



DISCUSSING THE VARIOUS ASPECTS OF COIN SYSTEM DURING GUPTA PERIOD

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ABSTRACT

The process of political disintegration in northern India set by the decline of the Kushan Empire in the 3rd century ce gave rise to a large number of independent states. One of these was the Gupta Empire, which rose to imperial status within a period of 50 years from its inception and dominated the political, cultural, and economic horizons of India until the mid-6th century. Chandragupta I, the third ruler of the dynasty, married the Lichchhavi princess Kumaradevi, thus raising the prestige of the Guptas. Their son Samudragupta was the greatest conqueror of the family who brought under his control almost the entire Indian subcontinent. The rise of the empire continued through his successors, Chandragupta II Vikramaditya, Kumaragupta I, and Skandagupta, after which the process of decline started due to internal bickering, the growing power of its feudatory rulers, and external invasions until its collapse in c.550 ce.

Keywords: - Silver, Gold Guptas, Period, Coins.

I. INTRODUCTION

The Heberden Coin Room of the Ashmolean Museum has coins from the Gupta Empire, which ruled over much of the Indian subcontinent from 320 AD to roughly 550 AD. They have been used as an important source of information for the political, economic and social history of India under the Gupta Emperors ever since the first hoard was discovered in 1783 at Kalighat, ten miles from Calcutta, by Nab Kishen, who presented about 200 of them to Warren Hastings, the then Governor General of East India Company. Hastings sent them to London and a roll of twenty four coins each went to the British Museum, the Museum of Mr Hunter, the Ashmolean Museum and the Public Library at Cambridge, while the rest of them were molten down (Allan xi). This essay studies four of them and attempts to explain what is represented by their inscription and iconography, and the purpose they may have served other than that of a medium of exchange and measure for value.

II. METROLOGY OF GUPTA SILVER COINS

Following his triumph over the Western satraps Chandragupta II introduced the silver coinage for use by the citizens of Western India who heard about using silver coins for around three hundred years.



Presently the silver coins of the Western Satraps standard, as appeared by Dr A. N. Lahiri, pursues the silver-weight scheme instituted by the Indo-Greek king Eupatides I Megasthenes (approx 170 B.C.) in India and continued in the West Satraps by his Indo-Greek and Indo-Scythian followers. Those coins, which were called Indian drachms, appeared to him. The Indian drachms in question weigh approximately 36 grains hypothetically, which is twenty ratis. Chandragupta II and his predecessors Gupta, Valabhi, Maukhari, Pushyabhuti and Huha were used to a large degree in the 20 ratio of the Indian drachms.

Chandragupta's silver coins, which were used separately in Western India, reported however somewhere between 32 and 34 grains. Kumaragupta retained the standards of his dad's coins in Western India; but coins that Tor Madhyadesa shows to have a fairly low weight, they are approximately 36 grains, and Skandagupta may well have observed the standard of his ancestors "The Copper Currency of the Guptas obviously adheres to no distinct weight standard." The Kushana late form or the metrology of local dynasties did not impinge on it.

III. SHAPE AND SIZE

Gupta coins are often round like the overwhelming majority of international kings, and are made of considerably many metals, gold, silver and copper.

Gupta Gold issues are reasonably high, i.e. Samudragupta coins and some early Chandragupta II pickers. However, Gupta gold coins will usually tend to be dumping, i.e. they would degrade and thicken in cloth with the passage of time. The strong Suvarna Skandagupta coins were, however, far larger than the typical gold coins of Gupta, because of obvious reasons. The silver and copper coins of the Guptas were comparatively tall, but they were generally lighter and thicker in cloth as time progressed. Skandagupta's coins suit frequently as a fiddle to assemble silver coins.

IV. DEVICES OF GOLD COINS

As regards the coin forms of the Guptas, we can see that separate shows for coins of different metals were followed. In different places and events the front of the golden coins in vast numbers displays the figure of the Monarch. Though God and Desses, like the Kushana prototypes, are transcendently interested in this

If we can see, the king's forefigure is represented in numerous roles and events. In certain instances, he is standard or firing an arrow from his arc; he is also seen as destroying a lion or tigers or, in either event, doing a 'Rhinoceros' or going on a horseback.

Of instance, this general display includes a variety of exemptions because of certain bizarre forms like 'Apratigha' type, 'Chakravikrama' type and the type Asvamedha. There are three



figures of 'Apratigha' type, the middle image of the King and several debates are taking place, as are the other two figures. We think that we embrace Master Vishnu's prasada as a 'Chakravikrama' form, lastly, as we see the picture of a conciliatory horse on the 'Asvamedha.'

The opposite of Gupta gold coins represents women's gods viz. Though we see Lakshmi without a vahana, however, the characteristics DurgaAmbika, Lakshmi and Ganga, Dargaambika and Ganga have been all identified with their attributes and mounts.

V. SILVER COINS

It was stated before that the silver currency was first presented by Gupta rulers Chandragupta II following the Western Satraps that he had expelled from western India.

Chandragupta II's silver coinage, as seen on the silver coins of the Satraps of the West, carries the leader of the king on the forehead. Moreover, the figure of a garuda is in their Reverse. The characteristic of Chandragupta II's silver medal is that, as we can see in a prototype of Kshatrapa, the reverse legend does not include the names and titles of the king's father; it is either Paramavat-Maharajadhiraja-Vikramarikasya – Vikramaditya or sriguptakulasyaMaharajadhiraja-sri Chandragupta-Vikramarikasya. Again, the time of issue is on the front of the king's head like the Kshatrapa coins, but usually the Gupta period and rather than the Saka time is the date. In some circumstances, we should not surprisely take note that in certain instances the copying pattern is overly obvious: as in the Western Satrap examples, signs of good for nothing and intricate Greek stories are treated as duplicating in some of Chandragupta II's underlying silver coins.

I left a ton of silver currency for us, Kumaragupta. In its Western territory, his father made a reform in the legend, which is either Paramabhagavata [rajadhiraja] [Sri Kumaragupta] or its simplified version. He was a man of the sort provided by his father.

Kumaragupta, in both instances, often gave silver coins for the focal points. In comparison to the steriotypeKschatrapa-looking buste, the bust of the king on the front of the Madhyadesan form is totally alien. The artists of Gupta drew their masters' portraits with a comparatively high nose and an elegant outer look, not the same as the Kshatrapas who reinforced the emperor's busts with prominent nose and long mousses. Again, no indications of the Greek adulterated letters are also given. The date is shown not back but in front of the King's head as on the Prototypes of Kshatrapa.

Likewise the legend of the coins of Madhyadesa is somewhat peculiar. As Dr. Altekar has demonstrated, the legend on the coins of Madhyadas is only a metric line, while the legend on the coins of Western India is a writing. Nevertheless, I carry certain inventiveness in the



Madhyadesa form of Kumaragupta. On the opposite, a fantasy drawing of western Indian coins is shown instead of the Garuda. The Gupta Empire faced an extreme fiscal emergency at the end of the Kumaragupta standard. Kumaragupta was then bound to issue silver-plated coins, typically rough in execution, in its western territories.

The styles raised by Skandagupta's antecedents also persisted. He launched two new devices besides Garuda, viz. But the front is the tentative imitation of a Kshatrapa special for the reverse of his Western Indian coins.

Skandagupta holding Peacock as the reverse mechanism for his Madhyadesa coins. In comparison, the bust is on, so the front-side is less foreign? The buste was split into flat nose and mouse-free.

VI. COPPER COINS

In either case, his coinage indicates several shifts on the front, for example, the king supplying oblations at a specific stepped region to which the king was carried by a swing transmitting unit, or simply a wheel or chakra as opposed to King's versions. Chandragupta II was the first Gupta ruler to implement the king's coins.

In its half-and-half structure Gupta's copper issues usually reverse are Garuda's figure, however, apparently, there are some examples to demonstrate a vase or Kalasa as well.

There aren't many and far between the copper coins of Kumaragupta I. The front of the coinage shows either the 'standing ruler' or a 'unique stepped region,' while the opposite shows either the Garuda or Lakshmi image.

VII. CONCLUSION

The Gupta coins often help to generate innovations that favor the monarchs' life theme. The depictions of furniture such as moda (handkerchief), conch, throne and certain ornaments such as bow and arrow and Sword indicate that they have been used frequently. Both men and women are dressed with sewn clothes, as seen on the coins. It's also clear from the coins that the Rulers, the Queens or even the Goddesses are depicted as dhoti, sari or veils. Yet it begs the issue of a collective activity from the voluptuous brasts of the goddesses that sometimes stay void.

The Gupta coinage also shines some light on the Golden Age painting and sculpture. The artistic creativity and originality of Gupta's artists is expressed in the coins of time and not just in age sculptura I specimens. It is true that the Gupta mint artists were influenced by the astonishing



variety of forms of Kushana count in the early stage, but eventually shook off the devices of the coins and added foreign predecessors to solely Indian components.

The value of the Gupta coins is furthermore that, in compliance with some numismatic norms, the artist of the Gupta mint have shown a great capacity to assimilate and synthesize, as defined by their international predecessors. They have asserted themselves slowly but steadily and developed a trend that speaks to their creative impulse and strong artistic talent.

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