



SIPA Bulletin

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Bimonthly

Guest Editorial :

ON EXHIBITING

The main aim of a real Stamp Collector is to graduate into a serious philatelist and then participate in exhibitions - first in a National, next a Regional and finally an International. The ultimate aim is to obtain a good award. And what a great satisfaction and pride it will be !

But then, you can be just a stamp Collector and enjoy it as you please. Yes, you can collect what you want and how you want, as long as you enjoy it at your leisure. And no one can say you are doing the wrong thing.

If you choose the first, then you need to work towards it. Just like anything else where you have to work for success, here too you have to work towards gaining a good award. And make no mistake, a good award for your collection will also lift its value. But how can you achieve the ultimate aim? Of course you need to spend money to get the items you need for your collection. This can be at your own pace.

However, you need to know how to prepare your collection the right way. This is very important indeed. So how can you learn now to prepare your collection the right way? This is where you need to get the knowledge. Yes, you need to see good exhibits, talk to exhibitors and judges, read about exhibits and finally read and refer to guide books, guidelines, and also magazines which specialize how to exhibit. The Federation Internationale de Philatelie (FIP) has gone a long way to help collectors

by producing the various Guidelines. The various FIP Commissions also issue circulars to help collectors. Additionally, the FIP and FIAP have also published invaluable books on exhibiting and also reproducing award winning exhibits as guides.

Furthermore, there are also specialist magazines and journals on exhibiting. One of them is " The Asia Exhibitor" published by the International Association of philatelic Exhibitors (NAPE) in Australia. It is edited by my good friend and renowned exhibitor, philatelist, Juror and FIP Director, Dr. Edrice C Druce. A very experienced philatelist with a string of awards, he produces an excellent monthly magazine which helps collectors / exhibitors immensely in many ways. While the PSM receives an exchange copy for its library, serious collectors are well advised to subscribe to it so that they can have their own copy for ready reference. If you wish a sample copy of the Exhibition write to Mr. Tom Frommer, GPO Box 935, Canberra, ACT 2601, Australia. The subscription is only A\$30. Do please mention the PSM when writing it.

So, go ahead and work towards an exhibition award And All The Best to YOU!

The Malaysian Philatelist

Mr. C. Nagarajah, Honorary Editor,

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Contact : HONORARY EDITOR

Second Sunday of every month regular meeting at the CPMG's Conference Hall, Anna Road, HPO, Chennai - 600 002. (10.30 am. - 12.30pm). First and Third Sunday of every month - Auction meetings at our Library at 6, Nannian Street, Chennai - 3 (10.45 am. - 1 pm). SIPA Library open - Tuesdays & Sundays 6, Nannian Street, Chennai - 3 (7pm. - 8pm).

Our Second Sunday Meetings were held regularly where 35 members attended with President Shri. G. Balakrishna Das presiding. Guest Speaker, Mr. G. Madan Mohan Das, spoke on "Youth philately". New members introduced themselves. Talks by Members with display, News/Views appreciated.

THE IMPORTANCE OF PHILATELIC LITERATURE

By Shri. G. Madan Mohan Das

Whether a man be a specialist or a general collector, he must read about stamps if he is to have more than a smattering of superficial knowledge concerning them, and if he is to keep up to date. To ignore the philatelic handbooks the catalogues published by the leading dealers is to grope in the dark and deny oneself the benefit of other people's knowledge and experience. Philatelic literature is essential to intelligent collecting.

This is not to say that the specialist too reads the handbooks dealing with those countries in which he is interested must assume that they cover the whole field of research, and so leave him with nothing to do except blindly follow them. One of their most valuable characteristics is that they raise controversial questions, and are thus a spur to further investigation. But they also state proved facts, and by doing so relieve others of much laborious spade work. Without handbooks, the specialist inevitably saddles himself with unnecessary tasks.

The magazines which are devoted entirely to stamps and stamp matters are for specialists and general collectors alike. They contain articles on particularised subjects and others the appeal of which is so wide that even the layman can read with pleasure and interest. In many of the journals, special pages are devoted from time to time to junior collectors and to such things as current events, new issues, air mails, market fluctuations and the numerous other topics which go to make stamps and stamp collecting so fascinating. There is something for everybody.

It is, of course, quite possible to collect stamps without taking a philatelic journal, but doing so is rather like going along a beautiful river in the small cabin of a steamer, when the deck is available. Without a magazine your view must be circumscribed, and your information limited and probably faulty.

Apart from the letterpress, however, the philatelic journals are of outstanding use in helping collectors who are not too sure of stamp values to assess what price they ought to pay for the stamps which they require. The information is to be gleaned from the advertisements, which will repay careful study. Naturally, the price of a stamp may vary as between one dealer and another, because so many factors contribute to the fixing of a selling figure, but, even if there is a fairly substantial difference between two quotations, they at least give some indication of the selling value.

Current advertisements may be far better pointers to real value than some of the stamp catalogues, and collectors are strongly advised not simply to scrutinise them at intervals, but to study them week by week and

month by month, so that they may become thoroughly conversant with the quotations of the day. Dealer's announcements are an education in themselves and they help enormously to an appreciation of the fact that stamp values and catalogue prices are not always one and the same thing.

As a matter of fact, the "GIBBONS" is the only catalogue which makes any attempt to give collectors prices which approximate to those prevailing in the market, and which, as a consequence, are free from any semblance of inflation. It is for this reason that the "GIBBONS" may be taken as an accurate guide when estimating the value of a British Colonial collection. Needless to say, it is necessary to make some allowance for the difference between buying and selling values, but there is no necessity to apply a heavy discount, as is customary when some other catalogues are brought into use.

Nowadays, however, stamp catalogues must not be regarded merely as dealers' price lists; they are valuable works of reference as well as such they are indispensable to every collector who wishes to take an intelligent interest in his stamps. Indeed, unless one of the old fashioned fast-bound albums as in use, at a stage when it ought to have been discarded, it is practically impossible to get a large collection into apple-pie order without aid of a catalogue.

A glance at the "GIBBONS" will show collectors what a mine of information such a book can be. Here will be found a short history of each country, together with a note as to its geographical position and much data in respect of water marks, perforations, pre-stamp covers, the relative scarcity of pairs, blocks, strips, etc., -in fact, everything of interest and use, without superfluity.

Every collector who treats the hobby as one which is worth following seriously, works with a catalogue at his elbow; it is his right-hand man, so to speak. He turns to it for arrange his stamps on his loose leaves in chronological order, according to date of issue; it is the catalogue which tells him of how many stamps an issue consists, so that he may allocate space for those which he has yet to acquire; and it is from this same invaluable books he compiles his want lists.

With the aid of a catalogue very few difficulties present themselves even to the untutored beginner, who scarcely knows the stamps of one country from those of another; the illustrations come to his rescue, while the descriptions of the individual items provide him, where necessary, with further means of identification.

If for any reason a country has produced a special issue, the catalogue states the event which it was meant to celebrate or commemorate, while, in the case of stamps

with pictorial designs, it frequently mentions the subjects depicted. Further, the "GIBBONS", at any rate, gives information in respect of forgeries which are known to exist, together with helpful notes as to how to recognise the spurious - a supplement which must increase the knowledge of the collector.

To sum up, the catalogue is the collector's staunchest friend; it seldom, if ever, lets him down; it comes to his assistance on innumerable occasions. Unless, therefore, he is content to collect without any regard to law and order, he cannot do without it, and any attempt to dispense with its services must, sooner or later, result in chaos in the album. It has been well described as the guardian angel of philately; certainly it is that it keeps literally thousands of collectors from erring and straying, and that to them especially it is a very present help in the time of trouble.

WHY ENFORCE RULES FOR EXHIBITION DISPLAYS ?

Late Mr. Jai Cooper & Late Mr. Robson Lowe :

At 'INPEX' 70' held at New Delhi, an old local collector possessing a sizeable collection in two bound volumes, studded with gems of India, Indian states and Great Britain stamps was very much annoyed with the 'RULES FOR EXHIBITS' enforced by the sponsors. His argument was when he started his collection in 1902, nobody guided him in the selection of an album to be used, and infact, most of the album in those days were bound and printed volumes. As he did not like to use printed albums, he got specially made two bound volumes with blank leaves, costing 65/- rupees, a truly good sum in those days. However, it stand's to the eternal credit of the British printers and binders that the two volumes are in perfect condition even after wear and tear of continuous use for 68 years!

After showing me his collection, he put to me a query to be answered honestly; that the query was: 'Is my collection was worthy of exhibit in a national stamp exhibition?' I had no hesitation in answering in the affirmative but also added: "You can show it with much success even in the 'International Stamp Exhibition' where ever held in India".

However, I had to inform him at the same time that his success would entirely depend on his remounting his collection on blank album leaves and adding write-up to his stamps. The old collector shuddered at the very thought of under taking this task - remounting and rewriting over 23,000 stamps in his collection ! And it is at this stage that he bitterly

complained about the rigid exhibition rules. According to him bound volumes could be shown in a show case and each morning and evening they could be kept open at different pages which had philatelic gems mounted on them. It is a great idea but how many collectors would visit the show case every few hours to view the gems?

I was not able to give any solace to this collector except to make an offer to buy his collection, because it would provide to me some very good material for atleast 10 or 12 of my stamp sales. But today I am able to publish for him and similarly situated collectors some wise words culled from the editorial written by Mr. Robson Lowe in the May 1971 issue of his magazine, "THE PHILATELIST."

'Competitive philately is aimed at raising collectors' standards, and one of the points of having a hobby is that the better you do it, the more you enjoy it - golf is a case in point ! One of the greatest pleasure in a hobby is that collectors please themselves just what and how they collect, and the individualist (and collectors are probably more individualist than normal people) explodes at the very thought of having rules to conform to, but rules for exhibitions have evolved from the ideas of generations of experienced collectors, and at local, national and international competitions. They are intended as a guide to improve the appearance, layout and interest of your collection ; to give it a beginning, a middle and an end. "

I now hope that this lovable old collector will understand the reason for framing rules for exhibits, otherwise the law of the jungle will prevail.

(Courtesy India's Stamp Journal.)

1999 British Stamp Calendar Millennium Series

THE TALES

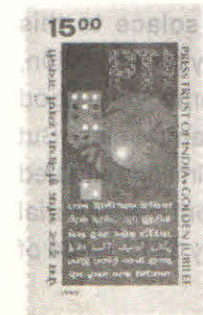
12.01.99	Inventor's Tale
02.02.99	Traveller's Tale
02.03.99	Patient's Tale
06.04.99	Settler's Tale
04.05.99	Worker's Tale
01.06.99	Entertainer's Tale
06.07.99	Citizen's Tale
11.08.99	Scientist's Tale
07.09.99	Farmer's Tale
05.10.99	Soldier's Tale
02.11.99	Christian's Tale
07.12.99	Artist's Tale

PRESSTRUST OF INDIA - GOLDEN JUBILEE

5.3.99 300 0.4 Million

5.3.99 1500 1 Million

The Press Trust of India was incorporated at Madras on August 27, 1947 with the objective of supplying economic, efficient, comprehensive, unbiased and reliable news service to all subscribers wherever situated, without discrimination". It began functioning as an independent national news agency in February, 1949 after taking over control of the Associated Press of India, an existing news agency, from its British management.



PTI has come a long way since then, Millions of Indians speaking in a hundred different languages bank on PTI for their daily news. From a purveyor of basic news on slow speed printers, PTI is today emerging as a multimedia giant offering a whole host of services worldwide with state-of-the-art communication systems reaching out to subscribers through the internet, via satellite and on high speed data channels. The whole range of PTI services, be they text, pictures, graphics or screen-based, are available anywhere in the world, anytime, at the click of a computer-key. Leased landlines crisscrossing India to connect 142 offices give PTI a tremendous reach, and enables it to send out some 1,00,000 words every day to meet the specialized needs of its varied customers.

The flagship English news service is available in two forms. Subscribers can either take the 'core' service covering major developments in diverse fields in a compact file, or choose their own special fare from a menu of comprehensive National, Economic, Commercial and Sports segments. It also runs a news service in Hindi called 'PTI-Bhasha'. Drawing on PTI files, 'Bhasha' provides a comprehensive service covering everything from arts to science and politics to sports.

PTI makes its presence felt abroad as one of the leading news agencies in the Asia Pacific region. Its subscribers include 450 newspapers in various languages, within the country and outside. All major TV, Radio channels in India and several of them overseas receive PTI service.

The stamp design symbolically represents the work of PTI as India's premier news agency.

Theme : Communication, Journalism, Organisation.



Biju Patnaik (1914 - 1997) was born in an eminent family which played a major role in the movement for social reform, to eradicate caste and gender inequalities. Irrespressibly

adventurous, the young Biju was brilliant both in studies as well as extracurricular activities. His encounter with Mahatma Gandhi in Cuttack in 1927 at the age of 13 kindled his interest in the struggle against the British hegemony in India.

During World War II, Biju Patnaik unstintingly contributed his flying skills to the war effort. He evacuated women and children from Burma during the Japanese advance and flew missions into China when it was battling the Japanese takeover. He was also seen in action in the Russian theatre of war. In 1942, he became an active participant of the Quit India movement. He was imprisoned in 1942 and was released only in 1946. Later on, accompanied by his young wife, he pierced through the Dutch blockade of Java and established contact with Indonesian Resistance leaders and rescued and brought two of them to Delhi. He air-dropped troops into Srinagar and evacuated civilians during the Pakistani attack on Kashmir just after India got Independence.

Apart from his activities in the national and international arena, he also contributed tremendously to the development of his home State, Orissa. He established Orissa's first textile mill, iron ore and Manganese mines as well as three Universities. He was also instrumental in establishing the largest man-made deep water port of Asia at Paradeep which is depicted in the stamp. A great visionary, he created the Kalinga Prize, one of the most distinguished international science awards today. He has held important positions like the Chairman of the State Planning Board, Union Cabinet Minister and Chief Minister of Orissa (1961- 63, 1990 - 95).

Theme: Freedom fighter, II World War, Harbours,

entertains you as a pastime
Philately educates you at leisure time and
earns money at needy - time.

KHAJURAHO MILLENNIUM

6.3.99 1500 1 Million

Khajuraho, the ancient city of temples, is situated in District Chhatarpur in the heart of Central India.



The Khajuraho region, known in ancient times as Vatsa came to be called Jejakbhukti in medieval period and was renamed in the fourteenth century as Bundelkhand. Under the patronage of the Yashovarman, Dhang, Gund and Vidhyadhara, the region witnessed a glorious era of art and architecture. The cultural heritage survives in the form of the tall temples of Khajuraho profusely decorated with elegant and exotic sculptures. The temples were mainly concentrated in their strongholds of Mahoba, Kalinjar and Ajaigarh. According to the tradition Khajuraho originally had eighty five temples, but only twenty five survive today. The Khajuraho temples mark the culmination of Central Indian temple style with distinctive features in plan and elevation. They are compact lofty temples without any enclosure wall and are erected on high platforms (jagati). Most of the temples have essential elements of temple plan viz., porch (ardhamandapa), hall (mandapa), entablature (antrala) and sanctum (garbhagriha). Some of the larger temples at Khajuraho have subsidiary shrines on the four corners of the platform, known as panchayatana temples. The temples belong to Brahmanical and Jain pantheon and are dedicated to Siva, Vishnu, Surya, Devi and Tirthas.

The temples at Khajuraho can be divided into three groups namely Western, Eastern and Southern. The Western group which includes Lakshman, Jagadambi, Kandhariya, Chitragupta and Vishvanath temples is the most important. Most of the temples of Khajuraho are decorated with beautiful sculptures of gods, goddesses, apsaras, surasundaris, animal figures, etc. Of all the sculptures, the apsaras or sura sundaris are the most impressive.

The temples of Khajuraho were built during the ninth to twelfth century A.D. The Department of Posts is happy to issue this stamp in commemoration of one thousand years of Khajuraho. The stamp depicts one of the Khajuraho sculptures, "Apsara removing a thorn from her foot". A picture of the Visvanatha temple dated 999 A.D. is shown on the First Day Cover.

Theme : Sculptures, Temple, Heritage, History.

DR. K.B. HEDGEWAR

18.03.99 300 3 Million

Keshavrao Baliram Hedgewar (1889 - 1940), a patriot, seer, organizer and founder of the 'Rashtriya Swayansevak Sangha' was born in a poor Vedic Scholar's family. The rising temper of the political atmosphere since the partition of Bengal in 1905 rubbed on to Keshavrao in his childhood itself.



For organising students to raise

the slogan of "Vande Mataram" during the visit of Inspector of Schools, he was expelled from high school. He passed the matriculation examination of the National Council of Education, Bengal in 1909 and went on to complete his medical education in 1914.

He never practised as a doctor. He advocated full political freedom and devoted himself entirely to national work irrespective of party affiliations, and was equally at home with the revolutionaries, the Congress and the Hindu Mahasabha. He galvanised the youth of the region and participated in the Home Rule Campaign of Lokmanya Tilak in Vidarbha in 1918. He was arrested and jailed for Satyagraha both in 1921 and in 1931. His greatest achievement was the foundation of the 'Rashtriya Swayamsevak Sangha' on the Vijayadashami Day (27 September) in 1925.

Dr. Hedgewar found that the people were hopelessly divided and that the methods tried till then for removing this greatest defect were unsuccessful. He felt that Indians lay prostrate before the foreign rulers mainly due to lack of unity and vitality and that they needed to be reinvigorated with a militant spirit. He was of the view that consciousness of the glorious past of India would revive their confidence and pride, to regain independence. He devised a novel type of organization which converted the whole country into a vast continuing school, harbouring a set of disciplined friendly groups unaffected by any over formal regulations. self-dependent and self-financing. This he called the 'R.S.S.' Or the Rashtriya Swayamsevak Sangha', i.e. the National Volunteer Union. Mahatma Gandhi paid a visit to a camp at Wardha (25 December 1934) where with many other admirable things, he found that the organization had successfully managed to eradicate vestiges of untouchability. Dr. Hedgewar remained at the forefront of the struggle for independence and again courted arrest at the call of Mahatma Gandhi in 1931.

The demands of this growing organization increased problems and even the iron constitution of the founder began to feel the strain from 1932. Against medical advice, he took neither full treatment nor rest, and worked day and night even when in bed. He died of high blood pressure on 21st June, 1940, at a time when his guidance was needed and even sought everywhere in the country, against the background of the Second World War.

Theme : Freedom fighter.

MARITIME HERITAGE

5.4.99 300 0.7 Million (Each)



The fact that the word 'navigation' has its root in the Sanskrit word navigati (navigation) underlines the antiquity of India's Maritime Heritage. The discovery of 5000 years old malabar teak beams in the ruins of Ur in Babylon (Iraq), and an Indian cedar beam at the palace of Nebuchadnezzar at Birs Nimrud dating back at 600 B.C. prove that our ancient shipwrights had made considerable advances in technology.

With the discovery of the Lothal port and dock dating back to circa 2400 - 1900 B.C., it became clear that the Indus' Valley Civilization did have a maritime dimension also. Evidences of smaller ports of the same era were unearthed at places like Bhagatrav, Satkagendor and Sutkokoh. The commercial acumen of India's merchant class and the zeal of Buddhist missionaries must have given tremendous impetus to shipbuilding in the subsequent centuries. When we move from the terracotta boat model of Lothal and engravings in Indus seals to the depiction of ships and boats in Ajanta caves (Circa 600 A.D.), the advancement in technology from single sail ships to sewn plank ships with three sails is in evidence.

Travalogues of Huan Tsang, the Chinese pilgrim contains references to the port of Chelitalo (in present day Orissa). Another Chinese pilgrim Fa-Hian had returned to China from India in a large merchant vessel with a capacity of two hundred passengers. Yuktikalpataru, a Sanskrit work of the eleventh century. A.D. mentions large ships of Indian origin, which are unlikely to have been mere products of imagination. For instance, the Sindh

rulers who could push back the Arab sea-attacks on Sindh in the eighth century must have employed large ships in the offensive. The Chola Kings Raja Raja who annexed Lakshadweep and Maldives islands in the eleventh century and Rajendra who conquered Srilanka and established a naval base in Andaman and Nicobar must also have had large vessels. The thirteenth century saw Chandrabhanu, the Sailendra King making attempts to conquer Srilanka, which according to the noted historian K.M.Panikkar involved combined action of thousands of soldiers and hundreds of ships.

Calicut on the west coast of India emerged as a major port of the Indian ocean in the middle ages and it was no coincidence that Vasco da Gama landed here in 1498 A.D. However, Azmorin, the local ruler could not match the sea power of the Portuguese and in the battle of 1509 A.D. the Europeans wrested control of the Indian coast despite the valiant defence put up by Mohammed Kunh Ali, the legendary mariner. Another brilliant chapter in India's Maritime history is that of the Maratha Navy under Tukoji Angre fighting the Europeans from 1640 onwards. However, the Indian ships without docks could not be equipped with sufficient fire power to take on the Portuguese, and they slowly faded out from the high seas.

During 19th Century, the industrial revolution changed the design and material used in ship construction. Iron replaced wood, and steam came in pace of sail. Our shipbuilding industry also suffered a setback during the British rule due to its colonial policies. However, since Independence, there has been a fillip in this field. Our country is now building a variety of indigenous vessels including various classes of tankers, trawlers, bulk carriers, coaters, offshore rigs, ancillary cartoceanographic research vessels, warships and submarines in various yards along both coasts. In 1919, the first Indian owned passenger - cum -cargo ship SS Loyalty started sailing from Bombay to UK on April 5, which is now observed as the national Maritime Day.

A set of two commemorative stamps were issued on the occasion of National maritime Day. The first stamp depicts a terracotta model of a boat excavated from Lothal, superimposed on an Indus seal depicting a sailing vessel. The second shows a ghurab of Kanhoji Angre's fleet as depicted in a circa 1760 A.D. painting. A lead coin of the Statavahana period (second century A.D.) depicting a double-masted sailing vessel appears on both the stamps. The First Day cover carries an illustration from the stone sculptures of Borobudur revealing the spirit of adventure of the Indian Mariners who settled in the Javanese islands in the eighth century.

Theme : Ships, Heritage.

TERCENTENARY - BIRTH OF KHALSA

9.4.99 300 1.5 Million



Sikhism one of the youngest religions of the world, was founded by Guru Nanak in 1489. Guru Nanak was followed by nine spiritual successors who spread the message of universal love, peace,

harmony and morals. However, the dynamic movement set forth by them for the spiritual reconstruction and moral regeneration incited strong hostility of some native feudal lords and protagonists of the caste system.

During the times of Guru Gobind Singh, the forces of tyranny, injustice and oppression become so aggressive that it was imperative to combat them and protect the oppressed from ruthless onslaughts on their freedom. In order to accomplish this the Guru decided to raise an army of self-sacrificing saint soldiers. The Guru chose Baisakhi Day of 1699 to introduce the Khalsa identify in an inspiring and spectacular manner.

The Guru summoned his followers from all over India to assemble at Fort Kesgarh in Anandpur Sahib (Punjab) for celebrating the annual Baisakhi festival. Addressing the vast congregation of about eighty thousand, he suddenly unsheathed his sword and demanded one after the other five heads as a sacrifice for the sake of "Dharma". Out of the five who offered their heads, four belonged to the suppressed classes and came from distant places like Bidar in the South and Jagannath Puri in the East. He initiated them in a novel manner, using a steel bowl and a double edged broad sword for preparing the sacred nectar for initiation. Initiating them into a new casteless society, designating it as the Khalsa Panth, he called them God's Elect, his Five Beloved Ones, and the nucleus of the New Order. In order to ensure that they remain distinguished from the rest of the world, he surnamed them with a common appellation - Singh (lion) - and prescribed a common uniform consisting of five defining emblems which gave the Khalsa a distinct identity. He exhorted them to live up to the highest moral and ethical standards and be always prepared to fight tyranny, oppression and injustice.

The Guru then stood up before the five and be sought to be initiated into the Khalsa order. After being so initiated, he pronounced, "From now on the Khalsa is the guru, and the guru is the Khalsa". This epoch-making event marked the beginning of the rise of people who would fight all oppression and tyranny. It brought about a revolutionary change in men's minds and aroused their dormant energies towards positive, constructive and

altruistic purposes. It also resulted in many acts of bold sacrifices and gallantry. In later era it contributed significantly to the fight for freedom of India from the British rule, to the strengthening of India's unity and solidarity after independence and to the welfare of all mankind for whom the entire Sikh community supplicates daily in its congregational prayer "Sarbat dabhala".

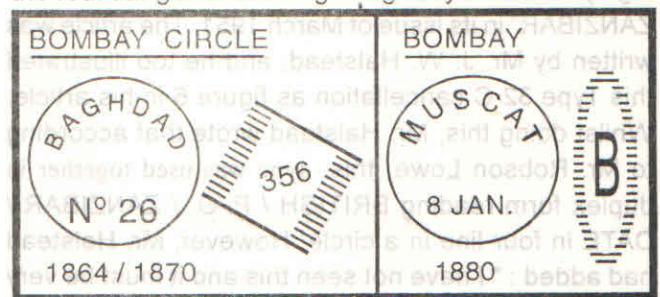
Theme : Sikhism, Defence, Religion.

DANGER IN PUTTING INTO PRINT...! (1)

By Late. Jal Cooper, F.R.G.S.

Recently I had received a 20 page cyclostyled monograph from a collector in U. S. A. with hand-drawn illustrations of various types of Indian modern railway postmarks. Over eighty percent of the illustrations were drawn completely wrong and consequently users of this monograph would have been totally misguided. I drew the attention of the over enthusiastic author to his glaring defect, and as a true philatelist he assured me that he would destroy all copies of his manuscript. I had send him several correct cancellations to bring home to him the fact and to prove how his hand-drawn illustrations were completely off the mark !

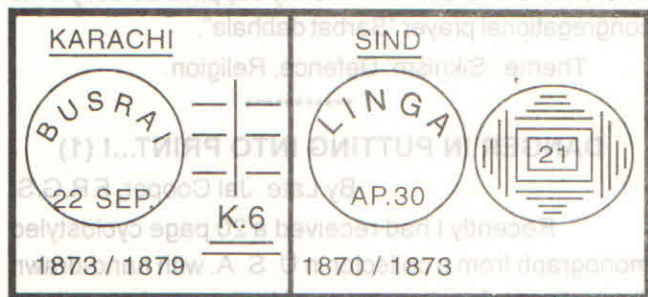
In this connection I can cite a true instance of misguidance that had resulted in 1937. "Stamp collecting" in its issue of September 11, 1937 had published an interesting short article from the pen of a Mr. R. H. Ritchie. The article was entitled : "Indian Stamps used Abroad- Offices in the Persian Gulf" It carried four illustrations, all drawn from vivid imagination ! I am illustrating them today, not to raise a laugh among the devotees of India Used Abroad, but only with a view to bringing home to my readers the real danger of drawing imaginary illustrations.



In the same article, Aden was described to have K.22 cancellation ; the actual postmark used was B-22 ! Linga was described as K.25; Whereas it is K² 5 ; Bandar Abbas was listed as K.15 and Bagdad was given as K.16 ; actually they are K¹5 and K¹6 respectively. It will thus be seen that there is real danger of philatelic writers misguiding fellow philatelists in complete innocence, as was recently done in Calcutta by as many as three leading stamp auctioners of this philatelically conscious town ! I am an avid reader of philatelic works and journals published abroad or in India and I never miss an incorrect illustration or

misinformation if this happens to be in my field of specialized studies, viz., Early Indian cancellations, Indian Forgeries, Indian Forwarding Marks, Local Overprints and India Used Abroad.

DANGER IN PUTTING INTO PRINT... ! (2)



In the last section I had brought to the notice of my readers the real danger the students of philately face when philatelic writers describe wrong facts or illustrate in their articles illustration which are completely different from the originals. There is yet another danger of putting on record information based on incomplete evidence when real facts do not come to light at the time of recording them. To substantiate this statement, I cite one instance of my writing.

Once I had in possession a part of a small size envelope which had its stamp cancelled with type 32c of my "Early Indian Cancellations" reading B1/8 of 20. It had also the strike of 'ZANZIBAR' near it and thus it led me to believe that like "B 22 : Aden," it was the Zanzibar cancellation, and I recorded it as type C of Zanzibar postmarks in my books, "INDIA USED ABROAD" published on October 15, 1950.

"THE LONDON PHILATELIST" - the official journal of the Royal Philatelic Society- had carried a highly informative article on "THE POSTMARKS OF ZANZIBAR" in its issue of March 1951. The article was written by Mr. J. W. Halstead, and he too illustrated this Type 32 C cancellation as figure 6 in his article. Whilst doing this, Mr. Halstead wrote that according to Mr. Robson Lowe, this type was used together in duplex form reading BRITISH / P. O. / ZANZIBAR / DATE in four line in a circle. However, Mr. Halstead had added : "I have not seen this and it must be very scarce." I too have not seen this with the Zanzibar duplex! and Robson Lowe's Encyclopedia, Part II, Africa, also list it without duplex ! It is illustrated as Type B on page 221 of the volume. I too have not seen it. Recently in a lot of covers, I have come across this Type 32 C cancellations with duplex town name of SUTHRI in Cutch (Saurashtra). Now where do we stand ? I affirm that B 1 / 8 of 20 is one of the numbers used in the Saurashtra state, as I have seen a dozen different combinations of this type with letter B and different figures with various duplex town names. Any comments, gentlemen?

DANGER IN PUTTING INTO PRINT...! (3)

In my book, "EARLY INDIAN CANCELLATIONS," published on 1st January, 1948, Chapter XVII is devoted to cancellations for " Experimental " post offices, describing Types 25 to 27. I had described Type 27 : "This is the neat design of six fine crescents enclosing a blank space. It is used in all parts of India, but examples of this type have so far been on later queen issues only and I have not come across a single example of it on East India stamps..."

The late Mr. Renouf had described this cancellation as Type 35 on page 517 of Robson Lowe's *Encyclopedia*, Vol. III, Asia, and the description reads :

"Type 35 is roughly an oval formed by six fine crescents which enclose a blank space. This is in duplex form, left duplex showing the place of origin and the date. The examples which have come to my notice are from 1892 to 1897. Many examples show 'X', 'Y' or 'Z' in the left duplex. These letters have also been seen on earlier types and their meaning is not known. It has been suggested that this an experimental office cancellation, but there is at present no proof of this. Indeed, as cancellations showing experimental post offices were in use from 1888 to 1916, (They are still in use, in 1971 J.C.) It is improbable that Type 36 should have been issued for the same purpose. It is possible that Type 36 was issued by the minor branch offices." (Note : Type 36 is a misprint in text and it should be read as Type 35. J.C.)

The volume III of the Encyclopedia was published in June 1951 and after reading Mr. Renouf's comments at the end of the description, I alerted myself to check each and every cover for the place name from where this experimental type was used. And lo and behold, one day I found that it was used from Calcutta also, a town which had an established Head post office from 1775 ! Not only this, It was used from Bombay also, as illustrated on the front cover of February 1970 issue of the magazine, when I wrote: "...I have recently found in one of my boxes a range of covers with this post mark. The covers are used from Calcutta and carry the dates : 10-05-92 : 19-05-93 : 19-04-94 : 05-11-95; 26-03-96 and 06-01-99, conclusively proving that an experimental postcard could not be used for a long period of eight years."

Thus it took me full 20 years to unearth the true facts, but during this period scores of collectors had placed their covers or pieces of Type 27 under experimental types, thanks to me and to the late Mr. Renouf ! In philately, the real danger is of the wrong facts trotted out even by eminent writers!! (Courtesy India's Stamp Journal).

GUIDE TO THE COLLECTION OF POSTAL STATIONARY

By Shri. Manik Jain

Postcards, envelopes, aerogrammes, etc., in short, anything, other than adhesives, that are issued by the post office, for the use of the public and government for communicating messages, are known as postal stationery.

Usually these stationery are sold at values imprinted upon them with some design to show that postage has been paid. However, there are a few stationery issued without any imprinted stamps. These also form part of the collection - an ideal for the advance connoisseurs. Stationery should be collected in their original issued form, i.e., 'entires' 'Cut squares' (the portion around the stamp) should be avoided as these 'cut squares' are just a part of the stationery. 'Entires' reveal correct size, shape, etc., and as for the used ones, the study of different postmarks, messages upon them enlightens the student of postal history.

Postal stationery antedate postage stamps and so the field of collection is wider and no doubt very popular, especially the items of the pre-stamp era who would not like to possess a 'message bearer' of the 17th century?

In those early days the system of postal service was very crude: for instance, charges were based on the number of sheets in the letter and the distance travelled instead of its overall weight; postal charges were paid by the addressee to prevent untimely or nondelivery and also comparatively high postage rates were levied. Such high charges incidentally gave birth to 'wrappers' or self covers, i.e., message sheets themselves made into envelopes by folding.

The year 1840 became a landmark, in the post office history; famous personalities such as Rowland Hill of England and A. Picon of France gradually reformed the haphazard system of postal service. The same year Britain introduced Mulready covers for use as the general and commercial envelopes. From 1845 envelopes began to be generally used.

In those pre-stamp days envelopes and letters were stamped by such words as 'Paid' 'Post Paid', etc., to show that postage was paid. A large variety of these handstamps are still to be seen.

There is the 'Bishop mark' which shows the date of mailing introduced by Henry Bishop in 1661.

There is an envelope of 16th May 1696 sent by Sir Ogilvie to Rt. Hon. Turnbull, Secretary of State, in the record office in London.

In the British Museum there is a French cover of 1761. This is made of cream laid paper with printed flap. It has ornamental borders of flowers printed in green and red, and a floral border around the seal. This cover enclosed a letter from Madame de Pompadour.

In India the earliest known hand stamps are as old as of 1775. These were sent from Calcutta and are known as the famous "Bishop marks".

The First Postal Stationery !

There may be differences of opinion as to the first postal stationery, which is classed as the first philatelic item ever issued by any government post office in the world.

In 1604 a tax was levied on all letters in Venice for the relief of this periodically flood affected city. This tax was compulsory on all letters under a penalty of 100 ducats for nonpayment of the tax.

These covers are very popularly known as AQ sheets and bore the emblem "Lion and St. mark" (Coat - of - Arms of Venice) between the two capital letters A and Q. The letters A and Q stood for the Latin word 'Aqua' meaning water. On realisation these taxes were paid to the water commissioners.

Approach to the collection of Postal Stationery

The collector of postal stationery is more fortunate than the collector of adhesives in some respects. Most of the varieties in his collection are readily distinguished without the help of any special equipment. For example, the watermarks become visible when the sheet or card is held against a strong light avoiding the use of any solvent or watermark detector. Devices or equipments essential for a collector of postal stationery are, a catalogue, a millimeter rule, a perforation gauge and a magnifying glass. Advanced collectors may require an instrument to measure the thickness of paper (paper - gauge). The choice of collection of used or mint postal stationery is purely a matter of collector's taste. In general, probably it is more difficult to complete a collection with unused copies than with used ones. Naturally it is better to collect the items group wise classifying as used and unused. For a general collector, collection of unused specimens may be preferred as they are clean. Collectors should always hunt for good condition stationery and pick the best available items even if the price is a bit high. In the case of very scarce and rare items, collectors are most often caught in two minds - to take or to leave. It is

better not to leave for who knows when he shall get a second chance.

What is meant by fine condition

An item that is unincreased, undamaged, unruined, unsoiled, unspoiled and its colour impression unfaded may be classified as being in fine condition, moreover, it should be an entire. Collectors should avoid folding the stationery to an extent possible.

Price of Stationery

Collectors should always be alert and careful about the price of stationery as the price depends on its demand and supply. Items are more valuable in mint condition than used ones except in some cases, chiefly military mails where the used ones are much more expensive.

Collection may be started from scratch or by buying a collection. By purchasing a collection, however small it may be, a collector can have a good start but if he assembles a collection on his own he will certainly feel a greater sense of achievement. The final choice will depend upon the preferential motive of the collector, his access to the postal stationery mails, quantum of price he desires to pay for a starter collection. It is, of course, understandable that for sometime he will not be able to distinguish proper varieties which generally comes out of experience and study.

It is advisable for a collector to confine his interest to a certain limited sphere because of the vastness of the field. If a collection is started with a view to study postal history then one should take up collecting used postal stationery. A collector can build a collection of a single group, then this field becomes wide and attractive. It is the most interesting groups amongst the postal stationery: Envelopes, envelopes on active service, airgraphs, air letter sheets, greeting forms, etc., he can surely derive immense life long pleasure out of the impressed collection that he would be able to built up.

It is an established fact, however, that the more limited that collector's interest to more difficulty he will have to fact informing a specialised collection. Let the case of post cards serve as an illustration. A postcard is the cheapest means of communication and has validity for a particular period stationery of particular design or type. During this period though it may be a short one, the postal department may have had them printed innumerable times. It is the work of the serious student of postal stationery to find out if there is any minor change in printing dies or board or

blending of colours or composition of paper pulp with which the post cards were manufactured each time. Such research work will give charm to the really interested collectors of postal stationery.

A collector can call himself fortunate if he could find a starter collection for purchase. Normally it is always wise to acquire or purchase a good sized collection than a small one. The more extensive is his starter collection, the more options he will have in launching out into a speciality of his own choice. Further more, it is generally cheaper to buy a large collection at a time than to build up a collection of comparable size bit by bit.

A wise and a cautious collector should get in touch with an expert and reliable dealer who has the requisite knowledge of postal stationery - their genuineness, their correct values, etc., and as a substantial stock of all varieties of stationery. He can purchase his requirements in complete confidence from such dealer. If necessary, he may seek other dealers if he has the requisite knowledge of the stationery himself and so the old maxim 'look before you leap' is a point - to - point guideline for a collector of postal stationery.

On Mounting Collections

All postal stationery should be treated with the same care and attention as given to postage stamps. First, a list of wanted and unwanted items should be prepared. The items bought should be arranged chronologically year by year. Large glassine envelopes could be used to keep the items temporarily. Stationery may be stored in large shoe boxes - the system adopted by specialists who have to make regular additions and replacements for study purposes, until they are suitably mounted on the pages of a special album meant for preserving postal stationery.

Selection of an album depends on the collector's own choice. A peg - fitting screw system may be the type suggested. Standard size sheets of plain white thick cartridge paper may be had from any stamp or paper dealer. The binder should not be bulky and should not hold more than fifty sheets of standard size.

Such a binder is quite easy to handle as and when required. The sheets may be taken out of the binder without trouble for rearrangement or to mount them in the exhibition frames for display. Coloured sheets should always be avoided because colours fade in course of time and affect the stationery particularly in tropical climates. The sheets should be strong enough to bear the burden of the stationery mounted on them.

Stamp hinges should not be used for mounting as normally the hinges leave a mark on the stationery. Fully transparent photo-corner mounts are suggested for mounting. Abnormal use of self-made covers, gummed tapes, cello-tapes should be avoided as they endanger the stationery. It has been experienced that postal stationery from some old collections bear numerous markings such as catalogue numbers, date of issue, variety signs, identification marks, respective cost and even the long comments. It is alarming and even sickening to find a rare item just ruined through carelessness or inexperience of a collector or a dealer who might have scribbled a catalogue number on those items. Some irresponsible and self-conceited collectors or dealers do not hesitate even to put signatures in ink. These malpractices should be utterly avoided. The necessity and importance of putting a special mark with some purpose cannot be set aside and if there arises such a necessity, then a small code sign with a soft lead pencil may be put on the stationery. The rare items should be handled very carefully and as less as possible.

Acetate sheets are expensive but good items may be kept in acetate pockets. Cellophanes are not advisable because they contract and expand according to the change of season and collect fungi particularly during wet climate. While trimming the roles of acetate, provision of atleast quarter inch should be made to avoid crumple from any side. PVC is more popular today, but it should be avoided as in most climates it may share the same fate as that of the cellophane.

Arrangement, Display and Exhibition of Postal Stationery.

Rare cards kept hidden in a safe deposit vault will give no more satisfaction than a stolen painting which the burglar does not dare hang on his wall. Some collectors are pleased to exhibit their collection to their friends and relatives only, some will join a stamp club and display their collection to fellow members while there are other shrewd collectors who will prefer to display their accumulation at any philatelic exhibition national or international. For any stamp collector, it is better to participate in a small exhibition first. Similarly it would be wise for a collector of postal stationery to participate in any show, whether he has a poor or rich collection. Exhibition is an art, attainment of skill in this art can be gained by study and practice. The technique of display and arrangement plays a prominent role, this should always be borne in mind when participating in any exhibition. Fortunately, postal stationery is sufficiently unusual and so it has

the initial advantage of becoming almost unique. The exhibitor can capitalise on this advantage and together with the application of other necessary techniques, gain pride of place and acclaim for his display. Exhibition shyness should always be avoided, the pride of a collection lies in its exhibition, after all the prime purpose of an exhibition is to make others interested in this hobby. By studying the exhibits displayed by other participants, he will be able to discover his own lapses and acquire new ideas and techniques for improvement. Judges of the exhibition could be consulted for obtaining suggestions for improvement, arrangement, write up and display of his collection.

Judges in awarding marks adopt the following percentage; philatelic knowledge and completion 50% condition 20%, rarity 20%, arrangement and display 10%.

It is known to all that postal stationery are less colourful and pictureque than adhesives, there is a problem in mounting them as their sizes vary and so it requires greater selectivity in preparing the exhibits. If the displayed items show clearly and distinctively the differences, perforation variations the reason for changing the wording or design in the subsequent issues, then they are really valuable as philatelic displays and catch the viewer's eye.

The exhibits must have unity, uniformity, progression and propagating message. The viewer should be made to realise that the time devoted to view the exhibits, has not been wasted; on the other hand he has been able to learn something out of the exhibition. Very soon he will be able to realise that his knowledge has been increasing as his glances shift from frame to frame. Though there is an appeal and attraction in fancy and decorative art work, these can be dispensed with in a philatelic display. The prime function of a display of philatelic items is the dissemination of information and education. An amalgamation of miscellaneous materials is nothing but an emotional mixture regardless of rare and good items. Such amalgamation can never culminate in a successful exhibition.

The pattern of arrangement depends solely on the knowledge and idea a collector may possess in selecting the items from his available stock. Maintenance of chronology and use of alphabetic order, authentic information and neat write-up are the main ornaments for decorating a display.

Frames of different sizes are used in different exhibitions. Most of the exhibition frames accommodate 9 to 16 to even 20 pages of standard (10" X 12") size. Four or five post cards may be

mounted on each such page ignoring, of course, a bit overlapping. The arrangement may differ from one sheet to another depending upon the variations in size of the materials so mounted and the boredom of monotony of identical arrangement is avoided. This will also permit showing different parts of the faces of the materials. Thus on each sheet the items may follow each other down the left or the right side of the others they may be mounted in echelon making a diagonal shape from right to left across the sheet or vice-versa. On the other sheet the items on top may be towards the right. The logical order of display, however, should not be sacrificed to variety or symmetry.

After mounting it is desirable to pay attention to obscure features such as spacing of rows, freaks and flaws, die variations, changes in designs and errors of any nature. This may be done by affixing small coloured and gummed arrows specially meant for this purpose. Arrows should not be affixed on the surface of the stationery.

Mounting problems arise with some material when both sides are of interest. Two copies of the same items may be displayed showing either side. If this is not possible then the hidden side may be reproduced either by drawing or using a photocopy. The reproduction may be displayed along with the obverse of the original and clearly marked as such. Reply paid post cards may be shown either by presenting two cards separately or by placing two pairs side by side.

Aerogrammes, letter-cards and letter-sheets may be presented unfolded as to exhibit their most interesting features in full view. Water marks and variations, if any, may be indicated by sketches only.

After GET UP, SET UP, comes the WRITE UP. Actually write ups are the main props of any display. A viewer watching any display may not be able to understand the full details and appreciate some finer points from the display itself.; There will always be something to explain or throw light on. These gaps can be filled by write ups which will make the exhibit more attractive and interesting to a viewer, whether he is a collector or not. It can thus be seen what an important and useful role a write up fills.

While not omitting the intrinsic points write ups should not be unnecessarily lengthy. They should be as brief as possible, such that they take just the minute time of a viewer. If the write-up is lengthy then the viewer may become impatient and skip over some important part or portion entirely. Not more than 10 to 15 percent of the page should be taken for the write

up except in the case of an introduction where a paragraph or two may be written to give the setting for the pages that follows.

Attention drawing devices, such as diagrams, help the explanation of the exhibits. A bit of humour may increase appreciation - challenges may be thrown to the viewer ; can he find any difference between the two dies? Or are both items the same ? These devices add flavour to the exhibits. Care should, however, be taken not to over do things and to select the right moment and opportunity to present these aspects, otherwise they may have an opposite effect on the viewer.

Suggestions of the judges more wisely and intelligently put into practise would make the exhibits appealing. But since more criteria in judging the merit of the exhibits vary from show to show and different judges have different orders of preference, marks of appreciation and even whims, it is quite impractical and will be unwise too, to lay down any hard and fast rules that could possibly ensure a prize for an exhibit. An experienced exhibitor will admit that the same exhibit winning a gold medal in one show, may only have rest contented with the certificate of participation in the next.

The real reward comes not from any prize won but from the pleasure he derives from his research and devotion he contributed in presenting the display.

In conclusion it would be worthy to mention that postal stationery are no doubt educative and interesting. Early issues have their charm, later their relative importance ; cheers to you, collectors, with the collection of postal stationery, you will be doing a magnificent job !

(Courtesy. Encyclopedia of Indian Postal Stationery).

PHILATELY EXTRAORDINARY

Through the enterprise of an American colonel who landed on Attu Island after the Japanese had fled, his son, who is a stamp collector, has received a unique contribution to his album.

Noticing a Japanese post office, the colonel went inside, wrote a letter to his son, placed two Japanese Stamps on it and then cancelled them with the machine used to impose the Attu postmark.

On the envelope, which he put into his pocket, he wrote: "This is the last letter mailed from the Japanese post office at Attu". He then went outside and blew up the building by throwing a hand grenade into it.

What was the name of the engraver of 1854 stamps ?

Tapling & Garth, in the "Stamps of India and Ceylon" ; Hausburg, in "The Postage Stamps of British India"; Dawson, in "One Anna and Two Annas Postage Stamps of India", Martin and Smythies, "In the Half Anna Lithographed Stamps of India", - all have mentioned the name as Numerodeen.

The name of the engraver was spelt differently by different letters but we are not much interested in the spelling of the word rather we are concerned about the actual name of the person.

Numerodeen is a name which I have never heard of. I enquired of several scholars of Urdu, Persian, Arabic and their reply was also in the negative. I searched for the word 'Numer' in dictionaries but failed to find such a word. In the Persian-English Dictionary by Stiengass there is a word, 'Namir' meaning greedy, lazy and gluttonous. 'Namir' in Arabic, means sweet water. Hence the above meanings of the word make even the name, 'Namirodeen', unacceptable. So, the error of name must have been committed earlier somewhere, which was copied by the subsequent lighters and as come down to us without rectification.

In my article on Indian Lithographs published in Calcuttan dated September 1966, I expressed that probably the name was Muneeruddin.

During the course of my research I came across a news published in the daily news paper Citizen of Calcutta, dated 8th September, 1854, which is reproduced herewith in this connection :-

"We are informed that Government has fixed the feature establishment at 2002 Rs.per month for the whole Lithographic Branch Office of the Deputy Surveyor General on account of Lithographing the new Post Stamps".

Another news appeared on 22nd September 1854 in the same paper which is as follows:-

"We understand that the undermentioned draftsmen attached to the Drawing Department of the Surveyor General's Office have lately been promoted :-

Mr.G.Pottinger from 120 to 135 Rs.

Mr.L.R.Vernieux from 80 to 100

Mr.G.Bolst from 67 to 80

Mr.Abdul Halim from 40 to 55

Mr.Munurrooddeen from 40 to 50".

The problem has thus been solved. In view of the above list of draftsmen my belief that the name of the engraver was Munurrooddeen and not Numerodeen has been confirmed. The word is generally spelt thus,

"MUNEERUDDIN" OR "MUNIRUDDIN".

The long and peculiar spelling of the name it seems was the root cause of the confusion. The letters M and N were somehow misplaced resulting in the error of the name and the Englishmen having poor knowledge of the Indian names failed to detect the mistake.

I communicated my news paper findings to Mr.E.A.Smythies, one of the authorities on the Indian Lithographs and he was kind enough to reply. The letter is reproduced herewith :-

"Dear Mr.Farid,

Ref. Your letter of 2nd October.

Congratulations on getting such a fine item as 4 annas die 1 block of 7 with margins. Very rare, I guess.

With regard to the name of the engraver of the lithograph stamps, I am not an expert on the spelling of Indian names. I suggest you consult an expert in this line. Of the two different spellings, if he says one is correct and the other not, your problem is solved. If he says both are possible, ask him which is the most likely, and again your problem is solved. If he says both are equally correct, then I suggest both should be mentioned. If he says neither is correct, he could give you the correct spelling. Personally I should say the correct spelling was NAMIRUDIN.

(Courtesy India's Stamp Journal)

Yours sincerely,

(Sgd.) E.A.SMYTHIES.."