



Newsletter of

# Mumbai Coin Society

Reg. No F-37374/MH/MUM/2007/GBBSD

NMCS - 01

## Introduction

Started in 2003 by a dedicated group of numismatists, the Mumbai Coin Society was established with a view to promote the cause of Indian Numismatics. In doing so the society ensures that its core objective of safeguarding and perpetuating our rich and diverse cultural heritage for coming generations is met. The Society has since been instrumental in giving impetus to the hobby of coin collecting through its various activities. Also the society has been registered and regularised to bring about further transparency in its operations.

## President's Message

Dear Members,

In our endeavor to further reach out to our members and the collecting fraternity as a whole, I welcome you to our latest initiative.....“NMCS (Newsletter of Mumbai Coin Society)”

“NMCS” is an electronic publication that will be produced by the MCS and will be targeted at collectors of numismatics, philately, notaphily, medals and para-numismatic themes like tokens etc. along with other relevant themes. There will be no printed edition and the e-newsletter will be available online and in electronic format only for subscribers. An email and Whatsapp service for subscribers is also planned.

“NMCS” will help members be better informed of various activities, news in the hobby world, government policy etc.

“NMCS” will be completely free to subscribe and will be advertisement free. However we do plan to have a free classifieds page for MCS members at a later stage.

Our editorial team invites collectors, scholars and academicians to send in their articles for publication in future editions of “NMCS”

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A self-help section is planned in future editions of “NMCS” wherein members will be able to ask questions and receive replies from domain experts. We will also be putting up “NMCS” online on our website for ready reference for all.

Every member of the Governing Council is worthy of praise in making “NMCS” a reality but I especially thank Mr. Amit Surana for heading this initiative and making it a reality. Please let us know how you enjoyed “NMCS” and what we can do to improve it.

We hope the member body will receive “NMCS” with enthusiasm and encourage us to undertake many more such initiatives.

Best regards,

**Farokh S. Todywalla**

president@mumbaicoinsociety.org



## The Enigma Of A New Obverse In The Famed 1862 Rupee

by Amit Surana

The British India (BI) coinage series is one of the most popular series to collect amongst coinages of the Indian sub-continent. The 1862 rupee easily remains the most sought after, given its enormous mintage and variations that it presents.

It is significant to note that the East India Company (EIC), once it had secured the foothold to carry trade and mint coins in the sub-continent, had attempted to issue coins in the name of their sovereign as early as in the reign of either Charles II or the joint sovereigns, William and Mary. That the attempts were thwarted is another story, but once they had established the Raj they brought in the Uniform Coinage with the bust of the British monarch on the coins. As an outcome of the Great Revolt of 1857-59, India became a 'crown colony' and a possession in the name of Queen Victoria from 1st November 1859.

The first Crown coinage was issued in 1862 and the date was 'frozen' on the coins in subsequent years. The obverse design showed the crowned bust of Victoria in an ornate dress of floral pattern and had a legend reading "VICTORIA QUEEN". This general design continued till the end of the reign of Queen Victoria. The celebrated 1862 Rupee was minted prolifically through the three mints at Calcutta, Bombay and Madras. (As the towns of Kolkata, Mumbai and Chennai respectively were known then)

Several persons have till date described the designs of the 1862 rupees used for currency issues. Prominent amongst them was Eric Wodak, curator of National Gallery of Victoria, Australia. He classified the Queen's effigy on the Rupee as Bust A and B, and this the nomenclature still continues to be in vogue. Then, George Falcke and Robert Clarke vide their classic monograph 'INDIA'S 1862 RUPEES' added one more obverse denoted as Bust C. Major Fred Pridmore, the doyen of BI coinage, through his monumental work 'The Coins of the British Commonwealth of Nations- Part 4 India- Vol. 2 Uniform Coinage' summed up the 1862 Rupee currency issues by adding one more obverse design viz. the design popularly called '5-panel design', which first made an appearance on patterns dated 1863. Recent contributions to the field have not added to the basic designs except for mint variations.

The author came across an entirely new bust design in May 2011. The author has also seen physically about 6 specimens of this design. These have been reported in different parts of the country. It is pertinent to point out here that many senior numismatists and collectors have derided the said obverse as fake. Some even went to the extent in stating that how in past so many years has anybody not come across such an obverse. Eventually the author, not being a collector, had to himself buy such a coin that came up for sale in Todywala Auction #114, Lot #415. The purpose of this article is to establish the provenance of the new design, which the author has chosen to designate as 'CJL'. It would be apt to describe in detail each of the obverse design used for the currency issues and how has it been derived.

## The Journey of the 1862 Rupee-

On 30th June 1859, the Treasury in London authorized the master of the Royal mint to prepare matrices and punches for the new Indian coinage. L. C. Wyon engraved the dies, and the initial patterns for the rupee were prepared in, and dated 1860. Wyon's dies for the new coinage were dispatched to India in August 1861. However, upon arrival they were found to be technically inadequate for use in the Indian mints and new matrices had to be produced in Calcutta. According to a report dated 29th January 1863 by Captain H. Hyde, Mint Master, Calcutta Mint, the locally made matrices made to commence the new coinage in 1862 also proved unsatisfactory. The report mentions that, two other sets were put in hand, by two separate engravers, with a view to their substitution for the ones first made. Hyde mentions that a German engraver is making the second set.

## Wyon's 1861 Rupee Pattern

These bear the letters ‘L.C.Wyon’ engraved on the truncation of the bust of the Queen. The bust is slightly larger and taller. The front panel i.e. jabot of the queen’s robe has  $4\frac{3}{4}$  sections. First and second strings in necklace have nineteen and eight pearls respectively. There is no symbol “v” with a dot in the bottom left corner at the right of the jabot. [See Figure 1]



Figure 1

## OBVERSE B

This design is very similar to the Wyon’s patterns stuck with dates 1860 & 1861, but the bust from the neck down is slightly smaller, being shorter and cut-off at the bottom. The jabot is divided into  $4\frac{1}{4}$  sections, and there are three horizontal dividing lines below the lowest loop of pearls of the necklace. The fourth or lowest complete rectangular section has a four petalled flower on the right. The ornamental border has 141 beads. At the right of the jabot there is a small symbol resembling a “v” with an inserted bead or dot. This symbol does not seem to be part of the design, which consists of floral-like scrolls. It is not part of the Wyon patterns, which have almost identical scroll designs. Falcke & Clarke suggest that this symbol is a mark of the Calcutta die center because it does not seem to be the mark of an individual engraver and certainly is not a mintmark. [See Figure 2]



Figure 2

There is little doubt that obverse B was engraved first, and was the work of Kashinath Das, who was the Head Engraver at the Calcutta Mint from 1834 to 1863. He obviously modeled it from Wyon’s designs, seeking inspiration in the Royal Mint punches and cut a new matrix to suit the requirements of machines employed in the Indian mints. He might have also introduced the symbol “v” with a dot inside as a mark of Calcutta Die center.

## OBVERSE A

Although this design follows in general that used in Obverse B, the detail is quite different, particularly the jabot and the scroll design on the robe. The head is a little smaller and the letters of the legend are also smaller, more narrowly spaced and of a slightly different type than on obverse B. The jabot is divided into  $3\frac{3}{4}$  sections and there are only two dividing lines below the lowest loop of pearls of the necklace. In the lowest section, which is incomplete, there is a five-petal flower in the left corner. The ornamental border has 124 beads. At the bottom, in about the center of the bust, there is a small mark shaped like a thin “v”. There is little doubt that this “v” is a die mark of the Calcutta mint because the symbol appears on other denominations dated 1862, as well as the coins of the later series dated 1874-1901. [See Figure 3]



Figure 3

The Head engraver of Calcutta mint Kashinath Das was assisted by a German engraver by the name Johannes Lutz (he was actually Swiss, but referred to as German by the language he spoke) since September 1859. Lutz took over as Head Engraver in 1863 on the retirement of Kashinath Das and continued to be Head Engraver at the Calcutta Mint till February 1884. Hyde in his report states that the set engraved by Lutz was ‘by far the best’ (Pridmore mentions this in his catalogue on Page 112). According to Pridmore, Lutz used the original punches and partially engraved a new matrix. As per Falcke and Clarke, Obverse A is considered as the distinctive design of the Calcutta Mint. It is clear that Obverse A was the work of J. Lutz as he had taken over as the Head Engraver.

Another reason, for which the obverse is attributed to J. Lutz, is the small mark that resembles a thin “j” in the bottom right corner of the bust. This scroll shows at the right a very short and indistinct horizontal stroke. The dated rupees from 1877 on have in the same position a longer and thicker stroke, and on the scroll itself there is a distinct thick vertical stroke that looks very much like an “L”. Both markings probably are the initials “JL” for J. Lutz. It is relevant to mention here that the British museum specimen of the 1862 dated pattern Rupee carrying currency Obverse A shows clearly both the “v” at the bottom center and the “j” in the right corner.

## OBVERSE C

This design is a modification of obverse A, on which there are only  $3\frac{1}{3}$  sections in the jabot. The bust therefore is shorter and appears to be cut off at the bottom. The whole design is somewhat heavier and the letters of the legend are thicker. Border ornaments, which number 124, are slightly larger and longer. This obverse was used in the 1862 series only at Bombay mint and that too at the end of the dot-dated series i.e. around 1874. [See Figure 4]



Figure 4

## 1863 PROOF/ PATTERN RUPEE

Since the very beginning of the production of these new coins, the mints were beset with problems using the dies. In particular, they had problems with the relief, which being 'heavy' often led to heavy wear on the dies and they succumbed relatively early to machine forces. As dies are expensive tools this added considerably to the cost of manufacturing the coins and also slowed down the production.

The mint officials in India complained to the Royal Mint about this problem. In response, new dies, punches and matrices were prepared in the Royal Mint and sent to India in August 1863. Examination of a Royal Mint proof/pattern rupee dated 1863 shows the engraving of the Queen's effigy in slightly lower relief and small differences in the outlines of the crown. Other equally minute differences occur in the decoration of the robe.  $4\frac{3}{4}$  panels in the jabot with distinctive double lines to the curves of the crown are the distinctive features of this revised die. [See Figure 5]



Figure 5

## OBVERSE D

In India neither Calcutta nor Madras appear to have made use of this 1863 Royal Mint revised matrix, but Bombay certainly carried out experiments with theirs, for currency rupees, which were, dated 1862 as a matter of practice. These are popularly called 5-panel coins. This particular obverse was not given any nomenclature by Pridmore. He just mentioned it to be similar to the Wyon's revised 1863 die and that Bombay mint undertook an experimental coinage with this die. Pridmore adds that this particular obverse was not used for the 'dot' dating type coinage. The author has recently seen pictures of a three-dot reverse with Obverse D, but has physically not verified the coin. [See Figure 6]



Figure 6

## The precursor of the New Obverse

The new rupee dies of 1863 were equally unsuitable when tried out in India. Lt.-Colonel J. A. Ballard, Mint Master, Bombay Mint, reported a list of technical difficulties these dies caused. In 1867 Lt.-Colonel H. Hyde, Master of the Calcutta Mint visited the Royal Mint in May of that year and the subject of a revision of the dies for Indian coinage was discussed. A number of points were mentioned, but the principal one was the engraving of dies in high relief resulting in excessive wear and tear because of the lack of protection by the rim or margin. With dies of this type, the operation of stamping resulted in the expenditure of more power and time, incompatible with rapid and economical coinage.

Hyde estimated that a remodeling would give an increase of 15 per cent in the number of coins struck without an increase in power or expense, and at least a 30 per cent saving in expenditure of dies. Probably, these arguments were accepted as a letter dated 9th December 1867 refers to a new die for the Indian Rupee by Mr. L. C. Wyon and the items were dispatched on 12th March 1868. Pridmore mentions further that no currency issue has been traced which confirms that Wyon's 1867 revised design was brought into use in India.

## 1867 PROOF/ PATTERN RUPEE

This follows in general the previous designs but is quite different in details. The two jewels in front and at the back of the crown are larger and the front fleur de lis is closer to the crown arch, which has at left and right 13 pearls. Hair plait commences at the point where crown rests on forehead. The crown band directly above the hair is plain. The floral design of the jabot is rather indistinct and the scroll-like design of the dress, in an incuse field, is much thicker and broader. The Royal Mint proof comes in two types, one with 'L.C.W.' incuse on the truncation of the shoulder and second without these initials. In the Calcutta Mint Proof no initials occur under the bust. [See Figure 7]



Figure 7

Apparently, none of the currency issue of this revised die of 1867 was traced until recently, but the author is convinced that the 'CJL' issue is the missing link of this currency issue of 1867 pattern. It is also seen that after the 1867 pattern rupee design, no further demand was made upon the London establishment for designs or dies for silver or copper coinage due to the evident unsuitability of the Royal Mint Engravers' work for direct die production. The Calcutta Mint Die Department was able to meet the future requirements from its own resources. But before this, between 1868 and 1870, the Calcutta Mint did make efforts under their Head Engraver to come out with a pure Calcutta Rupee die. This die beyond doubt is the 'CJL' die. The reasoning for the author's conviction is as follows -

## Obverse 'CJL'

The obverse is similar to the 1867 pattern/proof rupee and re-designed and re-engraved at the Calcutta Mint, struck sometime between 12th March 1868 and 1870. These were struck only at the Calcutta Mint probably as an experiment for currency rupees. The obverse has a crowned and robed mature looking bust of Queen Victoria, giving a good representation of how she looked, hair plait commences at the point where crown rests on forehead; lower band or circlet of the rim of the crown is plain and embroidery of the bodice is thick and bold, central jewel of the crown is plain and not surrounded by beads like the proof/pattern issue of 1867, with initials 'C' & 'JL' arranged prominently in a triangular pattern at the base in the center of the jabot.

It is the contention of this author that the initials 'C' stand for Calcutta and 'JL' denote the engraver's initials for Johannes Lutz. Given the fact that the newly discovered obverse has its roots in the 1867 proof, it can be safely concluded that the Head Engraver at the Calcutta mint, J. Lutz, tried his hand at re-designing an obverse and adorning his mint's and his name on the coin. The coins with this 'CJL' obverse are so scarce that it implies that the die was again not found to be suitable and hence discontinued. [See Figure 8]



Figure 8

The use of initials 'JL' had been seen earlier as described above for obverse A of the same 1862 Rupee, by the engraver i.e. J. Lutz as pointed out by M/s. Falcke & Clarke. The author has traced a Calcutta Mint medal minted for commemorating the Jubbulpore exhibition. It's an 1866 silver medal having the young bust of Queen Victoria with initials 'W. Wyon' and the reverse has initials 'R. A. ST. DES:' & 'J. L. SC:'. [See Figure 9] Puddester in his masterpiece of a work 'Medals of British India- Volume-1' (#866.2) mentions that W. Wyon designed the obverse and Thomas Stokes designed the reverse. Puddester fails to identify as to who the signature 'J. L.' can be assigned to. The letters 'DES:' following Stokes' name denotes that he is the designer of the reverse portion of the medal and the letters 'SC:' following initials 'J. L.' denote that 'J. L.' is the engraver. Now, it can be safely deduced that, since J. Lutz was the Head Engraver at the Calcutta Mint during the time the medal was struck there, the initials 'J. L.' on the Jubbulpore Medal denoting engraver are that of J. Lutz. It is beyond doubt that J. Lutz used his initials as 'J. L.' for signing off his works.



Figure 9

It is significant to point out here that after the Crown took over from EIC, new Gold coinage was introduced and accordingly, Mohurs with 1862 date were struck. Later as per the Indian Coinage Act, 1870 it was decided to introduce other denominations in Gold amounting to Two-third and One-third Mohur i.e. Ten Rupees and Five Rupees respectively. The Royal Mint proof of Ten and Five Rupee coins the bust of the Queen was designed by L. C. Wyon bearing date 1870 and coins with the same obverse and date were struck as currency issues too. Significantly, the Calcutta Mint came up with a proof issue of the same denominations, but with a different bust bearing dates 1870 and 1875. It is clear that J. Lutz engraved these Gold proof issues.

Lutz re-designed the Ten and Five rupees proof gold coins dated 1870 & 1875 by re-engraving L. C. Wyon's dies. These were struck at Calcutta Mint and had the initials 'C.M.' incuse in Ten Rupees and in relief in Five Rupees in the center of the line of truncation. In addition, the initial 'J' can be seen in the bust used for Five Rupee exactly at the same place where it occurred for Obverse A in the 1862 rupee i.e. at the bottom right corner of the bust. Hence it is clear that the re-engraved bust used for Ten and Five Rupee Gold coins was made by J. Lutz and the initials 'C.M.' in all probability denote Calcutta Mint. Pridmore already mentions that 'C.M. = Calcutta Mint' and the proof coins were 'apparently intended to replace the Royal Mint design'. [See Figures 10A & 10B]



Figure 10A- Ten Rupees Bust



Figure 10B- Five Rupees Bust

What is most noteworthy aspect of these Ten and Five Rupees bust designs is, the fact that it is similar to the 1867 proof Rupee in design. Hair plait commences at the point where crown rests on forehead. The crown band directly above the hair is plain. Which clearly shows that the design is derived from 1867 proof Rupee and Voila! The design of the Gold Coins bust is similar to the 'CJL' rupee. The Five Rupee gold coin has 3½ dress panels too like the 'CJL' rupee. The 5 petalled flowers in the jabot are located in almost identical locations to the 'CJL' rupee. This proves beyond doubt that the 'CJL' Rupee is a product of the British Indian coinage tracing its lineage to the 1867 Rupee and the re-designing; re-engraving that the bust underwent was done at the Calcutta Mint under the then Head Engraver J. Lutz. Hence the letters 'CJL' were engraved. [See Figure 11]

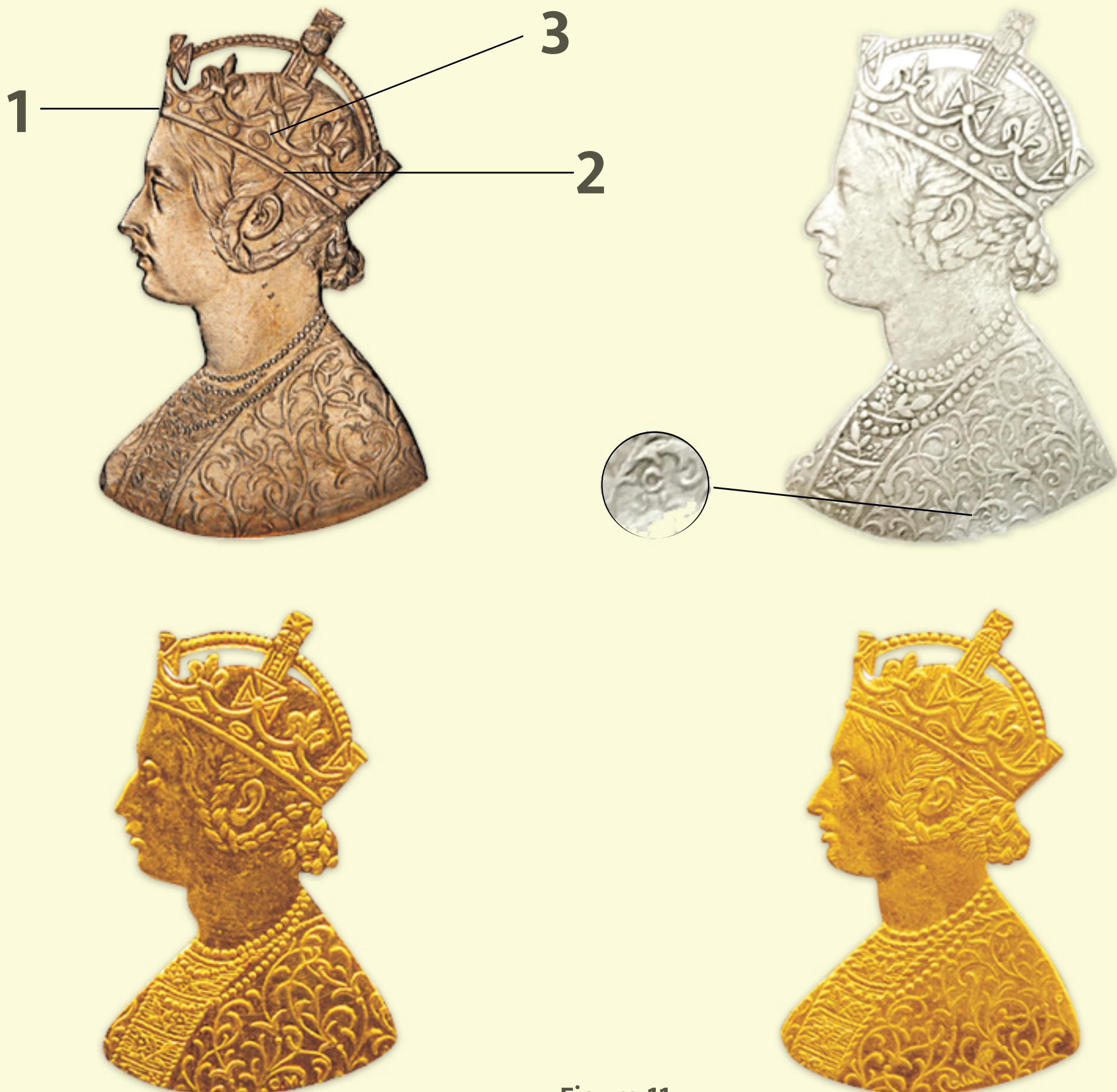


Figure 11



Interestingly, Pridmore ignored M/s. Falcke and Clarke's attribution of the initial 'J' on the Obverse A to J. Lutz, on the basis that the 'J' on Obverse A of the 1862 Rupee looked like the 'crescent' which was the earlier Calcutta Mint privy mark during the EIC issues. Pridmore also noted "It is not generally found on Bombay coins, whose Rupees at that position suggest that the 'crescent' was removed from the master punch before dispatch to Bombay". But Pridmore has also noted that Bombay dot Rupees do occur with the 'crescent'. He mentions that it was introduced in Bombay sometime after 1864. This means that it is not an exclusive Calcutta Mint privy mark and it has to be 'J' as pointed out by M/s. Falcke and Clarke. When M/s. Falcke and Clarke wrote their monograph, Reverse III was newly found and they mention that many thought of it as fake. They proved it to be a genuine one with provenance.

From the above elucidations it is clear enough that the 'CJL' obverse is another addition to the 'India's famed 1862 Rupee'.

## Acknowledgements & References

[1] Author's conversations and communications with Dr. Shailendra Bhandare and Dr. Paul Stevens.

[2] Sh. Ratan G. Daryanani of Mumbai for sharing pictures of his 1867 pattern Rupee.

[3] Sh. Kamal M. Misra of Lucknow for making his specimen of CJL Rupee available for studies purpose.

[4] India's 1862 Rupees by George Falcke and Robert L. Clarke published by Krause Publications, INC Iola, Wisconsin, USA (1970)

[5] The Coins of the British Commonwealth of Nations to the end of the reign of George VI, 1952: Part 4 INDIA: Volume 2: Uniform Coinage, East Indian Company 1835-58, Imperial Period 1858-1947 by F. Pridmore published by Spink & Son Ltd, London (1980)

[6] The Numismatic Circular-Volume 13 published by Spink & Son Ltd, London (1905)

# The Nawabs and Kings of Awadh and their Coinage

Author - Mohit Kapoor & Dinesh Master

*New book to be launched on 21st April at Shukla Day coin fair,*

In previous centuries, the fertile land of Awadh caught the eye of many political powers such as the Nawabs, Rohillas, Marathas and the Imperial Mughal forces with each taking control of some part of the territory at one point or another.

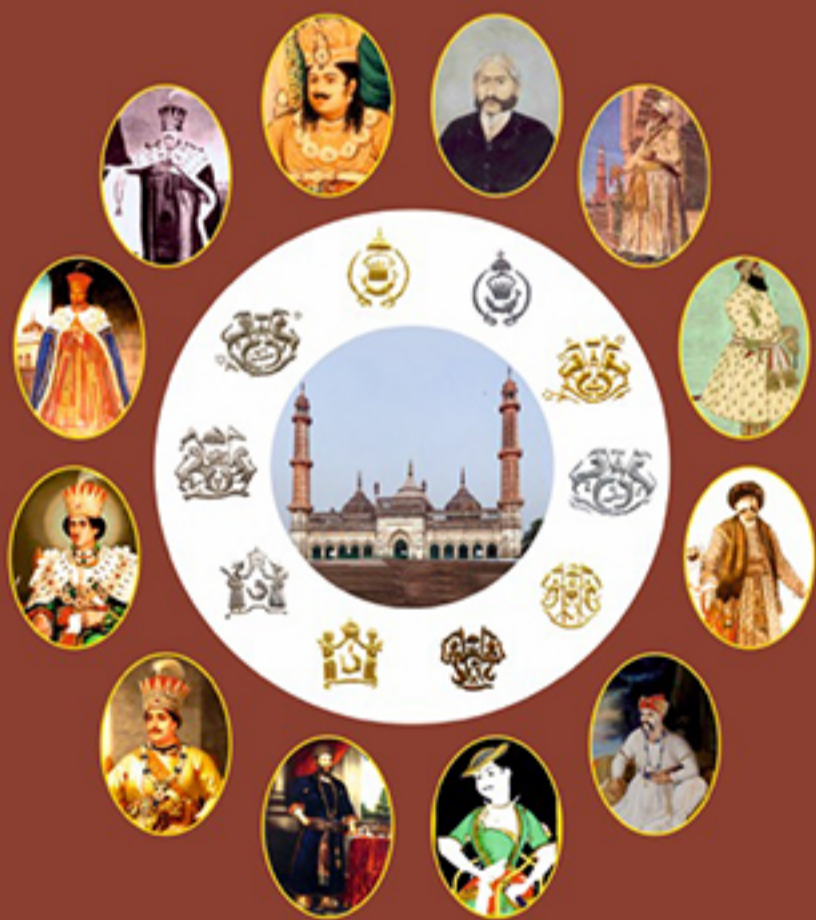
From time to time, certain numismatic and related information has been published in numismatic journals in the form of valuable research articles, but these are scattered and it is difficult for historians and numismatists to get a comprehensive view and, thus, be able to effectively ascertain the period for which a particular area was governed by which authority.

The erstwhile state of Awadh, which was one of the key Native States of India, is one whose political history has not been clearly investigated and no comprehensive work has been published detailing the history and nature of its rule. The geographical extent of the state kept fluctuating with areas being won from rival authorities and then being lost again. In many cases it is only the coins that help to define the chronological framework of the political history of Awadh. In view of this, a need was identified to classify coins by those mints which can be attributed to the state of Awadh.

This volume on the coinage of Awadh attempts to present to its reader a detailed chronology of the Nawabs and Kings of Awadh whose impact on the history of India was of considerable importance through their influential rule of over 136 years. The book presents an overview of the various Nawabs and also mentions the conditions under which the Nawabs gave up their allegiance to the Mughal emperors and became independent crowned kings. It also details the mints that issued coins when under their occupation, along with a brief history of the area.

The authors hope that this volume will go a long way towards putting on record the various mints and the coins issued by the Nawabs and Kings of Awadh and will be of assistance to coin collectors and historians in attributing and assessing specimens that come their way. Coins of Awadh have occupied a special place in the history of Indian numismatics for their distinctive marks, calligraphy and different types of coat of arms and it is hoped this work might incline readers to pursue the coinage of Awadh if they are not already doing so.

## The Nawabs and Kings of Awadh and their Coinage



Mohit Kapoor  
Dinesh Master



### Mohit Kapoor

Mohit Kapoor, born and educated in Mumbai entered the world of Numismatics at a very young age. Seeing the coins being collected by his father, Shri Rameet Kapoor, Mohit too took fancy to them and developed an immediate liking to it. He decided to undertake Coin Collecting as a Hobby, a decision that has seen through about 20 years of his active involvement. To

further his knowledge, he has completed an MA degree in Numismatics and Archaeology from Mumbai University. His current fields of interests include the coinage of the the Vijayanagar Rulers, Maratha chieftains, Princely States of India and the British Empire in India. Titular Badges awarded by the British to Indians, Medals issued by the Princely State rulers and also Commemorative/ Coronation Medals issued by the British are also being collected by him.



### Dinesh Master

Dinesh Master, born and brought up in South Mumbai, graduated in Commerce from Mumbai University. He worked in a leading firm of Chartered Accountants before starting his own Packed and Canned foods and provision items business. It was in the year 1985 that he came in touch with Shri Anuj Pakvasa who inculcated in him a keen interest in Numismatic.

Later on Shri Pukhrajibhai Surana and Dr. Shailendra Bhandare played a great mentoring role in pursuits of his passion for the study and Collection of Indian Princely States coins, Coat of Arms, Royal Letterheads and Photographs. Having accumulated a plethora of knowledge since, he has now decided to share the same with the Numismatic fraternity.



Rs. 2500/-  
US \$ 50

For bookings of the book please contact Pundalik Baliga on 9890000565



# Introduction Of Banknote

- Jayesh Gala

Notaphily or the study and collection of banknotes or paper money, is an extremely interesting hobby as paper money it plays major role in our society.

Paper money collectibles are not only available in many formats and styles; but the collection can be on many themes, i.e., signatory, type, prefix, fancy numbers and mule note also. They are also increasingly valuable form of collectibles. Though not as popular as numismatics, collecting paper money is a rewarding hobby and currency in plastic is collected worldwide. A relatively inexpensive hobby, paper money collectibles can get as expensive as your budget allows.

Now, let's have a look in details and see How to build up a meaningful collection:

## 01. Signature collection

Who are the signatories on currency notes. Signatures of Governors on two rupees notes and above and in the case of one rupee note signature of Finance Secretary

## 02. Type collection

Year wise with inset (alphabet visible behind the serial number of a note) and signatory

## 03. Prefix collection

Year wise Currency notes with prefix alphabet, inset and signatory

## 04. Mule note collection

Mule notes are those notes where the reverse is of earlier year/s and obverse used is of current series. E.g., A one rupee note with A-52 00V prefix is of 1989 but 82V in 1988 . Once one get more and more involved in this hobby, will easily identify such mule notes.

## 04. Mule note collection

E.g., collecting solid number, say serial no. 1, can be 111111 or any digit that creates an interesting sequence, there are many ways the serial number or note can be special.

Collecting currency notes is a very popular hobby world over. Many collector choose to collect currency notes of any one country. Collecting this way can get expensive, as some of the older paper money collectibles may not be affordable to average collectors. Before you start collecting decide on a category of notes you wish to collect. One can also start collecting paper money from all over the world.

Once you have decided what to collect, you need to get as much information about it as possible. Join societies such as the Society of Paper Money Collectors, Professional Currency Dealers Association or the International Bank Note Society, which regularly publish newsletters, hold conventions, arrange exhibitions and lectures. These are treasure-house of information. Apart from this, the book, 'Standard Catalog of World Paper Money', all three volumes, a work which was started by Albert Pick, is a must have for every collector. It is updated annually and contains information on almost all the paper money in the world.

To start collecting, begin by visiting auctions and shows; also let dealers know about your requirements so that they can notify you when something that fits your need comes up. Mail auctions are a popular means of trading paper money collectibles and you could also place inexpensive ads in the newsletter you subscribe to. When buying keep an eye out for damaged notes, and avoid buying notes which look like they have been fixed up.



Now that you have started your collection, you will have to find ways to store your paper money collectibles safely. Notaphily is not just about obtaining paper money collectibles, but also about their storage and maintenance. Most collectors prefer Mylar holders, which can then be kept in boxes. Avoid using plastic bags or anything that contains PVC, which is damaging to notes. Also avoid exposing the notes to direct sunlight, as this can cause the notes to fade.

Notaphily is not just a hobby, as paper money collectibles appreciate over time, making them a good investment option as well. The more crazy you are the more deeper you go towards the treasure

## Indian Currency Notes

These are printed at four places - Mysore, Nashik, Salboni and Dewas. Nashik - Currency Note Press (CNP) and Dewas (Bank Note Press) are administered by Govt of India. Salboni and Mysore are Bharatiya Reserve Bank Note Mudra Private Limite - a subsidiary of Reserve Bank of India - also known as BRBNMPL.

## Inset Letters on Notes of India after 2005

Mysore - Without (NO Inset), A, B, C, D

Dewas - E, F, G, H, K

Nashik - L, M, N, P, Q

Salboni - R, S, T, U, V

The serial numbers in these currencies starts with 00A 000 001 and the last note in these series will be 10 Lac, i.e., 00A 1000000

From 2005 RBI started printing year on back of the note. However, the one rupee note has dates since 1951.

It is interesting to note that only one series has been issues as commemorative, i.e., on the occasion of 100th Birth Anniversary of Mahatma Gandhi. On one rupee note there is a bust of Mahatma Gandhi while the other notes of denomination 2, 5, 10 and 100 has Mahatma Gandhi reading Bhagvad Gita at Sabarmati Ashram.

## Why don't you find out the following interesting feature (vignette) of Indian currency

Consturction / Building - Brihadeshwarar Temple, Gateway of India, Hirakud Dam, Parliament House, Konark Temple, Red Fort ,Sanchi Stupa, Hampi

Wildlife - Peacock, Elephants, Tigers, Rhino, Horse, Deers, Black Buck, Sambhar

Natural Scenery/Agriculture - Kanchan Jhangha, Laksh Dweep, Shalimar Garden, Wheat ears, Tractors tilling land,

Techonolgy - Satellites - Aryabhat, APPLE, Mangal Yan, Oil Rig

# British India Victorian Post Cards

- Col. Jayanta Dutta & Dr Anjali Dutta

Dr. Emanuel Hermann of Vienna (an economics professor), proposed the postcard, which greatly impressed the Austrian Post Office. On October 1, 1869, the world’s first government postal card was born. Austria sold these postal cards, with imprinted stamp, that were called Correspondenz Karte. During the first three months after being issued, nearly 3 million cards were sold.



Dr. Emanuel Hermann and the world’s first post card  
Though Austria became the first country to publish the postcard, it not the first to conceive of the idea. A few years earlier, German postal official Dr. Heinrich von Stephan

submitted a proposal for such an object, which was then fiercely debated and not executed in North Germany until July 1870, a year after Austria introduced the postcard to their country. Many other countries in Europe and Canada introduced official postal cards between 1871 and 1873. The United States postal service embraced the postal card on 8 June 1872. However, it wasn’t until an agreement was reached at the first Postal Congress that postal cards were allowed to be sent internationally, which took effect 1 July 1875.

The quarter-anna post card was introduced for the first time by the Indian Post Office on 1 July 1879. This was meant to provide postage from one place to another within British India. This was the cheapest form of post provided to the Indian people to date and proved a huge success.

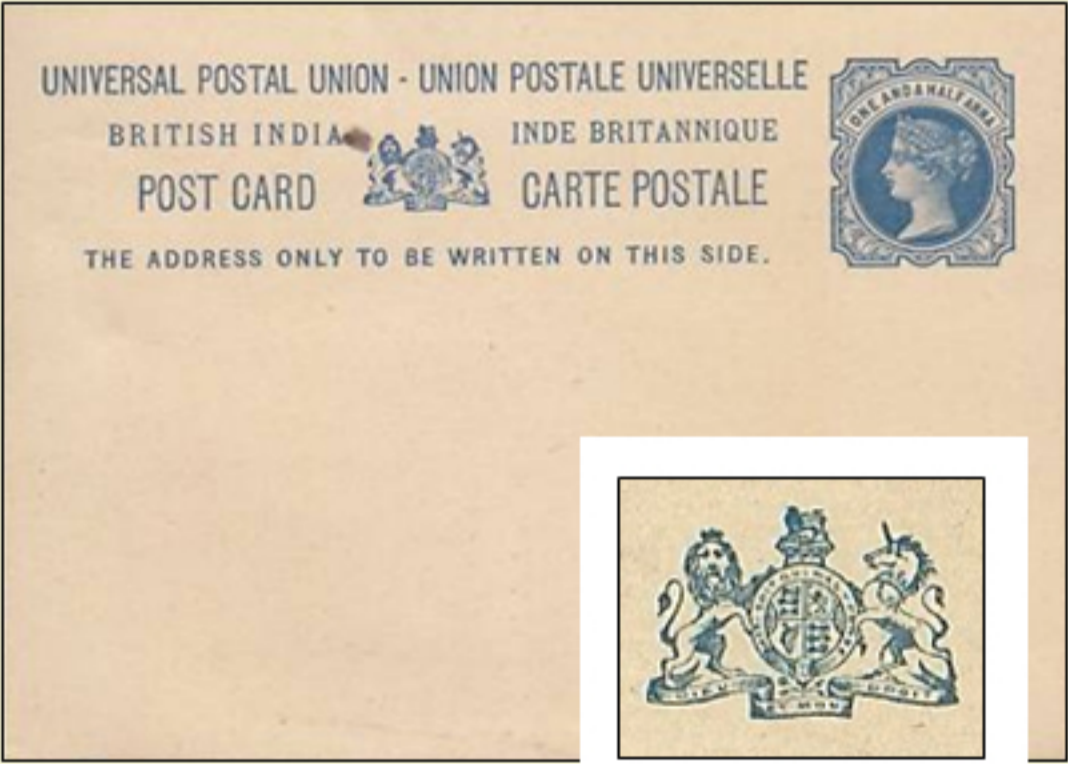
All Indian domestic and foreign use post cards were designed and printed by De la Rue & Co, London. Detailed description is avoided as they are all illustrated.

## 1 July 1879 Issue

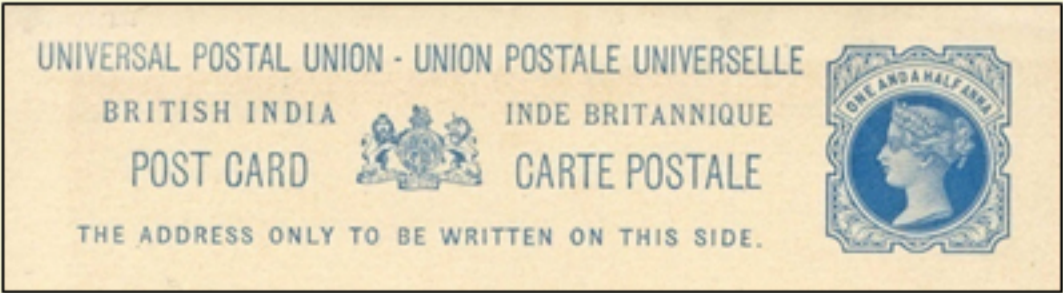
Quarter-anna post card was for domestic use and the 1½ anna post card (PC) was for foreign use. The ¼ anna PC was red-brown on buff/straw, of size 124 x 87 mm, while 1½ annas PC was blue on buff/cream, of size 122 x 87 mm. The tips of the tails of the lion and unicorn in coat-of-arms are straight down.



¼ anna PC



1 ½ annas PC





1 Feb 1884 Issue

These were same as previous issue but reply paid cards with facility for tearing at the top perforated 7, ¼+¼ anna PC was red-brown on buff/straw of size 122 x 87 mm and 1½ annas PC was blue on buff/cream of size 122 x 87 mm.



1½ annas blue reply pair  
perf 7 overprinted SPECIMEN in red



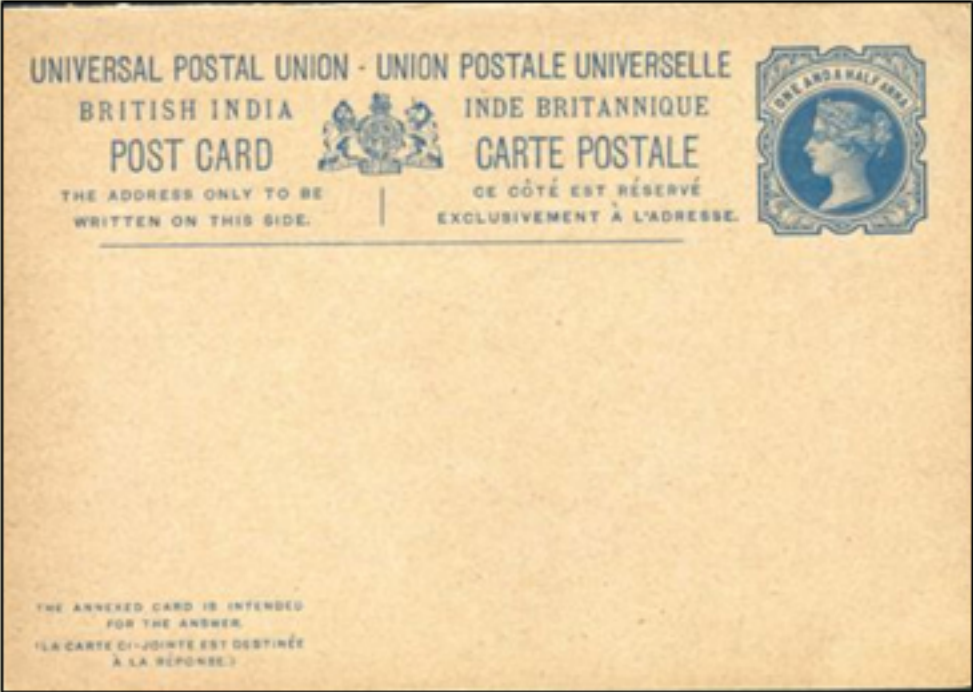
The ¼+¼ anna PC



1½ annas outward PC

1884-91 Issue

These were same as previous issue with no perforation at top.



1890-92 Issue

Similar to 1879 issue but with new coat of arms which is a little larger, with tip of the tail of lion is at an angle of 45 degrees. The ¼ anna PC was red-brown on buff/straw of size 124 x 87 mm, while the 1½ annas PC was blue on buff/cream, of size 122 x 87 mm. The ¼ anna red-brown on buff, of size 121 x 74mm and ¼ + ¼ anna red brown on buff but with no perforation, with the size being the same at 121 x 74 mm.

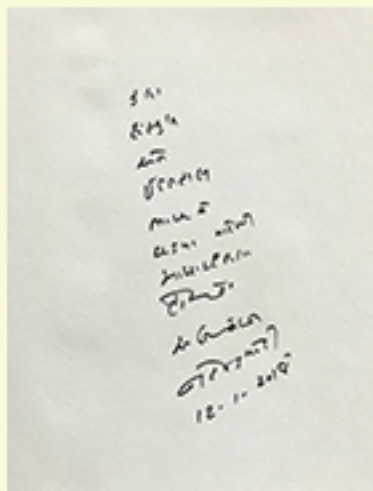


## News

In January Mr. Sanjeev Kumar, Chairman of the Shivlee Trust met with Prime Minister Narendra Modi, where Mr. Kumar presented a copy of his book - Treasures of the Gupta Dynasty to the PM.

The discussions at the meeting revolved around the importance of Numismatics in understanding the history of INDIA as well as the accomplishments and contributions of the Gupta Dynasty.

The book covers the history and the Coinage of the Gupta Kings, and was published on the 60th Anniversary of the Dr. Altekar's Catalogue on the Gupta Dynasty Coinage.



### Short Bio – Mr. Sanjeev Kumar

Mr. Kumar is an independent researcher who has spent his entire lifetime studying and publishing research papers on Ancient Indian History. He is considered one of the world's foremost authorities on the History of the Gupta Dynasty.

His most recent book – Treasures of the Gupta Empire, was released in January 2017, by Dr. Mahesh Sharma at the National Museum, New Delhi and also by Honorable Minister of Home for State, Shri Hansraj Ahir in Nagpur.

This book on the History of the Gupta Dynasty is considered the foremost authority on the foremost Hindu Dynasty of India and provides new research and data resetting the Chronology as well as the history of India from the 4th-6th Century AD.



Mr. Kumar is also a founding Trustee of the Bhartiya Temple of Northwest Indiana in USA. Mr. Kumar retired in 2014 from a successful 30-year career at the helm of a MNC based out of USA.

Mr. Kumar is Chairman of the Shivlee Trust as well as a Fellow of the Royal Asiatic Society, UK. The Shivlee Trust provides scholarships and grants to Doctoral and Post Graduate students around the world for research, study and preservation of History of India.



# Events - Exhibitions & Auctions

## Events List 2018-19

### Shukala Day - 2018

**Date :** April – 20, 21, & 22  
**Venue :** World Trade Centre, Mumbai  
**Auctions :**  
20th April 2018 : Todywalla Auctions  
21st April 2018 : Oswal Auctions  
22nd April 2018 : Bombay Auctions  
**Contact :**  
Kaizad Todywalla - 982 003 2468

### Royal Numismatic Society Expo – 2018

**Date :** May – 18, 19 & 20  
**Venue :** All India Fine Arts & Crafts Society, New Delhi  
**Auctions :**  
19th May 2018 : Classical Numismatic Gallery  
20th May 2018 : Marudhar Arts Auctions  
**Contact :**  
Mukesh Verma - 971 751 7872

### Global Currency Expo – 2018

**Date :** July – 13, 14, & 15  
**Venue :** Tiruchirappalli  
**Contact :**  
Vijaya - 984 241 2247

### Mumbai Coin Society – 2018

**Date :** Sept – 28, 29, & 30  
**Venue :** World Trade Centre, Mumbai  
**Contact :**  
Amrish - 983 366 8819

### Mudra Utsav – 2018

**Date :** Dec – 21, 22, & 23  
**Venue :** Kolkata, West Bengal  
**Contact :**  
Ravi Sharma – 905 107 0786 / Manish - 705 943 4383

## 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.