after the influence of Valabhi-type. Because the Valabhi-type with trident device was probably started in circa 360 A.D., so we may say that Kumāragupta adopted this 'trident' device from the coins of the Valabhis.

The coins bearing a recumbent 'Bull' to right belong to Skandagupta. Though the circular legend is defective, the scholars restore it as Paramabhāgavata-mahārājādhirāja-Sri-Skandagupta Kramadityah. However, this 'bull device was also taken from the coins of the Valabhis, because these bull-type silver issues were extensively used by the Valabhis.
The coins which bear an altar with three flames on the reverse were issued by Skandagupta. Though the circular legend is defective, it is usually read as Paramabhāgavata-Sri-Vikrama-ditya-Skandaguptah or Paramabhāgavata-Sri-Skandaguptah Kramadityah.

It is interesting to note that so far we know that the 'altar' has been depicted on the 'standard' and 'Kācha' type coins of Samudragupta, and the 'Chhatra' type coins of Chandragupta II. But, the reasons which led the Gupta mint artists to revive the obverse device of the gold coinage as the reverse device of the silver coinage, we do not know. However, the depiction of an altar alludes some religious significance.

III. Copper Coins

So far as the reverse devices are concerned, the copper coinage may be divided into (a) Garuda with or without human face, and (b) the figure of the Goddess, (c) Vase.

(a) Garuda with or without human face

The reverse of the Chhatra-type coins of Chandragupta II shows generally, Garuda with human face and hands but with bird's body and out-stretched wings, standing facing wearing bracelets on arms, and the partly blurred legend on the lower half is Mahārāja Sri Chandraguptah. However, only one variety of this
type may be distinguished where the Garuda is with human face but it has no human hands.

On the 'Chhatra' type coins of Kumāragupta I also we see Garuda with outstretched wings, but its crude execution, it is hardly possible to trace its human face. However, the fragmentary legend restored as Śrīkumāragupta.

On the reverse of the 'Standing king' type of Chandragupta IX Garuda has been depicted with human face but without human hands and the blurred legend is Śrī-Chandraguptah.

Thus, this reverse device resembles the variety of the 'Chhatra' type of the same king. The 'Standing-King' type of Kumāragupta depicts on the reverse the figure of Garuda as standing facing with outspread wings and the legend is read as Kumāragupta. The Archer type of Kumāragupta I shows the crude figure of Garuda, and the legend is Kumāraguptah.

The 'Bust type' coins of both Chandragupta II and Kumāragupta I show Garuda as seated.

The reverse of the 'Chakra' type coins of Chandragupta II shows the figure of Garuda. The coins of this type are rare and also tiny, so the human face and hands of Garuda are not clear.
(b) The figure of the Goddess

The Archer type\textsuperscript{250} of Chandragupta II shows on the reverse the Goddess, Lakshmi as seated on a lotus with noose in outstretched right hand and a lotus in the left resting on her left knee. This type is an exact copy of the Lotus-reverse variety of the Archer-type gold coins of Chandragupta II. The 'Altar' type\textsuperscript{251} of Kumāragupta I shows on the reverse the Goddess as seated on an indistinct object, holding a lotus with long stalk in left hand and an indefinite object in the right hand. There is no legend on the reverse. The Goddess is perhaps Lakshmi because the indistinct object in the right hand is possibly a noose, and her seat is possibly a lotus. Because of the bad workmanship the lotus seat and the noose are not distinct. However only one variety\textsuperscript{252} of this type may be found where the lotus with a stalk which she holds in her right hand is perhaps distinct.

(c) Reverse bearing a vase

Some copper coins of Chandragupta II which bear a crescent on the obverse, depict Kalasa or vase with flowers hanging down from its edge, on the reverse, and the vase is surrounded by a dotted border. This reverse device remind us of the copper coins of the Malavas which also bear a vase.\textsuperscript{254}
<table>
<thead>
<tr>
<th>Note</th>
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<td>1.</td>
<td>BMT (GD), Pl.I, 1-17, and Pl.II, 1-5.</td>
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<td>2.</td>
<td>CGE, Pl.I, 14.</td>
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<td>3.</td>
<td>Ibid., Pl.II, 11.</td>
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<td>4.</td>
<td>Ibid., Pl.II, 7.</td>
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<td>5.</td>
<td>Ibid., Pl.II, 4.</td>
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<td>6.</td>
<td>Ibid., Pl.II, 1.</td>
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<td>8.</td>
<td>GGCEH, Pl.II, 9.</td>
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<td>10.</td>
<td>BMT (GD), Pl.IV, 1-7.</td>
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<td>11.</td>
<td>CGE, Pl. 56.</td>
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<td>12.</td>
<td>GGCEH, Pl.VI, 2.</td>
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<td>13.</td>
<td>Ibid., Pl.VI, 1.</td>
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<td>15.</td>
<td>CGE, Pl.V, 2.</td>
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<td>17.</td>
<td>Ibid., Pl.V, 2.</td>
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<td>19.</td>
<td>BMT (GD), Pl.XII, 1-12.</td>
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<td>20.</td>
<td>CGE, Pl.X, 3.</td>
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<td>22.</td>
<td>Ibid., Pl.IX, 10.</td>
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<td>23.</td>
<td>Ibid., Pl.XIV, 9-11.</td>
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24. Archer type coins of Ghatotkachagupta, BMC (GD), Pl.XXIV, 3; CGE, Pl.XIV, 16; Archer type coins of Narasimhagupta, BMC (GD), Pl.XXII, 7; CGE, Pl.XV, 1; Archer type coins of Kumaragupta II, EMC (GD), Pl.XXII, 4; CGE, Pl.XV, 5; Archer type coins of Budhagupta, CGE, Pl.XV, 9; Archer type coins of Vishnugupta, BMC (GD), Pl.XXIII, 9; Archer type coins of Vainyagupta, CGE, Pl.XV, 13; NC, (1891), p. 57; IHQ, (1939), p. 45.

25. CGE, Pl. XV, 10.

26. BMC (GD), Pl. IV, 8-16.

27. CGE, Pl. II, 15 and 17.

28. Ibid., Pl. II, 16.

29. GGCBH, Pl. V, 11.

30. CGE, Pl. IV, 1-5.

31. Ibid., Pl. IV, 5.

32. Ibid., Pl. IV, 1-4.

33. Ibid., Pl. XIII, 11-14.

34. Ibid., Pl. XIII, No. 11.

35. Ibid., Pl. XIII, 14.

36. Ibid., Pl. XIII, 12.

37. GGCBH, Pl. XXI, 6; CGE, Pl. XI, 14.

38. Ibid., Pl. VII, 11-15 and Pl. VIII, 1-5.

39. GGCBH, Pl. XIV, 10.

40. BMC (GD), Pl. IX, 17.

41. GGCBH, Pl. XIV, 5; CGE, Pl. VII, 14.

42. EMC (GD), Pl. X, 4; CGE, Pl. XIII, 4.

43. Ibid., Pl. VII, 11.

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<td>45</td>
<td>GCGCBH, Pl. XXII, 4; CGE, Pl. X, 11.</td>
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<td>GCGCBH, Pl. XXII, 7; CGE, Pl. X, 13.</td>
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<td>GCGCBH, Pl. XXII, 3.</td>
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<td>48</td>
<td>CGE, Pl. XIV, 15 (?)</td>
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<td>49</td>
<td>GCGCBH, Pl. XXXI, 4; CGE, Pl. XII, 14.</td>
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<td>50</td>
<td>CGE, Pl. XIII, 13-14.</td>
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<td>51</td>
<td>Ibid., Pl. III, 14 and PMC (GD), Pl. II, 14.</td>
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<td>52</td>
<td>CGE, Pl. XII, 12-13.</td>
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<td>53</td>
<td>Ibid., Pl. XII, 12.</td>
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<td>54</td>
<td>Ibid., Pl. XII, 13.</td>
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<td>55</td>
<td>CGE, Pl. VII, 1-10.</td>
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<td>GCGCBH, Pl. XVI, 12; CGE, Pl. VI, 1.</td>
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<td>PMC (GD), Pl. IX, 3; CGE, Pl. VI, 3.</td>
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<td>GCGCBH, Pl. XVII, 13; CGE, Pl. VI, 7.</td>
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<td>61</td>
<td>PMC (GD), Pl. IX, 17; CGE, Pl. VII, 5.</td>
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<td>PMC (GD), Pl. IX, 13; CGE, Pl. VII, 9.</td>
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<td>63</td>
<td>NC (1891), Pl. II, 8; IRAS (1889), p. 88; CGE, Pl. VII, 2.</td>
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<td>64</td>
<td>Ibid., Pl. XII, 1-10.</td>
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<td>65</td>
<td>Ibid., Pl. XII, 1; GCGCBH, Pl. XXVIII, 9.</td>
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<td>66</td>
<td>Ibid., Pl. XXVIII, 13; CGE, Pl. XII, 6.</td>
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<td>67</td>
<td>Ibid., Pl. XII, 10; GCGCBH, Pl. XXIX, 15.</td>
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<td>68</td>
<td>CGE, Pl. XIII, 1-2.</td>
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<td>69</td>
<td>GCGCBH, Pl. XXX, 2.</td>
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<td>70</td>
<td>Ibid., Pl. XXX, 3.</td>
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71. GGE, Pl. XIII, 3-5.
72. GGCNI, Pl. XX, 5.
73. Ibid., Pl. XX, 8.
74. GGE, Pl. XV, 15; IMC, Pl. XVI, 10; WFC (GD), Pl. XXII, 1-6.
75. GGE, Pl. III, 15-17.
76. WFC (GD), Pl. V, 1.
77. GGE, Pl. III, 17.
78. Ibid., Pl. XRV, 5.
79. Cf. Ibid., p. 211.
80. Ibid., Pl. IX, 1-5.
81. GGCNI, Pl. XVIII, 11.
82. Cf. NS, (XXIX), Art. No. 194.
83. WFC (GD), Pl. III, 1-15.
84. GGE, Pl. I, 8; GGCNI, Pl. I, 1.
85. GGE, Pl. I, 10.
86. Ibid., Pl. XIV, 12-13.
87. GGE, Pl. VIII, 6-15.
88. GGCNI, Pl. XV, 7.
89. GGE, Pl. VIII, 10.
90. GGCNI, Pl. XXX, 16.
91. Ibid., XVII, 14.
92. Ibid., XVIII, 12-13.
93. Ibid., Pl. IV, 1-5.
94. Ibid., Pl. IV, 10.
95. Ibid., Pl. IV, 14.
96. Ibid., Pl. XXX, 9-12.
110a. Prof. U. Thakur has published a Vina-type silver coin of Samudra-gupta in his monograph entitled *Some aspects of Ancient Indian History and Culture* as noted by Dr. C. P. Singh in *JNSI*, XLIII (1973), Pt. I-I, p. 47ff.


123. BMG (GD), Pl. XVIII, 25-26.

124. Ibid., Cf. p. IXIII.

125. CGB, p. 31.

126. Cf. Cyclostyled Seminar Paper on 'Gupta and Culture'
held at Bharat Kala Bhavan, 1980.

127. BMG (GD), Pl. II, 14-15.

128. CGB, Pl. III, 14.

129. Ibid., Pl. III, 13.

130. Ibid., Pl. XII, 11-13.

131. Ibid., Pl. XII, 11.

132. Ibid., Pl. XII, 13.

133. CGB, Pl. XIII, 3-6.

134. Ibid., Pl. XIII, 4.

135. Ibid., Pl. XIII, 5-6.

136. BMG (GD), Pl. VIII, 1-10.

137. CGB, Pl. VIII, 6.

138. Ibid., Pl. VIII, 7.

139. Ibid., Pl. VIII, 9.

140. Ibid., Pl. VIII, 10.

141. Ibid., Pl. VIII, 11.

142. Ibid., Pl. VIII, 12.

143. Ibid., Pl. VIII, 14.

144. Ibid., Pl. XIII, 15.

145. Ibid., Pl. XIV, 14.

146. GGCEN, Pl. XVIII, 14.

147. CGB, Pl. XII, 14-15.
149. Ibid., Pl. XIII, 1.
150. Ibid., Pl. XIII, 2.
152. CGE, Pl. IV, 5; BMG (GD), Pl. II, 10-13.
155. Ibid., Pl. I, 8.
156. BMG (GD), Pl. VIII, 11-17.
157. CGE, Pl. VI, 1.
158. Ibid., Pl. VI, 6.
159. Ibid., Pl. VI, 8.
160. Ibid., Pl. VI, 9.
161. Ibid., Pl. VI, 11.
162. Ibid., Pl. VI, 14.
163. Ibid., Pl. VII, 3.
164. Ibid., Pl. VII, 5.
165. GGCBH, Pl. XXVIII, 1-15 and also Pl. XXIX, 1-15.
166. CGE, Pl. XII, 2.
167. Ibid., Pl. XII, 3.
168. GGCBH, Pl. XXVIII, 3.
169. Cf. CGE, p. 190.
170. Ibid., Pl. XIV, 4; GGCBH, Pl. XXXI, 14.
171. BMG (GD), Pl. XV, 5-14.
172. CGE, Pl. XIII, 11.
173. Ibid., 14.
174. Ibid., p. 204.
175. BMG (GD), Pl. I, 1-17.
176. CGE, Pl. II, 3.
177. Ibid., Pl. II, 8.
178. Ibid., Pl. II, 11.
179. JNIX, IX, p. 146, Pl. VII, 3.
180. CGE, Pl. II, 12-14.
182. Ibid., Pl. II, 12.
183. GGCBM, Pl. VIII, 1-15.
184. CGE, Pl. IV, 7.
185. Ibid., Pl. IV, 9.
186. Ibid., Pl. IV, 9; GGCBM, Pl. VIII, 9.
187. Ibid., Pl. V, 6-14.
188. Ibid., Pl. V, 6.
189. Ibid., Pl. V, 13; CGE, Pl. III, 2.
190. GGCBM, Pl. V, 14.
191. CGE, Pl. IX, 1-5.
192. GGCBM, Pl. XVIII, 13.
193. Ibid., Pl. XVIII, 11.
194. BM (GD), Pl. V, 1-3.
195. CGE, Pl. III, 15-16.
196. Ibid., Pl. III, 17.
197. BM (GD), Pl. IX, 16-17.
198. Ibid., Pl. X, 7-9.
199. CGE, Pl. VIII, 3.
201. JNGI, Pl. XV, p. 80, Pl. III, 1.
203. Ibid., Pl. XXII, 1-5.
204. BM (GD), Pl. XIII, 6-8.
205. CGE, Pl. XIV, 15.
208. BM (GD), Pl. XII, 1-12.
209. GGCBEH, Pl. XIX, 13.
211. Ibid., Pl. X, 5.
212. Ibid., Pl. X, 10.
213. Ibid., Pl. XI, 15; GGCBEH, Pl. XXXII, 2.
214. CGE, Pl. XI, 15.
215. CGE, Pl. XIV, 1-3.
216. IMK, Pl. XVI, 9.
217. CGE, Pl. XIV, 16.
218. Ibid., Pl. XV, 1-2.
219. Ibid., Pl. XV, 3-7.
220. Ibid., Pl. XV, 8-11.
221. Ibid., Pl. XV, 12.
222. Ibid., Pl. XV, 13.
225. CGE, Pl. IX, 6.
226. GGCBEH, Pl. XXX, 9-12.
227. Ibid., Pl. XXXI, 4-5.
228. CCE, Pl. XVI, 3.
229. BMT (GD), Pl. XVI, 1-30.
230. CCE, Pl. XVII, 18.
231. Ibid., Pl. XVIII, 6-8.
233. Ibid., Pl. XVII, 24.
234. Ibid., Pl. XVII, 23.
235. Ibid., Pl. XVIII, 19-23.
236. Ibid., Pl. XVIII, 26-29.
238. Ibid., Pl. XVIII, 9-10.
239. Ibid., Pl. XVIII, 13-18.
240. Cf. ibid., p. 223.
242. Ibid., Pl. XVI, 8-9.
243. Ibid., Pl. XVI, 10.
244. Ibid., Pl. XVIII, 1.
245. Ibid., Pl. XVI, 11.
246. Ibid., Pl. XVIII, 3.
247. Ibid., Pl. XVIII, 2.
249. BMT (GD), Pl. XI, 20.
250. Cf. CCE, p. 158 and Pl. XVI, 12.
251. BMT (GD), Pl. XVIII, 25-26.
252. CCE, Pl. XVIII, 5.
253. Ibid., Pl. XVI, 19.