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Swastika on Indian Coins

- Mitresh Singh



Introduction

Ram S. Sriram in his interesting essay on the "Symbolism of Hindu Temple" states that 'Ancient Hindu philosophers recognized that symbols and symbolism are more effective in communicating rich messages than speeches or discourses. For example, telling a simple individual that "**Aham Brahmasmi**" or "God is within you" is unlikely to convey the great concept to the individual. The ancient 'rishis' (sages) understood that most individuals think in simple terms and need to transpose abstract ideas on to a physical form. Perhaps this is why religious scholars illustrated formless concepts through stories, art, and physical manifestations of God so that the average individual could relate to them'. This way, with learning and maturity, the individual could eventually make the connection between the physical and the formless concepts such as **atman** (soul), **nirvana** (bliss), or **moksha** (liberation). Symbolism simply connects the physical with the spiritual.

Myths & Symbolism

In Indian mythology, the demon King **Ravana** is shown with 10 heads. A man with 10 heads is physically impossible but the symbolic depiction implies Ravana as having the wisdom and knowledge equivalent to 10 learned men. The goddess **Durga** is shown with 10 hands, no doubt a testimony to the multi-tasking abilities of women and her depiction as Shakti (power) to annihilate demons when required. These demons are not necessarily physical but also symbolic for various traits that leads to a man's downfall viz greed, anger, jealousy, desire, fear etc that requires self-control and annihilation. The God **Shiva** is depicted with a 3rd eye in the middle of the forehead that symbolizes the spiritual eye of wisdom and knowledge within which man must delve to find his true self and conquer vices that cause his downfall. The Indian plastic art for depicting deities and divinities is therefore highly symbolic. To a casual observer unfamiliar with the underlying symbolism, Indian sculptor, rock art and paintings may appear grotesque given the imperfect representation of divinities in human form, but arriving at such a conclusion merely by shape and form, devoid of understanding the finer subtle meaning of the underlying symbolism, will lead to an erroneous conclusion and non-appreciation of the true art form.



The **chattra** (umbrella or parasol) is a symbol for both protection and royalty in the Indian context. The '**dhruva-tara**' (North or Pole Star) is a symbol of permanence helping fix direction. The **Bow** symbolizes balance as stretch it too far, it breaks and give it too much slack, it is useless. Likewise, the use of charms, amulets, pendants, pictures, postcards, medals, tokens etc with religious text or pictures as symbolic reverence to divinity is as ancient as mankind.

Symbols in Religion

The major religions of the world are identified by their much visible and apparent symbols in their places of worship, text or visuals. The Christians are identified with the Cross, the Crescent with the Muslims, Star of David with the Jews, Om / Swastika with the Hindus, Dharma-chakra (Wheel of Righteous) with the Buddhists, Khanda with the Sikhs, and so on.



Universal Symbolism

Symbolism is all pervasive. The color red indicates passion, blue evokes calm while white indicates purity. A lion is a symbol for courage, and a flag a symbol of patriotism. The 'skull and bones' symbol evokes danger. The various emoticons of social media viz Facebook, WhatsApp, Instagram etc provides a graphic visual representation of underlying feelings and expressions viz joy, anger, like, sad, happy and so on. One may see a rose and shrug it as a poetic 'a rose is a rose and called by any other name would still smell as sweet' but for a romantic at heart, the rose symbolizes love, passion, beauty and all what is truly worth living. 'V' for victory is a universal symbol and likewise, the Mickey Mouse icon of Walt Disney symbolizes fun and entertainment. The uniform/dress worn by Police, Doctors and Lawyers symbolizes law and authority, medical and legal profession, respectively. The road signs and signals symbolize traffic rules and regulation to be followed. The royal crown and sceptre symbolizes power, pomp and glory. Kings, kingdoms and dynasties chose symbols of powerful animals viz Lion, Tiger, Bull, Elephant, Boar etc as their 'lacchanas' (crests). Zodiac signs of birth are also symbolized by animals or humans.

In the Indian sub-continent, it is very common to recognize an individual, whether man or woman, by the symbol they wear on their person. A Sikh, Rajput or Pathan is easily identified by their turban style. A married Hindu woman wears colorful bangles, bindi (dot) on her forehead and with red 'sindoor' (vermillion) anointed between the central partings of the hair. During the most important festival of the Hindus ie Diwali (Festival of Lights), it is common to find homes decorated with diya's (clay earthen pots), sometimes arranged in the shape of the Swastika.



Symbolism & Culture

Symbols carry different meaning depending upon one's cultural background. A symbol held in high esteem and reverence in one culture may either be not understood or held in utter contempt and disdain by others. Hindu philosophy states "**Ekam sat vipraha bahuda vadanti**" or "Truth is One, the Wise call It by many names" implying the forms are many, the reality is one; which is why Gods and goddesses of the Hindu pantheon are shown with multiple heads and arms symbolizing the many different forms of achieving the one true God, Brahman. However, the Muslim culture absolutely frowns upon such symbolism as idolatry. **Dragons** in Chinese culture symbolize power, strength and prosperity however in Norse mythology, dragons are brutal beasts which must be slain. **White** is worn by brides in Christian weddings whereas it is a symbol for widows amongst Hindus and worn by Jain monks as a mark of renunciation. **Black** is a symbol of mourning amongst Christians while the '**Burkha**' (veil) in black is an ordinary dress code for Muslim women. This means the essence of symbolism is not one's language or writing but cultural learning and its application that helps bond an individual and society around whatever symbol it chooses as representing its idea, beliefs and values. People therefore use symbols as a means of their collective identity and also to cooperate with each other and make sense of the world around them.



Swastika: A Global Symbol

Many millennium ago, a similar such symbol, the Swastika, arose as a global symbol. It may surprise many that the Swastika is NOT an exclusive symbol of the Hindus although it is used most extensively by the Hindus, Buddhist and Jains.

Derived from the Sanskrit "svastika," or any lucky or auspicious object, particularly a mark made on a person or thing for good luck. From "su," meaning 'well,' and "asti," meaning 'to be,' thus 'well-being.' With the suffix "ka," it becomes 'thing associated with well-being,' 'lucky charm,' or 'thing that is auspicious (source: Wikipedia)

It is described as an equilateral cross with half the length of the arms bent ninety degrees either clockwise or counter-clockwise, normally oriented horizontally and vertically and with a dot in each quadrant in the Hindu version.

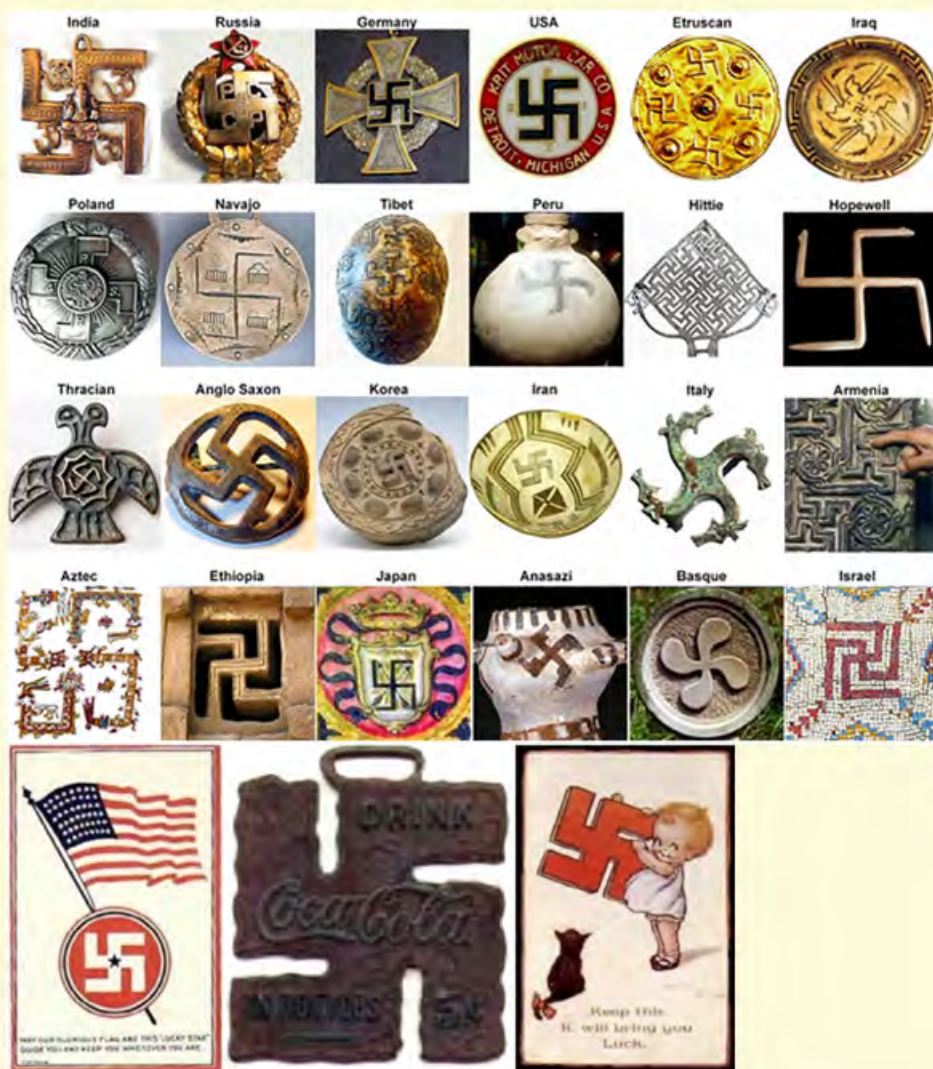


One of the numerous views about the meaning or significance of the Swastika symbol was put forth by occultist, Helena Blavatsky (Russian) and Guido Von List (Austrian), in late 18th Century. It implies the emblem is formed by crossing two symmetrical but opposing "S" signs putting their two congruent shapes in perfect equilibrium. The twin opposing "S" signs of the swastika represents the doctrine of "balanced duality" ie Sun vs. Moon, Day vs. Night, Light vs. Dark, Hot vs. Cold, Dry vs. Wet, Male vs. Female, Positive vs. Negative, etc. Thus, the swastika's twin "S" signs symbolize all the "paired opposites" in the material world, much like China's "Yin & Yang" principles or European Freemasonry's "Sun and Moon" symbols.

Swastika around the World

The earliest swastika ever found was uncovered in Mezine, Ukraine, carved on an ivory figurine which dates back an incredible 12,000 years! One of the earliest cultures that are known to have used the Swastika was a Neolithic culture in Southern Europe, in the area that is now Serbia, Croatia, Bosnia and Herzegovina, known as the Vinca Culture, which dates back around 8,000 years (source: ancient-origins.net)

The Swastika is found carved 7,000 years ago on cave walls in France; used by the Druids; found adorning ancient Greek pottery and covering the robes of Astarte and the Greek goddesses Athena and Artemis; discovered in extensive use by Schliemann at Troy; displayed on the floor of the synagogue at Ein Gedi built during the Roman occupation of Judea; displayed in a long list of churches and mosques throughout the ages; found on Norse weapons and implements; in use by numerous Tibetan faiths, Cao Dai of Vietnam, and Falun Gong of China; used extensively in Hinduism, Buddhism, and as the only holy symbol in Jainism; found among numerous Mesoamerican and Native American faiths, including the Navajo until 1933; incorporated into the seal of Madam Blavatsky's Theosophical Society; used by the 1917 Russian Provisional Government in the center of new bank notes (Alfred Rosenberg having been there at the time); placed on the spines of books by Rudyard Kipling; used by the Boy Scouts of America; displayed on the Laguna Bridge in Yuma, Arizona; used by Coca Cola in 1925 on novelty items; used by the Finnish Army and Air Force until 1944; used as the emblem of the British National War Savings Committee during Word War One; used by the US Army's 45th Infantry Division until the 1930s; found all over Hindu temples, signs, altars, pictures, and iconography in India and Nepal; included on Chinese food packaging to indicate vegetarian products for strict Buddhists; shown on Japanese maps to indicate the location of temples; and used as the name of the Alberta, Canada Hockey team until around 1916 (source: Alef.net)





Also known across Europe and Asia as Crooked cross, Cross cramponned, Cross gammadion, Tetragammadion, Gammadion, Fylfot, Sun wheel, Sun Cross, Tetraskelion, Thor's hammer, Hooked cross, Hakenkruis, Hakakross, Hakenkreuz, Hakaristi, Hakekors, Hakkors, Croce Uncinata, Black Spider, Omote Manji, and Ura Manji.

It is apparent that an object like the Swastika does not bear any inherent meaning; rather the symbolism is constructed by the cultures and people that use them.

Celestial origins of Swastika

According to Ludwig Müller, the Swastika, during the Iron Age, represented the supreme deity. For Mackenzie, it is associated with agriculture and with the points of the compass. Colley March sees the swastika as a specific sign denoting rotation about an axis. Schneider has suggested a very different meaning: that the swastika is the symbol of the succession of the generations, and that the hooks on the ends of its arms are the ships of life, or, put another way, the different stages of life.

According to Carl Sagan in the book "Comet", the Swastika design is one of the variations of comet tail patterns depicted in an ancient Chinese manuscript. He suggested that a comet may once have passed so closely to Earth that the jets of gas streaming from it, bent by the comet's rotation, became visible and seared the symbol into the global consciousness. Others see the source of the Swastika as associated with the Sun, while still others imagine it as a symbol for the rotation of the night sky around Polaris.



As per another view, the Swastika represents the Sun and its movement across the North Sky. Four lines extend out from the center as the Sun's rays, forming a "Cross". Each ray extends into another line, clockwise, to represent the Sun's east to west motion across the Northern Sky. "Swa" means Sun, and "tik" means mark. Swastika literally means "Mark of the Sun" in ancient Sanskrit. The first farmers realized the Sun provides warmth, light, life, and everything else around us. The Sun is the closest thing to a natural "God", which is why so many ancient cultures worshiped it. Since man first learned to farm, he has worshiped the Sun, and the Swastika is a very common symbol of the Sun (source: ancienthistory.com)



By the Middle Ages, the most general interpretation was that it symbolized movement and the power of the sun; but, at the same time, it was seen as an obvious symbol of the quaternary, in the particular sense of the 'configuration of a movement split up into four parts', related to the poles and the four cardinal directions i.e. four points of the compass. The latter view is one held by René Guénon, for whom the swastika is the 'sign of the pole'. Since it is widely accepted that the pole and the zenith coincide with the mystic Centre, it follows, then, that the swastika would signify the action of the Origin upon the universe. Some believe the Swastika symbolizes the position of the Big Dipper Constellation in the heavens at the start of each season (source: Historum.com)

Swastika and the Nazis

In the West, the Swastika is considered a sign attached to a party that carried out violent crimes against humanity, a mass genocide that literally almost wiped out an entire culture. The swastika was considered as a symbol of “Aryan identity” and German nationalist pride. Adolf Hitler famously describes in his book “Mein Kampf” (My Struggle) that the Swastika symbol depicted ‘the victory of the Aryan man’. This conjecture of Aryan cultural descent of the German people is likely one of the main reasons why the Nazi Party formally adopted the swastika or Hakenkreuz (hooked cross) as its symbol in 1920. It soon became associated with the idea of a racially “pure” state and the swastika banner did what it was supposed to do - it gave visual identity to the Nazi movement. Post World War-II, the symbol was also adopted by neo-Nazi parties and other white supremacists, who appropriated the symbol to reflect their ideology of hate and intolerance towards minorities and immigrants (source: encyclopedia.ushmm.org).



It is most unfortunate that a universal peaceful symbol could be distorted so much that in the course of few decades, it came to be identified as a sign of hate, evil and racism. Nothing could be further from the truth and it goes on to prove how a symbol hijacked from its origin for nefarious designs can polarize communities and world opinion, contrary to the symbol's original meaning and significance.

Swastika in India

In absence of any documented proof, no one can pinpoint with accuracy as to how and when the swastika first came to be used in India. During the excavation of the Indus valley civilization, dated now to ca 8,000 BC or before (source: Nature, 25 May 2016), many vessels and utensils were found with this symbol. Despite its obscure origin, what is certain, however, is that over the millennium, it has become an integral part and parcel of the daily life, ritual, custom, culture and traditions of the Hindus, Buddhist and Jains, from the cycle of birth to death.

Some of the ways in which the swastika is found used in daily life in India are:

- Part of the external façade design element of temples and of flags/pennons thereof
- Used in prayers as part of ‘bhumi-pujan’ (land worship) and applied on the surface of newly bought vehicles.
- Embedded in the heart, feet and soles of the Buddha sculptors, and features as a prominent Jain symbol
- Painted as a decorative pattern outside homes, on entrance door or on floor
- Anointed on the shaved skulls of freshly ordained students/priests into monkhood
- Found on wedding and festival cards, Rakhi's and religious paintings
- Seen on the front or back of bus, truck, tempo, trailers, dumpers, tankers, taxi etc
- Emblazoned across the side or rump of bullock, oxen, cows, horse, sheep etc
- Found as pendant, ring, seal, token, lockets, bracelets, amulets etc
- Stitched onto clothes, bags, purse, accessories etc
- Marked on manuscripts, vouchers, receipts, challans, financial statements etc



Interestingly, the symbol appears the same from any angle or direction, with exact symmetry and proportion, representing a perfect geometric design or pattern. It is therefore considered similar to the sun, as like the swastika, the sun never loses its form or its ability to rise and set. It is also believed to be one of the hundred and eight symbols of lord Vishnu.

Some believe the Swastika symbolizes Brahma, as with his four heads, he can see in all the four cardinal directions. As per another view, the cyclic nature of this symbol also signifies the cycle of life and death. In the classic literary texts of India outlined in the Vedas, Upanishads and the Dharmasutras, it is said that the life of a man is divided in four 'Ashramas' (stages), each spanning twenty five years viz. Brahmacharya (Student), Grihstha (Householder), Vanaprastha (Retirement) and Sannyasa (Renunciation). The quadrants of the Swastika symbol might represent these four parts of human life, or it may symbolize the four Vedas itself viz Rigveda, Samaveda, Yajurveda and Atharvaveda, or the four 'Yugas' (Ages) viz Satyayuga, Tretayuga, Dwaparayuga or Kaliyuga, mentioned in these most ancient texts.



Swastika on Indian Coins

The Swastika is noticed for the first time on silver Punch Mark Coins (PMC) of Andhra, Kosala & Matsya Janapada and on the Magadha-Mauryan period as a banker's mark on reverse, however, a unique PMC in the shape of a Swastika is also known. Later, it appears as one of the five symbols punched on the obverse of debased silver, and copper, issues from Vidarbha region of Maharashtra. The swastika motif continues profusely during the Post Mauryan copper and lead issues of various city states, monarchies, tribal republics and guild coinage eg Taxila, Panchnekame trade guild, Saurashtra, Ujjain, Kaushambi, Eran-Vidisha, Kunindas, Anandas etc, noticed on coins of the Pre-Satavahana period eg Bhadra-Mitra rulers, Patalatolata, Maharathi's, Mahasenapatis and other anonymous issues, featured on the coins of the Satavahanas and their feudatories, Paratarajas of Baluchistan etc, observed on the Sangam Age coins of Chera, Chola and Pandyas as one of the 'managala' or 'auspicious' symbols, appears on Kushano-Sassanid coins, used by anonymous post-Gupta rulers and various Hindu Medieval Kingdoms eg Pallavas, Kadambas, etc, sporadically found in issues of few rulers during the Sultanate period eg Delhi Sultan (Sher Shah Suri, Islam Shah Suri, Mohd Adil Shah Suri), Malwa Sultan (Ghiyath Shah, Mahmud Shah), Bengal Sultan (Daud Shah Karrani) and Mughal Empire (Akbar, Mohd Shah), noted on issues of several Princely States (Jodhpur, Jhabua, Gwalior), and 'kaccha' paisa's (unofficial or private contractor issues), before being abandoned under European Colonial rule and British India, and re-introduced post-independence in Republic India commemorative coins, medals and tokens.

The Swastika appears on Indian coins both as a stand-alone symbol as well as an ancillary symbol together with other symbols viz taurine (bull head), nandipada (bull feet), srivatsa (symbol of Vishnu), Indra (or Jaya)-dhwaja (triangle headed standard), tree-in-railing, 3-arch hill representing chaitya (stupa), hollow cross, sadra-chakra (6 arm symbol), dharma-chakra (wheel of righteous), kumbha-kalasha (pot of prosperity), Ujjaini symbol etc. It is also seen as a uniface bold symbol on few coins. It appears featured as traditional right-facing or retrograde left-facing, the latter primarily on Islamic coins. On many coins, the Swastika symbol is modified with its arms ending in various shapes viz taurine, nandipad, closed circle/loop etc. It also features as a countermark on obverse of few ancient coins and sometimes as a bankers mark on reverse.

The Swastika motif generally appears the most on base metal copper or lead coins, seldom on silver issues and rarely on Gold. This is understandable as baser metals were most often used in trade for local transactions by the common populace who would be better placed to appreciate the coin bearing a known and auspicious symbol passing through their hands. It may also have served the purpose for votive use as donation and offerings to support religious institutions viz temples and stupas.

Strangely enough, despite the cultural intermingling and cross cultural influence, the Swastika does not feature either as a mainstream or ancillary symbol on the coins of early foreign invaders viz Indo-Greeks, Indo-Scythians (except on lead coins of Rajavula), Indo-Parthians, or those of the later Western Kshatrapas and the Kushans (though it surprisingly appears on the coins of the Kushano-Sassanians!). Even the staunch propounder's of the Hindu renaissance viz Guptas, did not choose to feature the Swastika on any of their coins. The Swastika, as a symbol of popular choice, does not find favour on the coinage of the Post-Gupta's Rajput dynasties of North, West and Central India, Vijayanagara Empire in South India, or Kingdoms in the North-East viz Ahoms, Koch, Kachari etc. The symbol also did not curry favour with the Colonial Powers in India viz Dutch, Portuguese, French, Danish and British, whilst the majority of the Princely States and Independent Kingdoms, including the Marathas and Sikhs, did nothing to reinvigorate or popularize this symbol on their coinage, although the use of other Hindu symbols viz Om, Trident, Ram, Shri etc is noted.

An unbroken tradition of coinage featuring the Swastika symbol since millennium stands testimony that the Swastika symbol in the Indian context has always been, and will continue to be, a 'mangala' or auspicious symbol for good luck, fortune and prosperity. It signifies continuous progress and the ability to never change thereby signaling a time tested and remarkable continuity of a popular cultural motif deeply embedded in the psyche of a common Indian. The Swastika thus embodies an unbroken living tradition in India, held in great respect and esteem, with its usage passed from generation to generation.

Gallery

All featured coins belong to the personal collection of the author unless expressly mentioned.



Matsya Janapada, 500 BC, Silver Karshapana, 3.07g
(source: public auction)



Magadha-Maurya, 300 BC, Punch Mark Coin, Silver
Karshapana (source: Series VIII GH #625, Pg 194)



Magadha-Maurya, 300 BC, Punch Mark Coin, Silver
Karshapana (source: public auction)



Vidarbha Janapada, 200 BC, Silver Punch Mark Coin,
Mana Hoard Type, 2.47g



Vidarbha, 200 BC, Cast Copper, 3.86g



Saurashtra, 100 BC, Copper, 1.98g



Saurashtra, 100 BC, Copper, 5.83g



Kaushambi, 200 BC, Copper, 1.83g



Kaushambi, 200 BC, Cast Copper, 5.6g, Lanky Bull Type



Taxila, 185-160 BC, Copper, 2.3g



Taxila, 185-160 BC, Copper, 12.21g



Ujjain, 200 BC, Copper, 1.04g



Ujjain, 200 BC, Copper, 5.03g



Eran-Vidisha, 200 BC, Copper, 1.28g



Pre-Satavahana, 200 BC, Patalatolata, Copper, 5.32g



Pre-Satavahana, Vidarbha, Copper, 2.14g



Pre-Satavahana, 200 BC, Copper, 4.41g



Pre-Satavahana, 200 BC, Lead, 1.79g, Hoshangabad region, uniface



Sunga Empire, 200 BC, Cast Copper, 2.20g



Ananda's of Karwar, Mulananda, Lead, 9.55g



Kuninda's, 100 BC, Amoghabhuti, Silver Drachm, 2.32g



Mahasenapati's of Kondapur, 100 BC, Sagamana Chutukula, Copper, 4.8g



Satavahanas, Satakarni I, 100 BC, Copper, 1.21g



Satavahanas, Satakarni-I, 100 BC, Copper, 4.30g, Nasik Lion Type



Sangam Age, Chera, 200-300 AD, Copper, 3.4g



Pallava's of Kanchi, 200-300 AD, Copper, 3.46g



Paratarajas of Baluchistan, Koziya, 230-270 AD, Copper, 1.98g



Kushano-Sassanians, Pērōz (Firūz) II, 303-330 AD, Gold Dinar, 7.94 g (source: public auction)



Post Gupta's, 500-700 AD, Gujarat, Copper, 1.3g



Malwa Sultanate, Ghiyath Shah, Gold Square Tanka, 11.09g, AH 883 (source: public auction)



Delhi Sultanate, Sher Shah Suri, Copper, 20g, Hissar



Delhi Sultanate, Sher Shah Suri, Silver Rupee, 11.20g



Delhi Sultanate, Islam Shah Suri, Silver Rupee, 11.3g, Shergarh, AH 956



Delhi Sultanate, Mohd Adil Shah Suri, Copper Paise, AH 963



Malwa Sultanate, Mahmud Shah II, Silver Square Tanka, AH 923



Bengal Sultanate, Daud Shah Kararani, Silver Tanka, 11.4g, Patna, AH 981 (source: public auction)



Mughals, Akbar, Copper Dam, 20g, Bairata



Akbar, Silver Rupee, Ahmedabad, AH 984



Muhammad Shah, Silver Rupee, Shahabad Qannauj, AH 1154 RY 23



Princely State, Jhabua, Gopal Singh, Copper Paisa, VS (19)29 / AD 1851



Jodhpur, Silver Rupee, 11.39g, INO Shah Alam II



Gwalior, Jayaji Rao, Copper, 6.1g
(Source: public auction)



Awadh, Asaf-ud-daula, Silver Rupee, Najibabad, 10.8g, INO Shah Alam II, AH (12)10 RY 36



Republic India, Commemorative Series, 2001, Rupees 5, Noida mint (Source: Numisma)

About the author



Mitresh Singh (mitreshsingh@gmail.com) is an experienced GARC (Governance, Audit, Risk, Compliance) professional with 25+ years' experience in MNC banks, Financial Institutions, Investment Organizations, Ministries and Diversified Business Conglomerates. He is a professional CA, merit-listed CPA (USA) and is the founder member of Institute of Internal Auditors – UAE & Qatar. He is passionate about Indian coins, culture and heritage.

Evolution and Transformation of Rupees Ten notes in India after Independence - (Part-II)

- Rezwan Razack

The Rupees Ten notes issued in 1970 were identical on the obverse to the Mahatma Gandhi Birth Centenary Commemorative notes of 1969. The reverse of these notes had the title **'Bharatiya Reserve Bank'** only in Hindi and the **'Sailing Boat'** motif in the central oval panel. These notes were issued without inset and with inset during the term of office of various Governors until 1985.



Reserve Bank of India – Ten Rupees – issued in 1970 - obverse



Reserve Bank of India – Ten Rupees – issued in 1970 - reverse

In 1974, the Dewas Press was established with modern printing processes. Between 1974 and 1992, Rupees Ten notes in three different designs were issued simultaneously and were in circulation concurrently to meet the demand for currency notes at that time.



Reserve Bank of India – Ten Rupees – issued in 1970



Reserve Bank of India – Ten Rupees – issued in 1975



Reserve Bank of India – Ten Rupees – issued in 1988

An entirely new design Rupees Ten note was issued in March 1975. The watermark in these notes had **‘Ashoka Pillar with 6 wheels in its background’** on the left, **‘RBI’** centered and the denomination **‘10’** to the right. The prefix and serial number were printed in red coloured fonts in a single line from this issue onwards. The prefix of the serial number had two numerals and one alphabet.



Reserve Bank of India – Ten Rupees issued in 1975 – obverse

The reverse of the note had the title **‘Bharatiya Reserve Bank’** in Hindi. The **‘Sailing Boat’** motif was not used in this note. A vignette of a tree with two peacocks sitting on its branches in a circular frame was in the centre. Two lotuses, three deer, a flying bird, a prancing horse and a galloping horse formed a part of the design around it. **‘Dus Rupaye’** in Hindi was above the watermark window on the right side and the denomination in words in English was centered in two lines towards the lower margin.



Reserve Bank of India – Ten Rupees issued in 1975 – reverse

In 1988, Hindi was given importance over English in the title on the obverse of the note. '**Bharatiya Reserve Bank**' in Hindi was printed above '**Reserve Bank of India**' and '**Satyameva Jayate**' below the Ashoka Pillar. The promise text in Hindi was to the left of the denomination and in English to the right. The signature of the Governor in Hindi was to the left and in English was to the right towards the lower margin. The prefix and serial number in black fonts is in a single line. The serial number had the prefix with two numerals and one alphabet. The shape of the watermark window was also changed.



Reserve Bank of India – Ten Rupees issued in 1988 – obverse

The reverse of the note has the title '**Bharatiya Reserve Bank**' in Hindi. The '**Sailing Boat**' motif is in an oval panel with the language panel to its left. The Reserve Bank of India seal below the motif is in Hindi and English.



Reserve Bank of India – Ten Rupees issued in 1988 – reverse

In 1992 a new design of Rupees Ten note was issued with the vignette of Shalimar Gardens on the reverse of the note. Emperor Jehangir built the Shalimar Gardens for his wife Noor Jahan in Srinagar, Jammu & Kashmir. This note was designed by B. T. Jadhav. The prefix and serial numbers in this note were printed in red fonts in a single line. In this note, the Reserve Bank of India seal was on the obverse.



Reserve Bank of India – Ten Rupees issued in 1992 – obverse

The reverse of this note has the vignette of Shalimar Gardens in the centre with the title '**Bharatiya Reserve Bank**' in Hindi. The language panel with thirteen regional languages is to the left and the watermark window to the right. The denomination is in Hindi at the centre and in words in English below the watermark window towards the lower margin.



*Reserve Bank of India – Ten Rupees issued in 1992 – reverse
with Shalimar Gardens motif designed by B. T. Jadhav*

In 1996, Rupees Ten notes were issued in a new design along with other denominations with the portrait of Mahatma Gandhi. The watermark had the '**portrait of Mahatma Gandhi**' on the left, '**RBI**' at the centre and '**10**' to the right. Fluorescent fibers that glow under ultraviolet light have been embedded in the watermark paper used to print these notes. On the obverse of the note, the name below the portrait was printed as '**M. K. Gandhi**' in the notes issued initially and later changed to '**Mahatma Gandhi**'. Apart from the security thread, additional security features like microprint, seethrough



*Reserve Bank of India – Ten Rupees - issued in 1996
Portrait - 'M. K. Gandhi'*



*Reserve Bank of India – Ten Rupees – obverse
Portrait - 'Mahatma Gandhi'*

The reverse of the new Mahatma Gandhi portrait series had a motif with a collage of a rhino, an elephant and a tiger in the centre. Initially the tiger was depicted with six teeth and later corrected to eight teeth. From 1996 the number of regional languages in the panel on the reverse of the Rupees Ten note increased to fifteen languages and are arranged alphabetically. The languages Bodo, Dogri, Maithili, Manipuri, Santhali, and Sindhi are not used in the language panel as the scripts of these languages are found amongst those that appear in the panel. In addition to these, Hindi and English are found on the obverse and reverse of the notes.



Reserve Bank of India – Ten Rupees issued in 1996 – reverse

In 2006, a visible security thread with micro-inscriptions, made of plastic was embedded into the paper when the banknote paper was manufactured. Security threads are made of either metal or plastic. The inscriptions on the 1.4 mm silver coloured security thread read **'RBI'** and **'BHARAT'** in Hindi. The woven security thread is visible in one straight line when viewed against light. The see-through register from these notes onwards had the denomination **'10'** when viewed against light. The watermark of these notes changed and **'five horizontal bars'** were seen beside **'RBI'** in the centre along with **'Mahatma Gandhi's portrait'** on the left and **'10'** on the right. On the reverse, the year of issue of the note was printed near the lower margin from 2006 onwards.

The Reserve Bank of India issued notes with a Star **'*'** after the first three characters of the prefix followed by the six-digit serial number from 2006 onwards. These notes with the **'*'** in between the prefix and serial numbers are used as replacement notes for errors in printing. These replacement notes were issued initially in denominations of Rupees Ten, Rupees Twenty and Rupees Fifty. Subsequently, the replacement notes were issued in Rupees One Hundred and more recently in Rupees Two Hundred and Rupees Five Hundred.



Star or Replacement note; visible security thread

The year of issue of the note was printed on the reverse of these notes.



Reserve Bank of India – Ten Rupees – Year of Issue printed on reverse

In 2011 the Rupee symbol was introduced for the first time in Indian Banknotes. The symbol of the Rupee was created by D. Udaykumar and adopted on July 15, 2010. This symbol was derived from the Devanagiri letter 'Ra'. Rupees Ten was the first denomination printed and issued in India using the new Rupee symbol. On the obverse, this symbol is seen before the denomination '10' on the top left corner and also to the right below the serial number. On the reverse, the Rupee symbol with the denomination is above the language panel.



Reserve Bank of India – Ten Rupees – with Rupee Symbol – obverse



Reserve Bank of India – Ten Rupees – with Rupee Symbol – reverse

In the year 2015, Rupees Ten notes printed have the serial numbers in ascending fonts for higher security. The alpha-numeric characters of the prefix are constant in size and the numerals in the serial are in ascending fonts from left to right.



*Reserve Bank of India – Ten Rupees issued in 2015 – obverse
with ascending fonts in serial number*



Reserve Bank of India – Ten Rupees issued in 2015 – reverse

A newly designed Rupees Ten note in a smaller size with the portrait of Mahatma Gandhi was issued in 2017. The watermark has the **'portrait of Mahatma Gandhi'** and **'10'** on the right, **'five horizontal bars'** beside **'RBI'** written vertically and **'10'** to the left corner. Fluorescent fibers that glow under ultraviolet light have been embedded in the watermark paper. The demetalised security thread has the words **'Bharat'** and **'RBI'**. The base colour of these notes is chocolate brown with the portrait of Mahatma Gandhi in the centre facing right and micro-letters **'RBI', 'Bharat'** in Hindi and **'10'** feature on the obverse. There are geometric patterns in the four corners aligned with the overall colour scheme both on the obverse and reverse. The see-through register reads as numeral '10' when viewed against light. The numeral **'10'** in Devanagari script is used for the first time on the obverse.



Reserve Bank of India – Ten Rupees issued in 2017 – obverse

The reverse has a vignette of the Sun Temple, Konark with the language panel beside it. The year of printing is at the left. The words **‘Swachh Bharat’** are printed in Hindi within the outline of Mahatma Gandhi’s spectacles on the reverse of the note. The Clean India Mission line **‘ek kadam swachhatha ki aur’** in Hindi is printed below this logo.



Reserve Bank of India – Ten Rupees issued in 2017 – reverse

Special kinds of flax in cotton are added to the cellulose when banknote paper is produced. Banknote paper is made from cotton, which is first made into a pulp and then converted to paper. With this the weight of the paper is between 80-90 gm. per sq. mt. The banknote paper is infused with polyvinyl alcohol or gelatin to give it extra strength. The portrait of Mahatma Gandhi, the multi-directional lines and an electrolyte mark showing the denomination numeral ‘10’ appear in the section. These can be viewed when the banknote is held against light.

Banknote ink consists of dry colour pigments that are mixed with oil and extenders to create an unusually thick ink which will react in a very specific way to the paper used. This is to prevent counterfeiting of notes.

The Reserve Bank of India solely decides the volume and value of the banknotes to be printed based on past and current demand. RBI does this on a statistical model and trend analysis with inflation, growth and demand are some of the parameters for this model.

Rupees Ten is the most popular and widely circulated denomination and is printed in large volumes.



Events - Exhibitions & Auctions

Events List 2019 (as reported by Prem Peus Kumar)

ERO PEX - 2019

Date : Apr - 16, 17 & 18th

Venue : Erode, Tamil Nadu

Contact: 9443944845

2nd National Level Coin & Stamp Expo - 2019

Date : July - 5, 6 & 7th

Venue : SRT Hall, 2nd Cross, Thillai Nagar, Main Road, Trichy - 18, Tamil Nadu

Contact: Abay - 9894871110; 9894694698; 9976103576

Kolkata Coin Exhibition - 2019

Date : July - 12, 13 & 14th

Venue : Haldiram Banquet Hall, Kolkata, West Bengal

Contact: Ravi Shankar Sharma - 9051070786; Manish - 7059434383

Kudanthai Archaeology & Numismatic Society Exhibition - 2019

Date : Aug - 10, 11 & 12th

Venue : M. S. R. Mahal 55/645, Nageswaran South St, Kumbakonam, Tamil Nadu.

Contact: 9443668635; 9445238635

Mudra Utsav - 2019 & Numismatic Society of India Jt. Exb.

Date : Dec - 20, 21 & 22nd

Venue : Kolkata, West Bengal

Contact: Ravi Shankar Sharma - 9051070786; Manish - 7059434383

Shukla Diwas

Date : Apr - 19, 20 & 21st

Venue : World Trade Center, Mumbai, Maharashtra

Contact: Kaizad Todywalla - 9820032468

Untitled

Date : June - 19, 20 & 21st

Venue : Ranchi, Jharkhand

Contact: Prem - 9029057890

Kumaripex - 2019

Date : July - 12, 13 & 14th

Venue : Dharamin Kalyana Mandapam, Meenakshipuram, Nagarcoil, Kanyakumari, Tamil Nadu

Contact: Jacob - 9894484993; 7010649496

Kovaipex 2019

Date : July - 26, 27 & 28th

Venue : Coimbatore, Tamil Nadu

Contact: H. Jambu Kumar - 9443039704

17th Annual Coin, Banknote & Philately Fair Organized by Mumbai Coin Society

Date : 20th-22nd Sept 2019

Venue : World Trade Center, Mumbai, Maharashtra

Contact: Ambrish:9833668819, Amit:9819381833
Kaizad: 9820032468



FAQs

- **Which articles are accepted and published in the newsletter?**
 - Articles on Coins, Banknotes, Stamps, Medals, Tokens,
 - News about launch of new books, bookings of Republic India UNC & Proof sets,
 - Forgeries,
 - Lost or robbed coins, stamps, banknotes,
 - News about Events: Exhibitions & Auctions in India.
- **How should we send articles or information to NMCS?**
 - Email us at NewsLetterOfMCS@gmail.com
 - cc to antiqueeee@gamil.com & bcc to parthsolutions@gmail.com
 - Subject of the email should be Article for NMCS
 - and please dont forget to mention Authors name right below the heading of the article.
 - images for the article should be in .jpg format only and should not exceed 5MB in size.

For any more queries you can whats app our Admin editor Amit Surana on 9819381833.

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