

I.2. Paleography

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Paleography of coins

Paleography, the study of the shapes of letters (= script), is, synchronically, the description of the script used in a specific corpus (specific corpora) and comparison with other corpora from the same period; diachronically it is the description of how the script changes (develops) throughout one or more corpora. Both aspects can be correlated with other aspects of the corpora; in the case of coins, with mints, periods, typology, etc.



Writing the paleography of coins entails problems of various order:





1. no analytical paleography of any Middle Persian corpus exists;¹
2. the large amount of data is difficult to analyze and correlate;
3. the difficulties (described elsewhere in this book) involved in dating the coins precisely and/or relatively and in locating mints apply equally to the script.




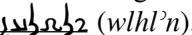
Nevertheless, it is possible to detect certain development patterns and correlations between letter shapes on individual coins or groups of coins. Thus, on the coinage of Ardashir I, we may detect a tendency among the scribes to try to imitate the standard early Sasanian ductus of the rock inscriptions, in which all the letters are clearly characterized and carefully executed, but by and by to settle for simpler forms. Under Shapur, legends in the standard inscriptional ductus are rare (e.g., no. 86).

After Shapur I there is a tendency to a gradual deterioration in the care with which the letters are carved.²

Distinguishing features of the script



Letters are organized about two cross axes: a horizontal line, which may be referred to as the base line, and a vertical line, the ascendant. The base line is determined—as in the Latin alphabet—by the position of the lowest part of letters such as *alef*  and *š* . What distinguishes the writing on coins and seals from writing on rock, however, is the fact that the base line is not straight, but a circle, and the ascendant lies along the diameter of this circle.

In the present description, technical terms for the individual parts of the letters will be used only occasionally; instead I adopt a more intuitive terminology and talk, for instance, about “uprights” or “legs” instead of “ascenders” = the rising stroke in the roman letters *t*, *l*, etc., as opposed to the “descenders” in *p*, *q*, etc. The more or less horizontal lines, e.g., in , , , , will be referred to as “top” or “bottom lines” or “arms,” and “feet,” etc.

For examples of relative size in standard 3rd-century Middle Persian inscriptions, compare the following examples (base line indicated):  (*klt̄y*),  (*YKTLWN*),  (*yzd'n*),  (*wlhl'n*).

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¹ H. Hübschmann's “Iranische studien” (*Zeitschrift für vergleichende Sprachforschung* 24, 1879, p. 323–415) contains tables of Parthian and Pahlavi, including seals and coins. F. D. J. Paruck's *Sāsānian Coins* (Bombay 1924) contains tables of coins by ruler. Our principal source of comparison is the corpus of Sasanian inscriptions from the 3rd century, all of which is available in published photographs.

² I have had photos of less than half of the coins published here, but only scans of the rest. Scans are sometimes difficult to work from, because, when the resolution is not very high, the pixelization permits only a small degree of enlargement. Only in a few important cases have I had high-resolution scans to work from (Ardashir nos. A54-A60, 236–245: the “crown-prince emissions,” and some problematic legends of coins on Shapur pl. 37). A few of the details of the letter shapes registered here may, in fact, be due to the lighting of the photographs and the lack of details in the scans, for instance, what appear to be disjointed letters (e.g.,  for *n* = *s*,  for *p* = *p*). I have used Altsy's Fontographer to draw letters. It has therefore been impossible to include every single detail or variant.

Constraints on the script

Several constraints are imposed on the script by the medium of coins, among which the following are the most important ones.

Available space



The script on small coins may differ from that on large coins, and the script on the reverse—where there is always (in principle) sufficient space—from that on the obverse, where there is often insufficient space. “Over-sized” letters are found on some of the large emissions, notably those over ca. 12 gm.



Each part of the legend has to be accommodated in the allotted space, which makes for both horizontal and vertical squeezing; for instance, we may have the following distribution of a legend:

- a. *mzdysn bgy šhpwhry*: behind (left of) the bust, between the crown³ and the shoulder;
- b. *MRKAn MRKA* (*ʿyrʿn*): below the bust, between the bust and the edge of the coin, where there is frequently little room and on many coins no legend is (now) visible;⁴
- c. (*ʿyrʿn*) *MNW ctry MN yzdʿn*: in front (right) of bust, where one frequently runs out of space.

Of these, the most critical positions are: the beginning of the legend to the left above the crown (see on *mzdysn*, p. 66–67); the middle of the legend when below the bust; and the end of the legend to the right above the crown.

In addition, especially Shapur’s ribbons and hair bun often leave little room along the left edge. See, for instance, how the entire left part of the inscription is squeezed between the edge and the ribbons and hair bun on Shapur no. 103.

On the reverse there is usually sufficient space, but note, for instance, how the letters *-tr* on the reverse of Ardashir no. A2 are “laid down” to fit into the narrow space:  (instead of .

Note also how *ʿrthštr* is abbreviated to *ʿhštr* on the reverse of some of Ardashir’s coins (e.g., nos. 49: , 58: 

Writing in circle

This feature renders it difficult to determine the exact relationship between the horizontal and vertical directions of the letters, as the engravers did not necessarily adjust the direction of the letters continuously along the curved base line, but rather tended to write a letter parallel with the preceding, until they had to turn a letter significantly to keep up with the curved base line.

The letters normally point away from center. Exceptions include: 1. on the earliest emissions of Ardashir I, where the letters of the two parts of both the obverse and reverse legends point in the same direction: 1st part outward, 2nd part inward; 2. the two parts of the inscriptions on the reverse sometimes also point in the same direction.

Mirroring and rotation

Two additional features that play an important role in coin paleography are horizontal or vertical “mirroring” or “flipping” and “rotation.” These are probably due to the fact that the engraver wrote the letters mirrored. Mirroring may affect single letters and whole words.

³ The term “crown” is used very loosely here about the king’s headdress.

⁴ In photos, the invisibility of this part of the legend may sometimes, at least, be due to the lighting.

Examples of mirroring and rotation of single letters:

𐭠 *m*-mirrored: 𐭡; rotated (90° CW): 𐭢;

𐭣 *m*-mirrored and/or rotated: 𐭤 𐭥 𐭦 𐭧;

𐭨 *h*-rotated: 𐭩 𐭪 𐭫; mirrored 𐭬 𐭭 𐭮 𐭯.

The entire reverse inscription is mirrored on Ardashir nos. 143, A20; only *ʾrthštr* on no. A28; and on Shapur nos. A9, 134; only *NWRA ZY* on no. A10; and *šhpwhry* on no. 38 rev.

Poorly engraved and worn letters

Letters are sometimes poorly engraved or rubbed off by wear.

Occasionally a poorly executed legend or part of a legend may be due to a damaged or otherwise unclear original, note, e.g., the defective *mzdysn* on Ard. no. 213: 𐭠 𐭩 𐭪 𐭫.

GENERAL REMARKS ON THE SHAPE OF THE LETTERS

The shapes of the letters vary from clearly designed letters to mere strokes and scratches.

Consistency seems never to have been a goal (although there appears to be a tendency toward greater consistency with time); rather, variation is the rule. Thus, the script is rarely consistent throughout a legend, and the ductuses on the obverse and reverse are often different.

Letters are frequently “reduced” to elementary shapes. Thus, in extreme cases, most of the letters, including *h*, *t*, and *c* (but not *alef* and *m*), can be reduced to mere vertical strokes, straight or bent (𐭠 𐭡 etc.). Several letters, notably, *alef*, *h*, *š*, *s*, can take the shape of a simple up- or down-turned “bowl” (𐭣 𐭤).

The constituents of a letter may be so detached that it is no longer possible to identify them from the shape, only from the context, for instance *s* 𐭮 may be reduced to 𐭯 in the sequence *ys* 𐭯𐭯 in *mzdysn*, making it indistinguishable from *sy* in *mzdsyn* (for *mzdysn*). The right part of 𐭮 *t* may become detached: 𐭰, 𐭱, 𐭲.

THE LEGENDS

The legends can be, to varying degree, well or poorly engraved. They range from very carefully engraved in a style close to the ductuses of the imperial inscriptions and the careful ductus seen on numerous Sasanian seals, via carefully engraved in less “artistic” but “clean” ductus, to less carefully, sometimes quite carelessly engraved. The types sometimes come in clusters (e.g., the carefully engraved in inscriptional ductus Ard. nos. 51, A40, 218, etc.; Shap. nos. A9, 83, etc.).

Occasionally, technically poor engraving appears to go together with poor command of the script (e.g., Ard. no. 220).

Since the letters are frequently in reduced form or damaged, *they can often be identified only by their position on the coin*. It is therefore important to know where the legends are placed to be able to identify them. In many instances, legends can be identified only because we know what we are looking for and where. It is significant that, in cases where the legend is not known, such as on the Ardashir I coins featuring the crown prince (see *II.A.1.1.e. Typologie* and p. 55–56 below), although many of the letters are clear, we cannot read the legend!

Placement of the legends

After the earliest emissions of Ardashir I, we may distinguish four sections and subsections of the legends:

1. from the beginning of the legend behind the king's spherical crown decoration to the beginning of the hair bun; this section can be further subdivided into two subsections by the ribbons of the diadem;
2. behind the hair bun to the right shoulder;
3. below the bust;
4. from the left shoulder back to the crown.

On the coins of Ardashir I, who does not have a bun and hanging, rather than flying, ribbons, the ribbons come just before the shoulder.

Distortions and nonsense legends

Most words in the legends are occasionally or frequently distorted in some way or other. Not infrequently, we also find legends that seem to be pure fantasy. Some of these may be fake, others may just be incompetent engraving. For examples and details, see below.

Note: in the following charts, the legends are to be read from right to left. The legends given are also only samples; the variants are as numerous as the coins themselves.

X = illegible letter

O = no letter

Ⓢ : outlined letters are occasionally used to indicate uncertain reading

Note also that it has been impossible to create exact fonts for each and every letter variant, so often I have had to be content with indicating the *general type* of letter, rather than all its detailed features.

ARDASHIR I

Legend 1⁵

A I/1,2: nos. 1–7, A1

Obverse:

bgy ʾrthštr MLKA

bay ardaxšahr šāh

“the divine⁶ (= His Majesty) King Ardashir (Ardashir the king)”⁷

Reverse:

BRE bgy pʾpky MLKA

pus bay pābag šāh

“son of the divine King Pabag”

⁵ On the meaning of the legends, see also the Alam's (*II.A.I. Typologie*) and Gyselen's (*II.B.I. Types monétaires*) discussions.

⁶ It is impossible to determine exactly what was understood by this title at the time. It is likely that it was still thought to refer to the divine status of the king (cf. the Greek rendering as *theos* in Ardashir's and Shapur's inscriptions), later expressed explicitly by the term *kē čīhr az yazdān* (see note 10), but it is also clear that the terms *ašmāh bay* and *ōy bay* (plural direct case; the oblique case forms are *ašmāh bayān* and *awēšān bayān*) in other 3rd-century inscriptions correspond more or less to our terms “Your/His Majesty,” as is clear from the Paikuli inscription.

⁷ I do not see that it is possible to decide the correct parsing of *ardaxšahr šāh*: “King Ardashir” or “Ardashir, the king.” Similarly, *ardaxšahr (šāhān) šāh ērān* is either “King of Kings Ardashir, (king) of Iranians” or “Ardashir, king of kings of (the) Iranians.”

Both the obverse and reverse legends are read by looking from the right edge of the coin through the center and without turning the coin. They are to be read starting with the part closest to the reader (the arrows point toward the center of the coin):

Obverse: left ↓ MLKA
 right ↑ bgy ʾrthšt[r]
 Reverse: left ↓ MLKA
 right ↑ BRE bgy pʾpky

Examples:

Nos.	Bust	Ribbon	Crown
		rtšhtrʾygb	
1		X 𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿	
3		XX 𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿	

Bust	Ribbon
	AKLM
	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿
	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿

Nos.	Bust	Crown
	ykp ʾp ygb	ERB
1	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿
3	XX 𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿

Beard	Crown
	AKLM
	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿
	𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿

Legend 2

B IIa/2: no. A2

Obverse:

mzdysn bgy ʾrthštr MRKA ʾryʾn
mazdēsn bay ardaxšahr šāh ērān
 “the divine Mazdayasnian⁸ King Ardashir, (king) of (the) Iranians”

Reverse:

NWRA ZY ʾrthštr
ādur ī ardaxšahr
 “Ardashir’s fire”

Note the spelling ʾryʾn, which is found only on these early coins.

The obverse has a circling legend, while the legend on the reverse is placed like legend 1, that is, it can be read without turning the coin. This direction of the inscription on the obverse becomes standard from now on.

⁸ Avestan *mazdaiiasna* means literally “he who sacrifices to (Ahura) Mazdā.” It is doubtful that this literal meaning was still understood in Sasanian times. If the pronunciation was *mazdayasn* or *mazdāsn* (the latter is suggested by the Greek transcription *mazdasnou* in Ardashir’s inscription at Naqsh-e Rostam and *mazdaasnēs* in Shapur’s inscription on the Ka’be-ye Zardosht at Naqsh-e Rostam), the word may have been associated with Avestan *mazdā* (rather than with Middle Persian *ohrmazd*), but if the pronunciation was already *mazdēsn*, that is much less likely.

The letters on both the obverse and reverse are comfortably spaced, except at the end of 'ry'n (obv.) and of 'rthštr (rev.).

Obverse: left ↓ mzdysn bgy
 right ↓ 'rthštr MRKA 'ry'n
 Reverse: left ↓ NWRA ZY
 right ↑ 'rthštr

Example:

	top of crow ← beard	bust	ribbons	crown
Obv.	n'yr' AKRM rtšhtr'		ygb	nsydzm
A2	ⲛⲓⲣⲁ Ⲁⲕⲣⲙ ⲣⲧⲥⲏⲧⲣⲓ		ⲓⲅⲃ	ⲛⲥⲓⲃⲓⲙ

Reverse:

	rtšhtr'	YZARWN
A2	ⲣⲧⲥⲏⲧⲣⲓ	ⲓⲃⲓⲙⲛⲥⲓⲃⲓⲙ

Legend 3

B IIa/3a: nos. 8–14, A3–4

Obverse:

mzdysn bgy 'rthštr MRKAn MRKA 'ry'n
mazdēs̄n bay ardaxšahr šāhān šāh ērān
 “the divine Mazdayasnian King of Kings Ardashir, (king) of (the) Iranians”

Reverse = Legend 2.

Obverse: left mzdysn bgy 'rthštr
 right MRKAn MRKA 'ry'n
 Reverse: left NWRA ZY
 right 'rthštr

Examples:

Obverse

	crown beard	bust ribbons crown
	n'yr' AKRM nAKRM	rtšhtr' ygb nsydzm
9	X ⲛⲓⲣⲁ Ⲁⲕⲣⲙ ⲛⲀⲕⲣⲙ	X ⲣⲧⲥⲏⲧⲣⲓ ⲓⲅⲃ ⲛⲥⲓⲃⲓⲙ
10	ⲛⲓⲣⲁ Ⲁⲕⲣⲙ ⲛⲀⲕⲣⲙ	ⲣⲧⲥⲏⲧⲣⲓ ⲓⲅⲃ ⲛⲥⲓⲃⲓⲙ

Reverse:

	rtšhtr'	YZARWN
9	ⲣⲧⲥⲏⲧⲣⲓ	ⲓⲃⲓⲙⲛⲥⲓⲃⲓⲙ
10	ⲣⲧⲥⲏⲧⲣⲓ	ⲓⲃⲓⲙⲛⲥⲓⲃⲓⲙ

B IIb-d/3a: nos. 15–22, A5–8

The only difference from the preceding is the spelling of 'yr'n for 'ry'n . Several coins have 'rr'n (e.g., nos. A5, A8), which may be for either.

Obverse: right MRKAn MRKA 'yr'n

The inscription on the obverse left begins close to crown—sometimes leaving little space for the first m of $mzdysn$ —and continues below the bust.⁹

The inscription on the obverse right begins at corner of the beard and continues freely until the final n of 'yr'n , which is squeezed into the space above the crown. On the small coin A6, it is probably abbreviated to 'yr .

On no. 15 obv. we have 'rrhštr .

Examples:

Obverse

	crown	beard
	$n\text{'ry}'$ AKRM	n AKRM
A5		טווען עטלע זעלען

bust ribbons	crown
$rt\check{s}htr'$ ygb	$nsydzm$
טווען עטלע זעלען	

Reverse:

	$rt\check{s}htr'$
A5	טווען עטלע זעלען

YZARWN
טווען עטלע זעלען

C IIe-g/3a: nos. 23–51, A9–12**C IIh-i/3a: nos. 52–122, A13**

The arrangement of the legends is usually as on the preceding.

Note that no. A10 has a clear $\text{'ry}'[n]$.

Examples:

Obverse

	crown	beard
	$n\text{'ry}'$ AKRM	n AKRM
28	X טווען עטלע זעלען	טווען עטלע זעלען
A10	O טווען עטלע זעלען	טווען עטלע זעלען

bust ribbons	crown
$rt\check{s}htr'$ ygb	$nsydzm$
טווען עטלע זעלען	
טווען עטלע זעלען	

Reverse:

	$rt\check{s}htr'$
28	טווען עטלע זעלען
51	טווען עטלע זעלען

YZARWN
XX טווען עטלע זעלען
טווען עטלע זעלען

⁹ Note that on no. 13, the engraver apparently started carving a large zd , but then realized he would run out of space, and continued with much smaller letters.

On a few coins, *ʿrthštr* continues below the bust, filling most of (e.g., nos. 32, 33) or all of (e.g., nos. 31, 34) the space or is divided on either side of it (e.g., no. 30). Occasionally, *mzdysn* occupies the entire space to the left (e.g., no. 34).

Note that on some large coins (nos. 19, 31, 32, 52, etc.), *MRKAn MRKA* occupies the entire space on the right side; *ʿyrʿn* may have been written above the crown, but few traces are seen (no. 31: *MRKA* ʿ; no. 32: *MRKA* ʿy-).

No. 29 seems to have *MRKAn MRKAn ʿrʿn*.

On the reverse, *ʿrthštr* is sometimes abbreviated to *ʿrtštr* (nos. 41, etc.), *ʿhštr* (e.g., nos. 49, 56, 58) in order to fit in above the ribbons of the fire altar.

Examples:

	crown	bust	crown
	-ryʿ AKRM nAKRM	rtštrʿ ygb	n s y d z m
34	X 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨	x x x x x 𐎠𐎡	𐎠𐎡𐎢𐎣𐎤
	-ʿ AKRM nAKRM	rtšht	rʿ ygb nsydzm
31	X 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧	𐎠𐎡𐎢𐎣	X 𐎠𐎡𐎢𐎣𐎤𐎥𐎦

Legend 4

C IIIa/3a-c: nos. 123–172, A14–29

C IV/3a: nos. 173–184, A30

C V/3a,c: nos. 185–202, A31-35

B IIIb/3b,a,c,e: nos. 203–230, A36–46

B VI/3b,a,d: nos. 231–232, A47–48

B VII/3b,a,c: nos. 233–234, A49-A53

? VIII/3a: see below

C IIIa/3a: nos. 246–258, A61

D IIIa/3a: no. 259

Obverse:

mzdysn bgy ʿrthštr MRKAn MRKA ʿyrʿn MNW ctry MN yzdʿn

mazdēs̄n bay ardaxšahr šāhān šāh ērān kē čih̄r az yazdān

“the divine Mazdayasnian King of Kings Ardashir, (king) of (the) Iranians, whose seed is from the gods”¹⁰

Reverse = Legend 2.

Obverse: left *mzdysn bgy ʿrthštr*
 below *MRKAn MRKA ʿyrʿn*
 right *MNW ctry MN yzdʿn*
 Reverse: left *NWRA ZY*
 right *ʿrthštr*

¹⁰ The expression *kē čih̄r az* is likely to correspond to Old Persian *-ciça* in *ariyaciça* “of Aryan seed,” that is, “descended from an Aryan.”

bg *ʾrthštr* is occasionally squeezed between the edge and the ribbons and hair, as on no. A52 (where the lettering is overall smallish).

On no. 234, where the ribbon touches the rim, *mzdy* fills the space to the right of the ribbon, while the *s* appears to be squeezed in between the ribbon and the rim; the final *-yn* is barely visible.

Exceptionally, the reverse has *NWRA ZY* to the right and *ʾrthštr* to the left (nos. A34, 191).

The small coin no. 141 has the abbreviated legend *ʾrthštr* (left) *MRKAn MRKA* (right), but nos. 142, A23, A24, etc. have the entire legend (possibly with a few letters omitted on no. 142).

Nos. 174–184 appear to have *bg* *ʾrth* (left) *MRKAn MRKA* (right), but are not very legible, and the reading *ʾrth* is open to alternatives: *ʾthš*(?) no. 177, *ʾrtš*(?) no. 181.

On nos. 192–193 obv., *ʾrthštr* ends in the center below the bust, and the legend is abbreviated at the end: *MRKA ʾyn*(?) *MNW ct* (no. 192), *MRKʾn*(?) *MNc*(?).

Examples:

	crown	left shoulder	below bust	ribbons	crown
	nʾdzy	NM yrte WNM nʾ		trʾ	ygb nsydzm
A14	טו סנוזטונוטונוטו			טו	סנוזטונוטו

	ryʾ AKRMn AKRMrtšh
A14	טונוטונוטונוטונוטו

	nʾdzy NM yrte WNM n	below bust	rtšht	rʾ ygb nsydzm
189	טונוטונוטונוטונוטו		טונוטו	סנוזטונוטונוטו

	ʾryʾ AKRM nAKRM
189	טונוטונוטונוטו

Poorly executed or abbreviated legends:

No. 124: *mdys* *bg* *ʾtštr* (?) *MRKAA* (?) *MRKAn ʾyrʾ MNW* (etc.)

No. 133: *MNW ctry Mryrʾndʾn* (?)

No. A17: *MRKAn MRKA**rʾr MNʾry MN yzdʾn* [*italics* = uncertain]

No. A22: *MNW rery MN ywwdzʾnn*

No. 158: *-NW* in *MNW* carved as *ct-* (approx. טו)?

No. A32: *MRKAnMRAʾyrʾn*

No. 212: *try/cry* for *ctry*

No. A42: *MRKAn MRKA ʾn MNWw ctry MNy* (end)

No. 217: *MRKA ʾyn MNW*

No. 223: *MRKAʾm MN ctr MN yzdʾ* (end; in addition, some letter sequences are mirrored: *-zdy*: טו, -Aʾ-: טו, ct-: טו)

No. A45: poorly spelled legend: *mzdyn^s* (with added superscript *-s*): טונוטו, *ʾrthš*: טונוטו, *ʾnrʾMNWcty*: טונוטונוטונוטו (with *c* ט = ט rotated 180° and *t* = ט; *MNW* is literally *MWN* with *-N* ט = ט rotated 180°; on the rev. the first *t* ט is an upside-down ט)

No. 233 rev. *NWRA ZY*: *NW-* and *Z-* aligned along the rim, with *-W-* written to the left (actually to the upper right) of *N-*

No. 234: *ʾrthštrMRKAʾnMNW...* (*MNW* is written like *mzd-*)

No. 248: *MNWctry* looks like *MNWMNW*, with a clear *M* for *c*

No. A43 obv. has the following scrambled legend:

𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 (?) 𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊 , that is:
mzdys bggl' rtšht'nMRKA'yr'nMnWt'rwMNyd'.

Here *MRKA'yr'n* is written like *MARRA'Rr'n* (but with *-n* { = *d* }, which is usual, and *t'rw* could be read as *ctry*, with *c = t* (𐤃), which is common, and assuming that the *t* is on its back (𐤀 for 𐤁 for 𐤃); the remaining mistakes, however, suggest the whole legend is from a scrambled original. The reverse has *'thštr*.

Abbreviations:

The following are examples of abbreviations of *mzdysn* and *'rthštr* (obv.):

- mzysn/mdysn/mzdsn: no. A42, 217; mzdys: no. A43; mzd: no. A44
- 'rtštr: no. 139; 'rthšr: no. 220; 'rštr: no. 150 obv.; 'rhštr: no. 210.

Haplography of similar sequences:

No. A29: ctryzd'n for ctr(yMN)yzd'n (the engraver thought the final *-y* of *ctry* was the initial *y-* of *yzd'n*)

No. A31: MRK'yr'n for MRK(A)'yr'n.

Note also no. 131 in large script: mzs n bg'rthštr (with *h* a vertical line).

Legend 5

? VIII/3a: nos. 235–242, A54–60

It has not been possible to decipher the second part of this legend, although several of the letters are clearly legible. Even the first part of the legend may be doubted. Note especially the letter 𐤏 following *MRKA(?)* on nos. A57–58, which corresponds to 5 vertical strokes on no. A54.

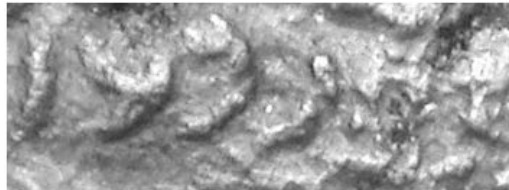
- Obverse: left 'rthštr MRKA X ??
- right ??
- Reverse: left NWRA ZY
- right 'rthštr

	hair	ribbons	crown	hat
		A K R M n A K R M	rtš htr'	
A54		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X
245				𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X
		A K R M n A K R M	rtš	htr'
A55		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿	XX	𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿
A57		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X
				(𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X)
A58		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿		𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X
				(𐤀𐤆𐤊𐤌𐤍𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿 X)

The most remarkable feature of these legends is the occurrence of Parthian-type letters on A54. Thus, the letter **h** on no. A54 (ca. 9 o'cl.) corresponds to **ϣ** on A55, A57, A58.

The letters **ϣ** on A54 could be Parthian *kr*, *br*, etc., and **ϣ** on A54 could be the final *-r* of *ʔrtšhtr*.

Even more puzzling is the fact that the sequence of letters on A54 (and 245?) to the right of the crown: **ϣϣϣϣ** is remarkably similar to a sequence¹¹ occurring on the coins of Indo-Parthian king of Sistan, "Farnsāsān" (*II.A.6.4. Münzstätten und Funde*; pl. 39, E18–20):



From a coin of Farnsāsān's



Ardashir A54



Ardashir 245

On the reverse, the name is mostly distorted to *rʔthšr* (where the **ϣ** could also be interpreted as a raised **ϣ** š, and the **ϣ** as a reclining **ϣ** t).

	r	t	š	h	t	r	ʔ
A55	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ
A56	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ
A57	ϣ	ϣ	ϣ	ϣ	ϣ	X	ϣ
A58	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ	ϣ

¹¹ I am not entirely convinced by the reading of this sequence as MLKY(N ...).

SHAPUR I

Legends

The basic legend is like Ardashir legend 4:

Obverse:

mzdysn bgy šhpwhry MRKAn MRKA ʿyrʿn MNW ctry MN yzdʿn
*mazdēsn bay šābuhr*¹² *šāhān šāh ērān kē čīhr az yazdān*

“the divine Mazdayasnian King of Kings Shapur, (king) of Iranians, whose seed is from the gods”

Reverse:

NWRA ZY šhpwhry
ādur ī šābuhr
 “Shapur’s fire”

Additional text is found on no. A51, which, on the reverse, has *mlwy* above the figure to the right. According to Gyselen¹³, this text may not have been part of the original engraving.

The legends are typically placed approximately as follows with numerous small variations:

Obverse:	left	mzdysn bgy šhpw	mzdysn bgy šhpwh
	below	hry MRKAn MRKA ʿy	ry MRKAn MRKA ʿyr
	right	rʿn MNW ctry MN yzdʿn	ʿn MNW ctry MN yzdʿn
	left	mzdysn bgy šhpwhry	
	below	MRKAn MRKA ʿyrʿn	
	right	MNW ctry MN yzdʿn	
Reverse:	left	NWRA ZY	
	right	šhpwhry	

Obverse:

	beak ← left shoulder	bust	ribbons	hood
	nʿdzy NM yrte WNM nʿr		wphš	ygb nsydzm
A1				

	yʿ AKRM nAKRM yrh
A1	

Reverse:

	y r h w p h š	YZARWN
A1		
A2		

Note: *ctry* is apparently written *crry*.

¹² The Manichaean transcription of the name is *šʿbwhr* = *šābuhr*. The form *šāpūr* may go back to an original Middle Persian pronunciation **šah(i)puhr*, with preservation of the surd *p* as in Pahl. *pahikār*- “struggle,” where the *k* is preserved after *pah(i)*-.

¹³ See p. 360.

	beak ← left shoulder	bust	hair bun	ribbons	crown
	n'dzy NM yrte WN Mn'		hwp	hš ygb	nsydzm
A2	טאזאן יאן יאן יאן		אז	ני	סזן

	ry' AKRM nAKRM yr
A2	אזאן יאן יאן

	crown left shoulder	bust	hair bun	ribb's	crown
13	n'dzy NM yrte WN Mn		yrhwphš	ygb	nsydzm
	טאזאן יאן יאן יאן		אז	ני	סזן

13	'ry' AKRM nAKRM
	אזאן יאן יאן

Large coins:

12	n'dzy NM yrte WN Mn	bust	yrhwphš	ygb	nsydzm
	טאזאן יאן יאן יאן		אז	ני	סזן

12	n'ry' AKRM nAKRM
	אזאן יאן יאן

On no. 83, the engraver mistakenly began *m-* in the crown and had to repeat it in the usual place.

On the reverse, *NWRA ZY* and *šhpwhry* are only occasionally split: no. 28: *NWR-* and *-hry* above the corners of the altar; *-A ZY* left, *šhpw-* right edge.

Special features of the Shapur legends

Mirroring and substitution:

- Nos. 39, 42 obv. inverted *zdysn bgy šhpwhry* for *MNW ... MN yzd*
- Nos. 74–75 obv. *MN ctry yzd'n yzd'n ?*
- No. 105 (cf. A41) obv. right edge: *-RKA 'yr'n* (3 o'cl.; then uncertain readings)
- No. 106 obv. right edge: *-An MRKA 'yr'n* (2 o'cl.; then uncertain readings)
- No. 42 rev. (right edge) inverted *šhpwhry* for *NWRA ZY*.

Noteworthy inversions of adjacent letters:

- ctȳr* for *ctry* 79 (with *-ȳ* = final *-y*); *MN ctwry*: 160, 162 (161 garbled ditto?).

Haplography of similar sequences:

- bgy š-* > *š-* A13
- On no. 17, *mzdysn bgy* is reduced to *mzy*: סזיא
- No. 119 obv.: the *p* of *šhp-* reinterpreted as *m* > *šhMRKAn MRKA MRKA* (could also be read as *šhMRKAnpwry MRKA!*).

Omissions:

- No. 61: *MRKA* <ʿyr>ʿn
Nos. 74–75 obv. MN ctry.

Dittography:

- No. 130: ʿyrʿn n *MNW* (this legend appears to have been struck over another, or it has been corrected)
No. A19: *MRKAn MRKAn MRKA*.

Wrong legends are occasionally found:

- No. 72: ... *bgy M šh-* ...
No. A51 obv. beginning: *MRKAn MRKA bgy šhpwhry*
Nos. 160–162: *MN* followed by various corrupt forms of *ctry*
No. 165: garbled *MNW ctry*.

False legends:

- Nos. 121, 184.

By far the most variation is seen in the writing of *mzdysn* and *šhpwhry*.

Variations of *mzdysn*:

- mzdyns*, e.g., nos. 155, 166
mzdys, e.g., nos. 40, 64, 72, 90, A30, 98, A34, A41, 134, 154, 172, 180
mzdsyn: no. A3
mzdsn, e.g., nos. A2, A18, A52, 185
mzysn, e.g., nos. 15(?), A13, 27, 62
mzyn(?): nos. 48, 51, A12
mydysn: no. 3.


Variants of *šhpwhry* include (the list is not complete):

- | Obv. | Rev. |
|-------------------------------------|---|
| <i>šhypwhry</i> : no. 79 | <i>šhphwry</i> : nos. 250, 171, 155, etc. |
| <i>šhphwry</i> : nos. 84, etc. | <i>šhphry</i> : no. 123 |
| <i>šhpwrhy(?)</i> : nos. 173, 243–4 | <i>šhpwry</i> : no. 61 |
| <i>šhpwhryh</i> : no. 17 | <i>špwhry</i> : nos. A2, A21, 83, etc. |
| <i>šhphry</i> : nos. 60, 153 | |
| <i>šhwrhy</i> : no. 90 | |
| <i>šhyyhpr</i> : no. 98. | |
| <i>šhyyhwry</i> : no. 123 | |
| <i>šh</i> : no. 119 | |
| <i>špwhry</i> : no. 81 | |
| <i>šphwrh</i> : no. 140 | |
| badly distorted: no. 101 | |

On the varying forms of the *h*'s in the sequence *h-h*, see below.





It should be noted that not all of these variants are necessarily (though probably) scribal errors. Some spellings may in fact represent alternative, acceptable, spellings. Thus, spellings without the first *-h-*: *špwhry*, may reflect the pronunciation *šābuhr* represented by the Manichean spelling *š'bwhr*. The apparently “inverted” spelling *-phw-* for *-pwh-* can conceivably be compared to the common Pahlavi spelling *-(ʿ)hw-* for *-ox-* as in *plhwʿ = farrox*.

Analysis of the letter shapes






The following survey contains details of letter shapes and their distribution. It should be noted that there appears to be little correlation with mints, stages, and types. Significantly diverging forms limited to specific groups are those on Ardashir's early emissions, the much more frequent use of  (etc.) *h* under Shapur, and some of the more unusual forms of *c* (see below).

Alef

This letter is relatively frequent, being found in *ʾrthštr*, *pʾpky*, *MRKAn MRKA (MLKAn MLKA)*, *ʾyrʾn (ʾryʾn)*, *yzdʾn*, *NWRA*.

The basic shape of the *alef* (ʾ) is that of two ascenders placed on a base line. The base line may or may not extend (perceptibly) to the left beyond the left ascender (); it may be mirrored (); and the lower right corner may be sharp-angled () or rounded ().

Ardashir I

Reduced variants include the bowl forms () and two separate strokes: . The form  appears in *MRKAn MRKA (ʾyrʾn)* nos. 31, 37, 55, 152, 247, 253; in *ʾrthštr* (obv.) nos. 149, 152; in *yzdʾn* nos. 154; in *NWRA* nos. 44, 49; in *ʾrthštr* (rev.) nos. 40, 44, 49, 55, 150, 154, 186, 207, 253; the form  appears in *ʾrthštr* (obv.) nos. 31, 41; and the flat form  appears in *ʾrthštr* (obv.) nos. 252, 253; *NWRA* no. 148






Shapur I

The normal ,  are common in *MRKAn MRKA*, *yzdʾn*, and *NWRA*.


B

This letter is found in *BRE* (see below) and *bgy*.




The *b* in *bgy* is not much different from the inscriptional *b*, except that the bottom line is commonly shorter, due to the space confinements.





The lower right angle varies between sharp and rounded: Ard. no. 1:  and ; Shap. , , , etc.

BR





This combination is found in the word *BRE* on the early Ardashir AI/1 legends, in which the *B* is reduced to a simple line, and the *R* crosses it:  = *BRE*.

G

The letter *g* is only found in *bgy* and is typically curved , angled , or straight . It is usually cradled inside the *b* (see on *B* above).





It occasionally has the sharper angle , :  (Ard. no. 146),  (Shap. no. 42).

D

This letter is found in *mzdysn* and *yzdʾn*. It is usually of the inscriptional type () but the lower foot does not usually protrude very far left (). In many cases the foot looks “stumped” (). One common variant has sharper angles . Reduced variants are common.

See also on *mzdysn*, below.

Ardashir I

We have the standard form , as well as reduced variants (, etc.). The form with sharper angles () is found in *mzdysn* on nos. 37, 41, 46, 152, 154; in *yzdʾn* on nos. 154, 231, and reversed on no. 224 ().

Shapur I

Normally **3**, occasionally reduced (**2** **1** etc.).

E

This letter (**5**) is found only in the word *BRE* in the early Ardashir A I legends.

W, R

This is the most common letter in the coin inscriptions, being found in *rthštr*, *šhpwhry*, *MRKAN*, *MRKA*, *ʾyrʾn* (*ʾryʾn*), *MNW*, *ctry*, *NWRA*.

The most common form is the simple wavy form (**1**), with a more or less rounded lower left corner. The form with a sharp lower left corner (**2**), similar to standard inscripational (**2**), is less common. The letter is often reduced to a barely wavy line or a stroke with a head (**1**).

Mirrored forms (almost identical with *z*) are common (**3** **1**).

In *NWRA*, *WR* are usually as large as or larger than the *N*.

Ardashir I

The cornered form **2** is seen in the final *r* in *rthštr* on the obverse of nos. 12, 15.

Among reduced forms, **1** and **2** are not infrequent. Simple strokes **1** are used on no. 158.

Reduced forms are seen in the final *r* in *rthštr* on the obv.: **1** nos. 247, 252, 253; **2** no. 207; **1** nos. 31, 210; **2** no. 55.¹⁴

The standard wavy form (**1**) is common in *NWRA*. Exceptionally, the form is stylized to **3** (no. 148).

Note the tilted or horizontal *r*'s in *rthštr* on the reverse on no. 126 (horizontal), 138 (tilted), etc.

Shapur I

Normally **1**, occasionally **2** (*NWRA* no. 248).

Z

This letter is found in *mzdysn* (see also below), *yzdʾn*, and *ZY* (see below).

The standard shape of *z* in *mzdysn*, *yzdʾn* is the common **1**, mirrored **2**, but the letter is often reduced to a wavy line (often similar to *d*) or a stroke, with or without a "head," and is often indistinguishable from *w* (**1** **2**). The form **3** is found on Shap. no. 42 obv., and similar forms are frequent in *ZY* (see below after *Y*).

H

h is found in *rthštr* and *šhpwhry* (obv. and rev.).

The standard shape of *h* is a central bulge with handles that are more or less curved (**1** **2**), of which one can be missing (**3**).

It is usually tilted left or right with respect to the base line.

Ardashir I

The standard forms all have a central bulge, which varies from almost flat (**1**) to a deep bowl (**2**). It is frequently turned up-side-down, often at a slight angle (**3**, **4**, **5**, etc.).

On the obverse, *h* is horizontal when below the bust or ribbons, otherwise vertical, rotated, and mirrored forms are also found.

¹⁴ The letters are, in principle, variants of the final *-y*, so perhaps we should read *rthšty* with missing *-r*? Only no. 153 has the complete *rthšty*.

The curve of the handles can be more or less pronounced (𐬀 𐬁 𐬂 𐬃 𐬄). Sometimes some or all of the smooth curves are replaced by sharp angles (𐬅 no. 223 rev., 𐬆 no. 152 rev.). It is found turned upside down (𐬇 𐬈); standing on end, facing either way (𐬉 𐬊 𐬋 𐬌 𐬍); and at various angles with the base line (𐬎 𐬏 𐬐 𐬑 𐬒). The form 𐬓, flattened for reasons of space, is seen on no. 4.

Reduced forms include forms where one or both “handles” are missing (𐬔 𐬕 𐬖 𐬗 𐬘 𐬙): 𐬚 obv. no. 24; 𐬛 rev. nos. 213, 217; 𐬜 𐬝 rev. nos. 144, 247, 252, 253; 𐬞 rev. nos. 139, 𐬟 (no. 222 rev.); and the generic bowl shape (𐬠): obv. nos. 135, 142(?), 192, 231, 233, rev. no. A9. The very reduced form 𐬡 is found on no. 1. The standing forms of 𐬢 and 𐬣: 𐬤, 𐬥 and 𐬦, 𐬧 = w, etc.; note, e.g., no. 218 rev., where the r and h of 𐬨𐬩𐬪𐬫𐬬𐬭 𐬮𐬯𐬰𐬱𐬲 𐬳𐬴𐬵 are identical.

Reduced forms with sharp corners include 𐬶 𐬷 no. A2, 𐬸 (A30 obv.), 𐬹 (A31 obv.).

We occasionally find h written like *alef*, which may be due to a misunderstanding of the bowl shape(?) or a simplification of the 𐬛 shape, giving hš as 𐬺𐬻 (no. 211), 𐬼𐬽 (no. 212), 𐬾𐬿 (nos. A42, A44, 220, 221, 222, A47, 231).

The h is sometimes so much reduced in size that it becomes indistinguishable from other reduced letters, e.g., <y, w, z>. Note Ardashir no. 15: where 𐬳𐬴𐬵 is written 𐬶𐬷𐬸𐬹- (𐬺𐬻𐬼𐬽𐬾𐬿).

Shapur I

The two principal forms are found: 𐬛 and 𐬞 and their variants. The tips of 𐬛 can be more (𐬟 𐬠) or less (𐬡) curved. Both forms can be rotated and flattened. The inverted forms 𐬢 (e.g., obv. nos. 82, 123–125, 163, A47, etc.; rev. 27, A26), 𐬣 (e.g., obv. nos. 39, 123, A41) are rare. The curves can be straightened and pointed (𐬤, 𐬥; inverted 𐬦). The downstroke of 𐬦 can be lengthened: 𐬧, 𐬨. The oblique and vertical forms 𐬩, 𐬪 are occasionally reduced to 𐬫, 𐬬, 𐬭, 𐬮.

The two h's in *šhpwhry* (and variants) are most often of the same type, but two different types are also found, e.g.: obv. nos. 10, 13, 132 𐬛𐬜𐬝, 80 𐬞𐬟𐬠, A47 𐬛𐬜𐬝, A62 𐬞𐬟𐬠, 163 𐬛𐬜 𐬛; rev. nos. A3 𐬛𐬜𐬝, 61 𐬞𐬟 𐬛, 64 𐬞𐬟 𐬛, 123 𐬛𐬜𐬝.

Vertical variants are occasionally found on the rev. no. 29 𐬛𐬜𐬝.

Y

The initial and medial y is typically a mere vertical stroke, sometimes with a slight bend and occasionally with two bends (approximately = z): 𐬶, 𐬷, 𐬸, 𐬹, 𐬺, etc.

Final -y is found in *šhpwhry*, *bgy*, *ctry*. On ZY see next.

This is usually a short, more or less curved, stroke, but occasionally we also find the typical epigraphic types 𐬻, 𐬼 (Ard. A26 in *ctry*).

Unusual forms and combinations include: 𐬽𐬾 = -gy (Ard. no. A43) and 𐬿𐬾 = -rw (or two other identical forms), found not infrequently in *ctry* (Ard. no. 221; Shap. nos. 40, A18).

See also on *mzdysn*, below.

ZY

Ardashir I

The final -y in ZY is either like the initial and medial y (see below), or, more frequently, is characterized by a more pronounced bend. The bend may simply open left (𐬶 no. 144) or be still more pronounced, approaching the standard inscriptional forms (𐬷): 𐬶 nos. 14, 27; 𐬷 nos. 135, 138, 150, 186; 𐬸 nos. 12, 149; 𐬹 no. 191; 𐬺 no. 218.

Another variant has a lengthened left foot (𐬻), e.g., nos. 31, 37, 44, 188, 250, 252; the up-side-down form (𐬼) is also found (no. 211).

Shapur I

The common forms of Z- are **z** and **z̄** with variants:

z nos. ca. 1–120, occasionally later; common variants include the reclining form **z̄** and similar caused by the lack of space; **z̄** (**z̄**, **z̄**, etc.): nos. ca. 123–185 (no. 152 **z̄**).

The most common form of -Y is **y** with variants **y** and **y**. other forms: **y** A1, 3, etc.; **y** A2; **y** 1; **y** A9; **y** A34; etc.; same: **y**, **y**, **y**, **y**, **y**, **y**, **y** etc.

K

There are two standard forms of the *k*, with or without a base line (**k** **k** **k**). Without the base line, the *k* is similar to the *d*. It can be mirrored (**k** = *d*, e.g., Ard. no. 12 *MRKAn*).

It is often reduced to the form of <w> (**k**).

L

An *l* distinct from *w/r* is found on the earliest emissions of Ardashir, where it is a slender vertical line with a slight bend at the bottom (**l**).

The form **l** is found in *mlwy* on Shapur I no. A51.

M

This letter is found in *mzdysn*, *MRKA*, *MRKAn* *MNW*, *MN*.

There are two main forms of the *m*: with simply crossed arms to the left (**m**) or with a sharp bend in the lower left corner and crossed arms in the upper left corner, without or with a pronounced dimple on the left side (**m**, **m**). The second type is the one most closely related to the inscriptional form (**m**). The forms are not necessarily consistent throughout individual legends.

Ardashir I

Both types are found in one and the same legend. Both can be rotated and mirrored in any direction (**m**, **m**, **m**, **m**, **m**, **m**, **m**, **m**); rotation of **m**, **m** is less pronounced (**m**).

The angle between the arms varies from quite sharp to 180°, a mere stroke, usually to the left (**m**, **m**, **m**, **m**). Note the inscriptional type **m** on no. 250 and elsewhere.

Rotated and un-rotated forms are found in one and the same legend, e.g.:

no. 10: **m** in *mzdysn* and **m** in *MRKA* (but with **m** in *MRKAn*); it should be noted that from the viewer's point of view, without turning the coin, the **m** and **m** are identical

no. 12: **m** in *mzdysn*, **m** and **m** in *MRKAn* *MRKA*

no. 14: **m** in *mzdysn*, **m** and **m** in *MRKAn* *MRKA* (similarly A5)

no. 51: **m** in *mzdysn*, **m** and **m** in *MRKAn* *MRKA*

no. A41: **m** in *MRKAn*, **m** in *MRKA*.

Shapur I

Only the crossed-end types are found, **m** etc. The shape varies between round and elongated: **m**, **m**, and the size from very small to large: **m**, **m** etc. The type with flat left line **m**, **m** is occasionally found (nos. A26, 94, etc.), as is the type with flat top line **m** (nos. 29, A15, etc.).

The crossing ends can be oriented in all directions, though left or right are the most common. Straight up **m** or straight down **m** are less common than the other variants. Their length varies from large flourishes **m**, **m** to almost nothing **m**, **m**, or nothing **m**.

The *m*'s in *MRKAn* *MRKA* are usually like the others, but are often squeezed. All types are found, including **m** in *MRKAn* (no. A11).

N

The *n* is typically a vertical stroke with a right-angle bend at the bottom **n**, sometimes with an additional curve at the top **n**. The letter can be mirrored and rotated, e.g., **n**- in *-sn* no. 24.

The principal variant is the much shortened form found in *NWRA* (considerably shorter than the *-WR-*): **𐎠**, which can also be mirrored: **𐎡**. This variant sometimes has a curved bend rather than a sharp angle (**𐎠** **𐎡**), which can be turned into a bowl (**𐎢**).

See also on *mzdysn*, below.

Ardashir I

Other variants comprise forms with bent upper part, looking more or less like <w> (**𐎠**). It can be reduced to a stroke (**𐎣**).

The form **𐎤** is seen in no. A2.

The small variant is occasionally found in *MRKAn* (e.g., no. 152) and *ʿyrʿn* (nos. 9, 10).

NWRA has the standard form **𐎠** from no. A2 on, with the reduced forms being quite common: **𐎢**, etc., e.g., nos. 40, 44, 49, 56.

Upside-down forms are also found, e.g., **𐎦** (no. 224).

Shapur I

NWRA is usually written with the small variant of *N-* **𐎠** (occasionally inverted **𐎡**, e.g., no. 123): **𐎠 𐎠 𐎠 𐎠**. Only the “perfect legends” have the standard early Sasanian inscriptional form with *n* larger than *w/r*: **𐎠 𐎠 𐎠 𐎠** (no. 86 and elsewhere).

S

The *s* fundamentally consists of a left upright and a right part bent in a curve or at an angle. The original form was probably close to **𐎮**, which was changed in two principal ways: roof *over* the left upright (**𐎯**) or the left upright extended up past the roof (**𐎰**).

See also on *mzdysn*, below.

Ardashir I

Variants of types 1 (**𐎮**) and 2 (**𐎯**, **𐎰**, **𐎱**; **𐎲** no. 27).

The second type has a variant with a much extended (and bent) left leg (**𐎳**, nos. 233, 252) and one with a curved right part (**𐎴** **𐎵**). The form **𐎵** and variants, seen in the present sequence from no. A8 (**𐎶**) onward, is one of the standard inscriptional forms.

Reduced forms: bowl (**𐎮** nos. 140, 247), which can be inverted (**𐎷** nos. 40, 44, 46, 217) and flattened (**𐎸** no. 256). Note also an upside-down **𐎮** on nos. 15 (**𐎹**) and A53 (**𐎺**).

Shapur I

s in *mzdysn* ranges from the standard forms of *s* to reduced forms, which may combine with the following *-n* into forms indistinguishable from *t* (see below).

The forms with relatively straight lines (**𐎮**, **𐎯**, **𐎰**, **𐎱**, **𐎲**) are most common; forms with distinctly curved lines are rare (**𐎳** no. A25, **𐎴** no. 85), as are the bowl-shaped forms (**𐎮**: e.g., nos. A1, 1, A18). The form **𐎶** is seen on nos. A9, 247.

P

This letter is found in *pʿpky* on A I/1 rev. and in *šhpwhry*, obverse and reverse.

Ardashir I

The *p* in *pʿpky* has the forms **𐎶**, **𐎷**, etc., indistinguishable from *m*.

Shapur I

There are two principal forms of the *p* in *šhpwhry*:






1. without clear crossing ends: **𐎶**, **𐎷**, **𐎸**, which may be reduced to a circle **𐎹**
2. with crossing ends, in which case the form of *p* is mostly indistinguishable from that of *m*: usually **𐎶**, **𐎷**, **𐎸** (e.g., no. 58 rev.).

The forms **𐎶**, **𐎷** (inscriptional **𐎶**) are usually not used for *m*.

The letter is sometimes simplified to two strokes **𐎶** **𐎷** etc.





C









c is found in *ctry*.





The basic form is , which can be reduced (  ) and further become indistinguishable from *t* (note  Ard. no. A49).

The sequence *ct* in *ctry* ranges from well-executed individual *c* and *t*, via two more or less identical letters, to two relatively undifferentiated strokes.


















Ardashir I




We find basic and reduced forms. Note the variant form of  on nos. A18, A20, 252 () which presages the form  on Shap. nos. 244, A53–59 (below). No. 150  (?) = *t* may be an error.

Reduced forms include  in   nos. 138, 139,  (no. 148),  (no. A44),  (no. A50),  in  [!] no. 224.

There are two special forms, which may be rotated forms of the basic form:  (nos. 137, 211, 231), reduced  (no. A47) and  (no. 232), and  (nos. 129).

Shapur I










Common forms include , , , etc.; reduced  . *t*-like forms are also common:   . Examples:  no. 134;  nos. A1–2, 40;  nos. 161, 163;  nos. 146, 155;  A26, A28;  nos. A28, A29;  nos. 132, A25;  nos. 138, 139;  nos. 125, A21.

The  type further develops into two remarkable symmetrical forms with or without curvature:  nos. 127, 134, 156, 167, 178;  nos. 244, A53–59. (This shape is quite similar to the shape of the *c* in, e.g., Ard. no. 252 *ctry*.)









š

š is found in *ʿrthštr* and *šhpwhry* (obv. and rev.).







There are three basic forms of the *š*, of which two are identical with *alef*.

1. with base line extending to one side only (, , etc. , , etc.)
2. with base line extending to both sides (, )
3. with no extending base line (, , etc.; ).






Ardashir I



Basic forms and variants of the *š*, either more or less like *a* ( etc.) or with the base line extending to the right (, ) or both to the left and the right of the two uprights (, , upside-down  no. 3 rev.); the reduced form  is seen on the obverse of nos. 149, 211, 231, and on the reverse of nos. 31, 55, 148, 186; and the form  on no. 148.





Shapur I




All three principal forms are common, but especially the form identical with an *alef* (, , etc.) or an inverted *alef* (, , etc.); forms with the bottom line extended to both sides are also found (, , etc.).

T

The principal constituents of *t* are a left leg and a foot and an arm to the right ( ). The foot and the (straight) arm can be moved and slightly rotated, e.g., . The left leg can be slightly bent ( ).

The right bulge is sometimes (at least apparently) disconnected from the left leg, e.g., , notably in *ctry* on Ard. no. 252 and Shap. A54–A59, where the disconnected variant in some cases may have been misinterpreted as  *wn*.

The bottom line is usually straight, short or long, but sometimes it is at an angle ( ) or curved (  Ard. no. A49).

In the reduced forms, the arm and the foot (or arms) are shortened (  .

Ardashir I

The foot can be raised (𐎧), and the arm can be tilted upward (𐎧 𐎧). We also find forms with the arm pointing up and the leg pointing down (𐎧). Finally the arm can be moved up to the top of the left leg (𐎧). The 𐎧 type is more common under Ardashir than Shapur.

The variant with a rounded arm is also found (𐎧 𐎧 𐎧 𐎧). On no. A2 the arm is quite short, while the top is lengthened 𐎧 and, on the reverse, bent down to the left 𐎧 to be accommodated next to the top of the altar. The forms 𐎧 𐎧 𐎧 are found on the obverse of nos. 250, 252.

Rounded bottom lines are occasionally found, e.g., 𐎧 no. 13, 𐎧 no. A8.

The reduced forms are common, including some very reduced forms found on early emissions: A I/1 𐎧 𐎧, with a small dot in the position of its right arm; and 𐎧, without a dot; A5 obv. 𐎧. The very reduced form is found occasionally later (𐎧 nos. 15, 29, 188), probably for space reasons.

Note on no. A2 the regular forms 𐎧𐎧 (obv.), distorted into 𐎧 and laid down 𐎧 (obv.; followed by 𐎧 = -r)

The two *t*'s in *ʾrthštr* are frequently of different types, e.g., nos. A5 obv., 16 obv. have a narrow 𐎧 𐎧 type first *t*, but a wide 𐎧, 𐎧 type second *t*. No. A9 obv. has two 𐎧 and the rev. 𐎧 and 𐎧.

Occasionally, the 𐎧, 𐎧 are reversed: 𐎧 (no. A10), 𐎧 (nos. 124, 147 in *ctry*), 𐎧 (2nd *t* in *ʾrthštr*, no. A25 rev.). It may also be turned on its "back": 𐎧 (no. 124, 2nd *t* in *ʾrthštr*; this legend is not well carved).

Very reduced forms include: 𐎧 on no. 148 in *ʾrthštr* (obv., rev.) and *ctry*; 𐎧, 𐎧 in *ʾrthštr* on no. 147 (obv.).

Note also the unusually large second *t* 𐎧 in *ʾrthštr* (obv.) on no. 13.

The group *št* is most often of the form 𐎧𐎧 with variants, but, occasionally, the *š* is stood up and the *t* laid down, making it indistinguishable from 𐎧𐎧 = *tš* of which it can then also be regarded as an inversion (no. 218 rev.).

Shapur I

The same forms are found: 𐎧 𐎧 𐎧 𐎧 𐎧 𐎧, reduced 𐎧, as well as *c*-like forms: 𐎧 𐎧 (nos. 110, etc.).

mzdysn

The group *zdy* or its equivalent contains three letters ranging from three distinct, well-executed letters, to three (or four) more or less identical long strokes, with "undulation," for instance, 𐎧𐎧𐎧 (Shap. nos. 83, 84), etc.; 𐎧𐎧𐎧, and sim. (Shap. nos. 119, 120, 126, 143-4, etc., A41-43).

Quite frequently, the *zd* consists of two identical strokes, different from the following -y-, e.g., 𐎧𐎧 (Ard. nos. A2, 26). On Shap. no. 43 the sequence is exceptionally abbreviated (or scrambled?): 𐎧𐎧𐎧.

Note the unusual length of *zd* (and the first *t* of *ʾrthštr*) going far below the base line on Ard. no. 13.

The final -*sn* ranges from well-executed individual *s* (see below) and *n*, via a combination that is indistinguishable from *t*, to an undifferentiated stroke. *t*-like combinations include 𐎧 (Shap. nos. 83, 84, 140, 177, 180, etc.); 𐎧 (Shap. no. 154); 𐎧 (Shap. no. 178); inverted and upside down: 𐎧 (Shap. nos. 17, A53), 𐎧 (Shap. no. A49).

Sometimes, the entire group *zdys* consists of a series of identical strokes, e.g., 𐎧𐎧𐎧𐎧 (Ard. no. 29), but on the whole, under Ardashir, the group is well differentiated.

Other examples:

𐎧𐎧𐎧𐎧 (Ard. no. 9, etc.), 𐎧𐎧𐎧𐎧 and sim. (Shap. nos. 10-11, 29, 37, 79-81, 86, etc.)

סוֹצִיָּה (Shap. no. 42), מְלַ - (no. 85)
 סוֹצִיָּה (Shap. no. 80, etc.)
 סוֹצִיָּה - *zddsyn??* (Shap. no. 167; cf. 170 סוֹצִיָּה-)
 סוֹצִיָּה (Shap. no. 173)
 סוֹצִיָּה (Shap. no. 61)
 סוֹצִיָּה (Shap. nos. 98, 123, 177, 180).

Transliteration	Ardashir	Shapur
a/A	א א א א א א א א א א א א א	א א
b/B	ב ב ב	ב
BR	ר	
g/G	ג ג ג	ג
d/D	ד ד ד	ד ד ד
-/E	א	
w/W	ו ו ו ו ו ו	ו ו
z/Z	ז ז ז ז ז ז	ז ז ז ז ז ז (in ZY)
h/H	ה ה ה ה ה ה ה ה ה ה ה ה ה ה ה ה (ה) ה ה ה	ה ה ה ה ה ה ה ה ה ה ה ה
y/Y	י י י י י י	י י י י י י
ȳ(final)	י י י י י י	
k/K	כ כ כ כ כ כ	=
l/L	ל ל ל	ל
m/M	מ מ מ מ מ מ מ מ מ מ מ מ	מ מ מ מ מ מ מ מ מ מ מ מ
n/N	נ נ נ נ נ נ	=
s/S	ס ס ס ס ס ס ס ס ס ס ס ס ס ס ס	ס ס ס ס ס ס ס ס ס ס ס ס ס
p/P	פ פ פ פ פ פ	פ פ פ פ פ פ פ פ פ פ פ פ
c/C	צ צ	צ צ
š/Š	ש ש ש ש ש ש ש ש ש ש ש ש	ש ש ש ש ש ש ש ש ש ש ש ש
t/T	ת ת ת ת ת ת ת ת ת ת ת ת ת ת ת ת ת ת	ת ת

Table 1. Select letter shapes.

EXAMPLES OF CHARACTERISTIC LETTER SHAPES

Ardashir

Cat.	Type	Legend obverse								Legend reverse							
		r	t	š	h	t	r	a	ygb	y	k	p	ʿ	p	ygb	ERB	
1	A I/1	X	ʃ	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬		𐎭	𐎮	𐎯	𐎰	𐎱	𐎲	𐎳
3	A I/1	X	X	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬		X	X	𐎯	𐎰	𐎱	𐎲	𐎳
4	A I/1	X	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		X	X	𐎰	𐎱	𐎲	𐎳	

Cat.	Type	Legend obverse							Legend reverse					
		t	š	h	t	a	ygb	s(n)	m	t	š	h	t	a

A2	B IIa/2	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
8	B IIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
9	B IIa/3a	X	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
10	B IIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
12	B IIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
A5	B IIb/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
15	B IIc/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
28	C IIc/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	X
31	C IIc/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		X	𐎰	𐎱	𐎲	𐎳	𐎴

Cat.	Type	Legend obverse										Legend reverse				
		M	tc	M	t	š	h	t	s(n)	m	t	š	h	t	Y	Z

A14	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
A15	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	X
A16	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
144	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
146	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	X	X	X	𐎴	𐎵
148	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	X
203	B IIIb/3b	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	𐎵
207	B IIIb/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	X
211	B IIIb/3b	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
213	B IIIb/3b	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
218	B IIIb/3b	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	X	X
A45	B IIIb/3b	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
247	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
250	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵
252	C IIIa/3a	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯		𐎰	𐎱	𐎲	𐎳	𐎴	𐎵

Shapur

Cat.	Type	Style	Legend obverse										Legend reverse						
			M	t c	M	h	p	h	š	s(n)	m	h	p	h	š	YZ			
A1	Ia/1a	A	𐭅	𐭆	𐭅	X	𐭇	𐭈	𐭉	𐭊	𐭋	𐭌		𐭍	𐭎	𐭏	𐭐	𐭑	𐭒
A2	Ia/1b	A	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
A3	Ia/1b	A	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
1	IIa1/1a	A	X	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
A9	IIa2/1(b)	B	𐭅	𐭆	𐭅	X	X	X	𐭉	𐭊	𐭋	𐭌		𐭍	𐭎	𐭏	𐭐	𐭑	𐭒
A10	IIa2/1(b)	B	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	𐭏	𐭐	𐭑	𐭒	𐭓
11	IIc/1a	Aa	𐭅	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	X	X	X	𐭏	𐭐
13	IIc/1a	Aa	𐭅	𐭆	𐭅	X	𐭈	𐭉	X	𐭊	𐭋	𐭌		𐭍	𐭎	𐭏	𐭐	𐭑	𐭒
29	IIc/1a	Af	𐭅	𐭆	𐭅	𐭈	𐭉	X	𐭊	𐭋	𐭌	𐭍		𐭎	𐭏	𐭐	𐭑	𐭒	𐭓
37	IIc/1a	A ind.	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
40	IIc/1a	A ind.	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
63	IIc/1a	Ea	X	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	X	𐭏	𐭐	𐭑	𐭒
74	IIc/1a	Ef												𐭍	𐭎	𐭏	𐭐	𐭑	𐭒
79	IIc/1a	F	𐭅	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	𐭏	𐭐	𐭑	𐭒	X
81	IIc/1a	F	𐭅	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎							
83	IIc/1a	G	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	X	X	𐭋	𐭌		𐭍	𐭎	𐭏	𐭐	𐭑	𐭒
84	IIc/1a	H	𐭅	𐭆	𐭅	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍		X	X	X	X	X	X
86	IIc/1a	Ia	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
A26	IIc/1a	Ja	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	X	X	X
94	IIc/1a	Jb	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	X	X	X	𐭏	𐭐
A29	IIc/1a	K	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
A30	IIc/1a	K	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
102	IIc/1a	L	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		?	?	?	?	𐭏	𐭐
116	IIc/1a	Oc	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
126	IIc/1a	Pb	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	X	𐭓
143	IIc/1a	Pd1	𐭅	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
144	IIc/1a	Pd1	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
152	IIc/1b	Pd1	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	X	X	X	𐭏	𐭐
153	IIc/1b	Pe	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	𐭔
155	IIc/1b	Pe	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		X	𐭏	𐭐	𐭑	𐭒	𐭓
156	IIc/1b	Pe	X	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	𐭓	x𐭔
163	IIc/1b	Pg	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	𐭒	X	𐭓
170	IIc/1b	Qb	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	X	X	𐭑	x𐭒	𐭓
A49	IIc/1b	Qd	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	X	X	𐭑	𐭒
177	IIc/1b	Qe	𐭅	𐭆	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	X	𐭒	𐭓
178	IIc/1b	Qe	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	𐭑	X	x𐭒	𐭓
185	IIc/1b	ind.	𐭅	𐭆	𐭅	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎		𐭏	𐭐	X	X	𐭑	𐭒
A53	IIc/1c	Ta	X	𐭆	𐭅	X	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍		𐭏	𐭐	𐭑	𐭒	𐭓	X