



SIPA Bulletin

For Private Circulation to Members only

Vol. 20 No. 5

SEP - OCT 1999

Bimonthly

Editorial :

District level, State level and National exhibitions have been and are being held in 1999 and also in the MILLENNIUM. The Philatelic Congress of India, The APEX BODY is crying horse to popularise Philately in INDIA. I have been reading two, three monthly Journals that they will extend all help in popularising Philately. But I put this simple question, WITHER PHILATELY?

Somewhere I have read an Editorial that in 1975 during INPEX - 75 there were nearly 140 Philatelic Institutions; at INPEX - 77, there were 295 and in 1997 (During the Golden Jubilee of India's Independence) there are hardly 90 institutions only. So we can imagine the growth of Philately and its present plight. In South India, there is only one Association established in 1956 with a Life Membership of 460 LIFE MEMBERS and 90/100 Ordinary members carrying on the dedicated service in the promotion of Philately, conducting Workshops in schools, unearthing new collectors, assembling their collections and giving them the latest know-how of the developments in the field of Philately. The downtrend in the Philatelic institutions is continuing due to lack of interested collectors; lack of publicity by the Department of Posts well in advance; due to some institutions who run periodicals from their subscriptions have closed down their journals due to high cost of printing and cost of paper. All this is due to the lack of coordination between

the Institutions, Postal Department and lastly due to the mushrooming of Philatelic Dealers. The Philatelic Society of India, which celebrated its centenary and have published some really researched publications and had run monthly, then quarterly and then yearly periodicals has stopped abruptly their publications for reasons best known to them. Another Journal which also celebrated its Golden Jubilee has closed down. They want sponsors. Why? Give a little thought and let us revive our interest. Look at the Philatelic Exhibitions! Participation is becoming increasingly expensive, making the hobby to come nearer its epithet of 'Hobby of KINGS'. If the purpose is to increase the sale of stamps and other postal items without adequate service in return (a charge of Rs. 10/- is levied on every order for each month for Philatelic Account Holders whose deposit does not earn a single pie of interest) it is then the duty of the organisers to get it funded by the Government or the Postal authorities. Let the doyens of Philately educate the leaders in Government what it is in their interest from the revenue earning point of view and world's peacekeeping that they hold these exhibitions and that an investment in peace as it diverts the idle mind from the devil's workshops. I am sure that the Department will keep up its good work and also issue stamps, which would commemorate the spectacular achievements made by India and Indians in various fields after Independence.

- THE EDITOR

EXHIBITIONS 2001

Exhibition Name	BELGICA 01	ARMENIA 01	HAFNIA 01	PHILAN' 01
Venue	Brussels	Yerevan	Copenhagen	Tokyo
Date	9.-17.6. 01	14.-23. 9. 01	16- 21 Oct. 01	1. -7.8. 01
Category	General World	Recognition	Specialised World	General World
Promotion classes	Open class		Open class	Open class
Total no. of frames	3000		2000 - 2500	3000 - 3500

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

STAMP NEWS

KALKI KRISHNAMURTHY

09.09.99 300 0.4 million



In the annals of 20th century Tamil literature and journalism, the name of Kalki R. Krishnamurthy (1899-1954) occupies a special place. In a short life of 55 years, he produced a prodigious output of novels, short stories, music and dance critiques, patriotic and reformist writings, travelogue and poems, all marked by nobility of intent, simplicity of language and genuine, unabashed humour.

Born in poverty in a village of Tamil Nadu, Krishnamurthy had his schooling in Tiruchirapalli. A brilliant academic career as a student of National College School was cut short when he boycotted school and courted imprisonment during the Non-Cooperation Movement. Jailed for making 'seditious speeches' in 1922, he served two more prison sentences as a *satyagrahi* in 1930 and 1941.

In 1941 Krishnamurthy founded the magazine *Kalki*, serving as its editor till he passed away in 1954. Kalki used his writing talent to great effect in his crusades for several causes. The Freedom Struggle, in which he played an active part as a loyal follower of Gandhiji and Rajaji, the fight against social evils like child marriage, untouchability and alcohol, the promotion of Tamil in literature and classical music, the revival and restoration of pride in Indian art, culture, dance and music, all these received his constant attention. He translated Gandhiji's autobiography into Tamil.

Kalki was the first writer of Tamil prose to take it to the masses. He evolved a lucid, simple style of writing at a time when it was considered fashionable to write in a scholarly, academic manner. His modern classics have been translated into several Indian languages, besides English, German and Russian. Kalki was posthumously awarded the Sahitya Akademi award for his inspiring novel based on the Freedom Movement, *Alai Osai*. But it was through his stirring historic romances, *Parthiban Kanavu*, *Sivakamiyin Sapatam* and *Ponniyin Selvan* that he captured the hearts and imagination of millions of Tamil readers. Theme :Freedom Fighter, Writer, Literature.

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United States issued the World's first commemorative stamp on 2 Jan 1893.

LINGUISTIC HARMONY OF INDIA

KAZI NAZRUL ISLAM, RAMDHARI SINHA 'DINKAR', JHAVERCHAND KALIDAS MEGHANI & RAMBRIKSH BENIPURI

14.09.99 300 0.4 million each



Arising as it does from different regions and languages, the diversity of the ancient literary tradition of India is at once striking. These Languages and literatures have been interacting with one another through the centuries resulting in their getting influenced by one another and acquiring a common, unmistakable identity that is typically Indian.

Kazi Nazrul Islam (1899-1976), the Revolutionary poet of Bengal, hailed from humble beginnings. His literary career began with contributions to periodicals and his poems were noted for their intensity of emotions. The publication of the poem "Vidrohi" (The Rebel) in 1922, established his distinctive voice in Bangla poetry. He composed nearly 3000 songs. His famous lyrics "Bisher Banshi", "Agamoni", "Pralay Veena", "Dolan Champa", "Samyawadi", etc. inspired the people to join the movement for Independence. He used to set his poems to tune, gaining considerable popularity through the Calcutta station of All India Radio. In 1942, while participating in a programme of All India Radio, he fell ill and lost his power of speech, a condition which was diagnosed as irreversible. After the formation of Bangladesh in 1972, at the request of Bangladesh Government, Nazrul was sent to Bangladesh, where he breathed his last in 1976. He was conferred a number of awards, as a tribute to his outstanding works, the prominent being the national award "Padma Bhushan", and "Akusher Padak" from Government of Bangladesh.

Ramdhari Sinha 'Dinkar' (1908-1974), a philosopher poet rose upon the Hindi literary scene, like the proverbial "Sun" evoking the spirit of nationalism. On account of his inspiring patriotic compositions, he was called "Rashtrakavi". His poetic compositions Kurukshetra, Rashmirathi, Neel Kusum etc., won the hearts of the public as well as connoisseurs winning recognition as a poet of revolt against socio-economic injustice. He also possessed tender sensibility. An excellent prose writer, he received the Sahitya Academy Award for his study "Sanskriti Ke Char Adhayaya" (1956) and his verse play "Urvashi" was honoured with the "Jnanpith" Award and the national award "Padma Bhushan".

Jhaverchand Kalidas Meghani's (1896-1947) soul stirring poems and songs inspired freedom fighters and Gandhiji gave him the honoured epithet of "Rashtriya Shayar". He was a poet, a lyricist writing folk songs, a social-cultural-historical novelist, short story writer and educationalist. As an outstanding journalist he was associated with "Saurashtra Patra", "Janmabhoomi" and "Phulchhab" the Gujarati weekly, of which he was editor. He also contributed to collection and preservation of Kathiawad folk-literature.

Rambriksh Benipuri (1899-1968) hailed from Muzaffarpur district of Bihar, from a rural household. He took active part in the freedom movement in the 1920's being a founder of the Bihar Socialist Party. Between 1930 and 1942, he was imprisoned on fourteen occasions, for a duration of seven years. The suffering he underwent sharpened and honed his creativity to bring forth literary masterpieces such as "Qaidi Ki Patni", "Ambapali" and the famous "Maati Ke Moortein" which was honoured with the Sahitya Academy Award. A prolific journalist he edited periodicals: the Kisan, Tarun Bharat, Balak, Yuvak, Karmveer, Yogi, Himalaya, Chunnu-Munnu, Janta and Nai Dhara.

The set of four stamps is being released on 14th September, 1999, the 50th Anniversary of 'Hindi Diwas', which marks the adoption of Hindi as the Official Language of the Union. The day also celebrates all regional Indian languages and is symbolic of the linguistic harmony of the country. Theme : Freedom Fighter, Writer, Literature.

ARATI GUPTA (SAHA)

29.09.99 300 0.4 million



Arati Gupta (Saha) was born in Calcutta, West Bengal on 24th September, 1940. Arati was initiated in swimming at the early age of four, and her inherent

talent was noticed by Sachin Nag, a swimming ace of yore. Becoming a member of the Hatkhola Swimming Club, her passionate involvement with the sport, led to outstanding achievements in the field. Between 1945 and 1951 she won 22 State Competitions with an all-India record in 1949. A landmark in her prodigious swimming career was her participation in Helsinki Olympics in 1952 along with Dolly Nazir.

The crowning glory came in 1959 when she swam across the English Channel on 29th September, from Cape Gris Nez in France to Sandgate in England. She had to swim 42 miles and it took 16 hours 20 minutes. The ice-cold water could not make a dent in her courage and determination. She was the first woman in Asia to perform that outstanding and courageous feat. She brought glory not only to herself but also to the country when she hoisted the flag of India at Sandgate. The achievement was a culmination of long years of hard work, perseverance, devotion and determination. She was awarded 'Padma shri' in the year 1960, and in 1962, she married Dr. Arun Gupta. She succumbed to incurable Jaundice and passed away on 23rd August, 1994.

The Department of Posts, has over the years, commemorated the contribution of Indian women in various spheres, the struggle for Independence, the social reform movement, the political field, education and other areas of nation building. Through the stamp being issued today to commemorate the memory of Arati Gupta (Saha), one of the pioneering figures in women's aquatics, the achievements of outstanding Indian women in the field of sports is highlighted. Theme : Women, Sports.

ASIATIC LION (PANTHERA LEO PERSICA)

04.10.99 300, 300, 300, 1500 1.0 million each



There is a growing consciousness, the world over,

of the need to instill conservation awareness - an understanding of the importance of biological diversity of inter-relationships in nature, of the sustenance and stability of ecosystems and of man's impact on the natural world. The growth of industrialisation and progressive exploitation of nature have had an adverse impact on wildlife. Hunting animals, alteration of the environment, habitat destruction and other factors have led to the extinction of a large number of species of fauna. Since Independence, India has accorded high priority to conservation of wildlife, with the establishment of sanctuaries and biosphere reserves, legislation and special projects for conservation of endangered species. Through the issue of this set of stamps on the 'Asiatic Lion', the Department of Posts focuses attention on the need to protect wildlife, in particular, the much diminished population of Asiatic Lions.

The lion is a part and parcel of Indian culture - it is reflected in art, literature, and folklore of this country. Four lions adorn the Indian Government's official emblem, which is popularly called the "Lion Seal".

The Asiatic Lion once upon a time had wide distribution covering Mesopotamia, Arabia, Persia and major parts of northern and central India. However, over-hunting and disturbance in its habitat due to agriculture, the disappearance of open grass and scrub forest lands led to its wide ranging extinction from all areas except the Gir Forest in Saurashtra in Gujarat, India. At the turn of this century there were very few lions left, when the erstwhile ruler of Junagadh State, imposed strict protection measures, including a ban on trophy hunting. Conservation of wildlife measures, after Independence, steps taken by the Government for management, protection and improvement of habitat of the Gir Lion Sanctuary, have led the population of these lions to stabilize around 280. The Gir forest is the last refuge of the Asiatic Lion in the world, other than those protected in various zoos.

Unlike the tiger which prefers dense forests with adequate cover, the lion inhabits in scrub-type deciduous forests. It is a nocturnal hunter with a strongly developed sense of hearing. Compared to its African counterpart, the Asiatic Lion has a scantier mane. The Asiatic Lion like the African is largely a predator on large herbivores. It is a sociable creature and live in small groups called 'prides', to separate and drive the selected prey to other members of the 'pride' lying in ambush. During the day the lions lie up in cover near water holes or streams or in the shade of spreading banyan trees. They come out to hunt at dusk. The commonest prey item is the *Chital* Deer, which is by far the most abundant herbivore in the Gir forest.

The set of stamps, forms part of the World Wide

Fund for Nature conservation Stamp Collection. Through the issue, the Department of Posts, draws attention to India's long tradition and abiding faith in conservation of nature.
Theme : Animals, Wild life, Lions.

INDIA'S MARCH TOWARDS PROGRESS AND DEVELOPMENT

DR. T.M.A. PAI
A.D. SHROFF
A. B. WALAWALKAR
CHHAGANLAL K. PAREKH

09.10. 99 300 each 0.55, 0.5, 0.4, 1.4 million



The Indian nationalist movement had asserted the right of the Indian people to shape their own destiny. The Constitution which came in force on 26th January 1950, was designed to be an instrument of India's social and economic transformation. Leaders with foresight and a desire to improve the lot of the common people played crucial roles in different regions in the country's achievements. The Department of Posts issued a set of four stamps in tribute to four visionaries of modern India, namely Dr. T.M.A. Pai, A.D. Shroff, A.B. Walawalker and Chhaganlal K. Parekh.

Dr. T.M.A. Pai (1898-1979) charted a new direction to higher education, converting the arid, rocky village of Manipal in South Kanara district of Karnataka into a bustling township of higher education, tertiary medical care services and financial and industrial enterprises. Dr. Pai graduated from Madras Medical College in 1925 and set up his medical practice in Udupi. He co-founded the Kanara Industrial Banking Syndicate which went on to acquire a nation-wide presence as the "Syndicate Bank". In 1942 he founded the Academy of General Education

in Manipal. Today the Manipal group of educational institutions comprises a total enrollment of over 38,000 students. Dr. Pai primarily contributed to the development of small-scale industries and co-operative societies in South Kanara District.

A.D. Shroff (1899-1965) economist, industrialist and public spirited personality, deeply influenced India's economic development. He completed his studies at the University of Bombay (Elphinstone College) and the London School of Economics. A non-official member of Indian delegation to Bretton Woods Conference at the end of World War-II, Shroff assisted in setting up the Industrial Credit and Investment Corporation of India (ICICI). He was one of the earliest to propagate planned economic development of the country. In 1944, along with seven other leading industrialists, he authored what is popularly known as the "Bombay Plan".

A.B. Walawalkar (1897-1970) was a visionary who made original contribution to the development of Rail Transportation in India. Hailing from a humble background from the Sindhudurg District of Maharashtra, he started his career in the Drawing Department of the Railways in Mumbai. During his thirty two years of service in the Railways, he undertook many significant projects to widen the railway network of Mumbai. However, his crowning glory was the "Konkan Railway Project" which was conceived and propagated as a concept by him. His dream project was to connect Mumbai with its vast hinterland south of Pune which would serve the economic development of the entire West coast. Walawalkar's dream has now become a reality and he is fondly remembered as the "Father of Konkan Railway".

Chhaganlal K.Parekh (1894-1968) was a visionary who dedicated his life to the selfless service of mankind and worked for eradication of poverty and illiteracy in rural India. Born at Rajkot, Chhaganlal started his life of public service by organising the women in the neighbourhood and assisting them in overcoming poverty and illiteracy. His dedicated efforts commanded such great respect in the society that he came to be known as "Chhaganbapa". At the age of 55, he started a wandering career in service of the needy and helpless, that led him to take up causes as diverse as that of the oppressed adivasis, flood victims of Assam and earthquake victims of Kutch. Theme : Personalities.

Rev. A. Millar, a missionary and a post master made stamps on his typewriter for Uganda in 1895.

UNIVERSAL POSTAL UNION (1874-1999) RURAL ARTS AND CRAFTS TRADITIONS

09.10.99

300

0.1 million each



On 9th October - a day celebrated throughout the World as World Post Day - the Treaty of Berne, establishing the "General Postal Union" was signed (1874). Membership grew so quickly that the name was changed in 1878 to "Universal Postal Union". India, as one of the oldest

members of the U.P.U. (1876), has been associated intimately with the activities of the Union. The 125th anniversary of U.P.U. is commemorated with issue of a set of four stamps, on the theme of "ancient and continuing rural arts and crafts traditions".

The Sanskrit word 'shilpa' refers to all forms of creative expression including skill, craft, a work of art or architecture, design, ritual, ability and creativity. The patterns that the craft traditions in India were to take appeared already mature and firmly established in the cities of the Indus valley. The Indian rural arts are the art of people with lives tuned to the rhythm of nature and its laws, the craftsman and his art serving as ritual contributors in ceremonies, such as birth, initiation, marriage, death, seasonal festivals etc.

Traditions of Indian Folk Painting : Painted Myths

These traditions date back to a period that may be referred to as "timeless". These are "living", traditions linked with the regional historico-cultural settings from which they rise. These may be executed on a wall: "*bhittichitra*", on a canvas: "*pata chitra*", and on the floor: "*dhulichitra*", or "*bhumi-shobha*". The stamp portrays a tribal wall painting of the Rathwa tribe, depicting "a myth of creation". In their oral tradition the Rathwa tribe inhabiting the hilly regions of eastern Gujarat and adjoining part of Madhya Pradesh has preserved a creation myth narrating the story of their ancestral Gods, *Pithoro* and *Babo* Ind. During certain festivals they paint the legend of Pithoro on the central wall of their hut in a sacred enclosure. The main theme of this painting is the marriage procession of Pithoro and Pithori, witnessed by the Gods as well as several other mythological incidents.

Jewellery : ceremonial ornaments

Folk and tribal jewellery of India's richly varied in, the material used (lac, glass, shells and beads, silver and a particular type of white metal, alloy of copper or tin and pewter, that imitates silver) as well as design and

mode of wearing. The stamp design depicts a necklace of conch shell and beads of glass, shell and stone of the Angami tribe of Nagaland. The colourful beads and the delicate dotted etching of dancing human figures on the conch together make for an elaborate ceremonial ornament characteristic of the proud and valiant Nagas. The tribal metalsmith of India used to fashion jewellery by the age-old lost-wax process. Ritually, gold and silver are accorded a high status in the hierarchy of auspicious metals.

Metal forms : symbolic representations of a metaphysical concept

Archaeological evidence established that the art of bronze casting has been continuously practised in India for more than five millennia. The tribal metal craftsman fashions his images in the manner of his forefathers by the same procedure of drawing out wax wires and carefully wrapping them over the inner clay core. The tribal metalsmith's creative imagination is a spontaneous expression of a communal tradition. Each metal is believed to process its own alchemic properties and the image is really a symbolic representation of a metaphysical concept. The stamp design depicts the "fertility ring" of the Muria Tribe, Baster, Madhya Pradesh. Such rings depicting a farmer with a pair of bullocks, a field with rich harvest, a draw well and landlords coming to collect their share are presented to the bride at the time of their marriage and are worn for seed sowing ceremonies.

Dolls, Toys, Puppets and Masks

Almost every region of India is renowned for its distinctive tradition of toys, variety of puppetry traditions. Masks of various mediums, metals, wood, clay, gourd, papier mache etc. are used in ceremonies. The stamp design shows the four headed mask for Chhau dance, West Bengal or Bihar : pigment painting on papier mache and gauze. Chhau is a unique combination of pure dance recital and a pantomime. **Theme : Arts, Heritage.**

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VEERAPANDIA KATTABOMMAN

16.10.99 300 0.4 million



वीरपोंड्या कट्टबोम्मन
VEERAPANDIA KATTABOMMAN
1999

Veerapandia Kattabomman (1760 - 1799) was a great patriot of Tamil Nadu and one among the earliest martyrs of the freedom struggle.

Kattabomman was thirty years of age when he ascended the throne as the ruler of Panchalankuruchi in 1790. During

his time a large part of South India was under the control of the Nawab of Arcot. The Nawab entered into an agreement with the East India Company in 1792 by which he transferred the rights to collect the taxes to the Company. The East India Company was tyrannical in its attempt to extract more and more from the princes. Many of the local princes simply submitted themselves to the dictates of the company But Kattabomman refused to fall in line.

All the attempts of the Company to capture the fort of Panchalankuruchi ended in dismal failure. The efforts of W. C. Jackson, the Company's Collector of Tirunelveli District to arrest Kattabomman at Ramanathapuram by dubious means ended in fiasco. However, the position of Kattabomman became difficult when most of the *poligars* (Local chieftains) deserted him when the fourth Mysore War broke out. Kattabomman utilized the opportunity for organizing resistance. He formed a league of rebels. In 1799, Kattabomman not only refused to pay the tribute but also made incursions into the company's territories. The rebellious chiefs who associated with him also withheld the payment of *Kists* to the Company.

Determined to quell the rebellion in its bud, Lord Wellesly, the Governor General of Madras Presidency sent a large force to suppress the *poligars*. Major John Bannerman assumed the command of the British forces in 1799 and commenced the military operations against Kattabomman. His ultimatum to Kattabomman to meet him at Palayamkottai bore no fruit. Hence the British forces turned their guns against the fort of Panchalankuruchi on 5th September, 1799. There were heavy losses on both sides. After days of heroic resistance, the rebels evacuated the fort. This signalled the surrender of Panchalankuruchi.

Kattabomman and his companions were captured from the jungles at Kalapore near Pudukottai and handed over to the British by Tondaiman of Pudukottai. On 16th October 1799, Bannerman brought the rebel chief to an assembly of *Poligars* at Kayattar and sentenced him to capital punishment after a mock trial. Kattabomman exhibited unflinching courage even at the moment of death. He did not want to be hanged by the agents of imperialism. He took the rope that was hanging on a nearby tamarind tree and hanged himself to death. Thus, Veerapandia Kattabomman became one of the first martyrs of the land in the freedom struggle.

Theme : Freedom Fighter, History, Rulers.

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MODERN MASTERS OF INDIAN CLASSICAL MUSIC

USTAD ALLAUDDIN KHAN SAHEB MUSIRI SUBRAMANIA IYER

19.10.99 300 0.4 million each



Indian Music has a long unbroken continuously evolving tradition dating back to the period of the Vedas. Development of music commenced with the folk idiom, evolved in consonance with regional ingenuity and slowly grew into classical forms. Differing from region to region, there is an underlying unity in Indian classical music. There are two systems of music in India, the Carnatic and the Hindustani, which are highly grammatized. These are supplemented by folk music, *bhajans* and *kirtans*. The Department of posts pay tribute to this 'Unity in Diversity' in Indian music through the issue of a set of commemorative stamps on two masters of classical music of the modern era, one from the Carnatic school and the other, Hindustani.

Ustad Allauddin Khan Saheb (1870-1972) was one of the greatest Sarod players of all time. Although "Sarod" was his forte all through his long and distinguished career, he also played fairly proficiently on no fewer than 18 musical instruments, and sang and taught vocal music, specialising in *Dhrupad* and *Hori*, with equal ease. His style was that of 'Senia' gharana, the School of Music associated with Tansen. He was a staunch traditionalist in the field of classical music. His command over the instrument was so immense and his melodies so deep, he often held his audiences spellbound for hours together. He was one of the pioneers who introduced the notation system in Hindustani music, and perhaps he was the first Indian musician to capture the imagination of western audience when he accompanied Uday Shankar's dance troupe on the cultural tour of Europe in 1935. In recognition of his services to the cause of classical music, he was one of the first four musicians of the country who were awarded the Padma vibhushan in 1958.

Musiri Subramania Iyer (1899-1975) was one of the giants of Carnatic Music in this century. He was not only a great musician but also a great teacher. After completing his musical training with a long spell under another legendary

figure, Vidvan Sabhesa Iyer, Musiri began his career as a concert artist. Blessed with a beautiful high pitched voice with perfect tonal purity (Sruthi), Musiri was a great exponent of *Bhava*, bringing out the full emotional content of the *Krithis* that he sang. He was a specialist in *Vilamba Sangitham*, a slower tempo which exuded tranquility. Special mention must be made of Musiri's *Neraval* singing, which his audience invariably found to be very moving. In 1949, he was appointed as the first Principal of the Central College of Carnatic Music. During his tenure, he influenced a whole generation of musicians. Several honours and awards were showered on him. In 1939, he was awarded the 'Sangita Kalanidhi' by the Music Academy of Chennai. In 1967, he was made a Fellow of the Sangit Natak Academy. The President of India honoured him with the 'Padma Bhushan' in 1971. Musiri was a great devotee of the great composer, 'Thyagaraja', whose compositions he rendered with rare feeling and fervour.

Theme :Music.

BRIGADIER RAJINDER SINGH, MVC

27.10.99 300 0.4 million



Brigadier Rajinder Singh (1899-1947), often called the saviour of Kashmir, was a gallant soldier who laid down his life in the defence of motherland during the treacherous invasion of Kashmir from across the border in 1947. Born in the small village of

Bagoona (since renamed Rajinderpura after him) near Jammu, the history of bravery and sacrifice ran in his family, with his illustrious ancestor General Baj Singh having sacrificed himself almost a century earlier in the defence of Chitral.

He was Chief of Staff, professional head of the erstwhile J&K State forces when suddenly Muzafarabad was attacked by Pakistan on 21st October, 1947 with a view to forcibly capture the Valley. After Muzafarabad fell, Brigadier Rajinder Singh was called personally by Maharaja Hari Singh to proceed to the Uri front. On 22nd October 1947 he collected whatever troops that were available in Srinagar Cantonment and set out personally at the head of small column comprising two platoons. He blew up Uri bridge which was a masterly stroke of the delaying operation that saved the Valley of Kashmir. The destruction of the Uri bridge drastically slowed down their operations. Brigadier Rajinder Singh commenced a fighting withdrawal towards Baramulla. After delaying the enemy at Mahora he took up a

defensive position at Rampur Bunyar and in a gallant action delayed the enemy till 0200 hours on 27th October, 1947. This small force came under very heavy pressure and was forced to withdraw due to mounting casualties. It was a totally unequal battle, but the brave hero did stall the avalanche of tribal aggression for some invaluable days. Brig. Rajinder Singh was himself hit on his right arm and leg by a burst of LMG fire. Despite his bleeding wounds he continued to inspire his men to fight on and delayed the enemy for crucial four days. Ultimately, when he had only his personal firearm left, he pounced on the foe like a tiger and achieved martyrdom at Bunyar, near Uri in Kashmir where a memorial is shining like a beacon light. Brigadier Rajinder Singh was awarded the Maha Vir Chakra posthumously for his gallant stand. He thus became the first recipient of gallantry award of Independent India. Theme : Military, Uniforms, Medals.

The Seven Pillars of Philately

By ARTHUR BLAIR (1946)

A little group of collectors met a month ago to celebrate the first anniversary of peace-time collecting: each man had been "out" of the hobby for the six years of war, and after twelve months of collecting again they had this reunion to celebrate something or other, and discuss post-war philately.

During the discussion, one man expressed his fear that the speculators : were threatening the very foundations of the hobby with their "investing " : he had a vague idea that certain " black-marketeers " were buying up expensive collections, only to sell them again so that the money realised would be free from tax, etc., etc.

Someone else remarked that the "stock exchange" element was an old fear that would never do much harm : that this type of investor, often called the "curse " of stamp collecting, had always been with us in some form or other and that the flag of the hobby would remain flying - thanks to the Seven Pillars of Philately.

"And what" asked another man, in some surprise, "are the Seven Pillars of Philately?"

Well, here they are : the solid columns upon which the hobby is built to withstand the tremors of forger and faker, rams and racketeers, swindlers and speculators.

THE OLD COLLECTORS.

The backbone of decent collecting. Not necessarily old in years, but in philatelic experience. He belongs not always to the " Royal ", but to less pretensions, and in their sphere, just as important, societies.

He specialises-often as a general collector ! - but he is not to be confused with bore who amasses thousands of copies of the one stamp and mounts them upon hundreds of pages to indicate thousands of shades and minute non-constant pin-point specks that can only be seen with the aid of a strong glass -and we don't mean whisky.

The "old" collector loves to show his stamps, to talk about them and encourage others in the hobby, especially the young folk-the philatelists of the future. He had been a collector so long that the value of a stamp is not priced in £.s.d.,but in interest , beauty and may be the fact that he had to search for a particular specimen for a long time before it took an honoured place in his album.

He is a born collector, and appreciates other hobbies like coins, books, china, prints, antiques, and the less expensive, and sometimes unusual, side-line collecting -Valentines, Christmas cards, theatrical programmes, etc.

They are not all wealthy collectors by any means. the majority have definitely to limit their spending yet somehow manage to get together very fine collections.

He gets a great kick out of the hobby because he is a true stamp collector. "market rates" don't usually worry him, but he's broad-minded enough to realise that they interest many others!

THE CATALOGUES

The "who's who" of stamps: the guide, philosopher and friend of all collectors. Without the catalogues the hobby would die.

There is tradition behind these fine volumes, at least as far as the old established publications are concerned: they are not static, but reflect the changes that take place in the hobby: yet in spite of some slightly specialised lists, they manage to keep the simple style that has altered little from their early days. The wonderful work done by the compilers of these catalogues keeps the hobby sweet.

THE "GOOD" DEALERS

Yes, we have to quote "good" for we mean just that - the old-established firms that have helped collectors through years - many, many years-of collecting. We owe a great debt to the reliable firms with the tradition behind them. These firms are out to help their customers all they can, not merely because it's good business, but because of goodwill and the comradeship of the hobby.

Side by side with these businesses are the one-man firms with the more personal touch: many of them

are old-established, some newcomers to the trade, but all have this in common: a square deal for the customer. They are out to keep, and build up, satisfied clients and to help them in the hobby. These dealers are collectors themselves by instinct and appreciate the student who may spend all day looking through stock books and then buy perhaps only a 2d. stamp because it has a minute flaw it that means a lot to him.

you soon find out the dealers that are out to foster the hobby: it doesn't take long to discover the "cheap Jack" who will sell you anything, will spin all sorts of yarns in order to boost up prices of certain stamps he has in stock, and who has only one object: to get hold of your money- and to hell with the fair name of Philately.

Some say this type of dealer, with no previous knowledge of stamps, has sprung up like mushrooms lately: maybe- only call them toadstools, for they are soon distinguished from the real thing.

THE MAGAZINES

There is no fortune to be made out of publishing philatelic magazines.

It is a highly specialised occupation that attracts only those who have a deep love of stamps and who want to see the hobby kept alive and go on from strength to strength.

There are in Britain just now six independent magazines and four house organs that are worth-while publications, whose proprietors have an almost fierce respect for philately and are determined to keep it as clean as possible in these hectic days. They try to guard the collector against "ramps" from unnecessary government issues to other, and more obvious, swindles.

The magazines are the life-blood of the hobby and, as a group, form, one of the most important pillars. Those who run them have deservedly earned the respect and gratitude of all collectors. A collector without at least one regular magazine will not keep his interest in the hobby for long.

Closely linked with the Magazines are:

THE WRITERS

Foremost under this heading come the Editors. They are the sentinels of clean philately, the men who educate collectors and by their capable editing give readers those articles, from the specialised work to the new issue paragraph, that keep them up-to-date and alert.

The so-called writers who occasionally gate- crash into print with cheap and vivid " story behind the stamp " article and re-hashes of other people's labours are not of much consequence.

The real Philatelic writer is a student of stamps who writes for the love of stamps rather than love of money. Besides famous specialists, whose writings are the recognised authority on certain issues, philatelic journalism has been built up to its present high standard by such universal writers as Melville, Phillips, Armstrong, Pennerton, Harris, the Williams Brothers, Lowe, Strange, Way and others. These are great names in philatelic journalism.

THE AUCTIONEERS

The healthy state of the hobby to-day- a health that can overcome speculation fever and doubtful war-time issue sickness - is reflected in the popularity of the big auctions that take place every week in London and other towns.

In auctions you get the more serious side of the hobby: the atmosphere here is commercial, but as many of the lots offered at these auctions form the "source of supply " for traders, it will be realised that these sales are vital to the hobby.

True, many an inexperienced speculator has received burnt fingers through imagining that it is possible to unload "investments" on the auction market and reap a good reward: it is also true that prices for certain material have been alarmingly high, but when it is remembered that so many new collectors have come into the hobby lately and so many more returned after five or six years of inactivity in philatelic matters, it will be realised that the high prices realised are, in most instances, not inflated figures.

The private collector is still a heavy buyer at these auctions, whether he attends himself, bids through the post or gets an agent to act for him, and auctions also constitute a fine medium through which to dispose of one's collection, should the occasion arise.

Auctions keep alive the interest in "unpopular" groups- postal stationery, literature, locals, fiscals, for one can be sure of at least one of these groups being offered at almost every auction, and the prices realised are showing that the word "unpopular" is a badly chosen one.

I know of a recent instance where a collector bought a small collection of locals at an auction: this whetted his appetite for these interesting issues and he soon found a dealer, through a magazine advertisement, who is now helping to build up this group for him.

THE CLUB

That the J.P.S. and the "Royal" have done, and are doing, wonderful work for philately no one will deny,

but in our admiration for these much publicised societies let us not forget the equally wonderful work being carried out by the lesser known clubs.

These local societies are, without doubt, the Seventh Pillar of Philately. They support the enthusiasm that keeps the hobby active and virile.

With their meetings, displays and exhibitions, the social side of the hobby has been built up into a grand comradeship which is international; this feeling of good fellowship springs from the "local" club.

We know some people only join certain clubs to participate in the exchange packets, but there is nothing wrong in this! From my own experience you don't get better "bargains" or finer specimens from these packets than you do from a dealer, but you can often dispose of odd stamps and sets through these packets that might be difficult to sell or exchange elsewhere, unless you know of a particular person interested in your particular items. These packets, then, are really the exchange system that started nearly a hundred years ago when collectors started "swapping" for the first time. The method is slightly different, but the principle is the same. They constitute no threat to the trade, rather do they act as an incentive to the collector to start specialising and when you start concentrating on the issues of a particular group, it is not long before you enlist the expert aid of the dealer.

Well, those are the Seven Pillars of Philately, the firm columns that support the structure that is our hobby. Speculators may come, shoals of labels under the guise of stamps may be turned out by certain governments, forgeries and fakes may seep their way into circulation, but these pillars will stand all that - they always have done, they always will do. Courtesy : The Philatelist

Too Many Collectors

By UPSON DOWDNES

A WELL-KNOWN philatelist's opinion I value, said to me a short while ago, "The trouble with philately is that there are too many collectors - and not enough Philatelists", and, on thinking it over, I think that maybe he's got some thing there.

After all, what does "philately" derive from? - the Greek words Philos, meaning "love of" or "fond of", and Atelos, which may be translated as "free of tax" - or to paraphrase, "love of stamps".

Yet how many present-day collectors can be truthfully described as philatelists? - very few in proportion to the thousands who collect stamps. To my mind, there are far too many so-called collectors who are interested

in only one thing, and that is money. They play the stamp market as they would the Stock Exchange, buying feverishly any stamp which are rumoured to be "just going obsolete" or which they think are likely to be in short space of time the scarcity of the particular stamps will cause the price to rocket so that they can then off-load at a good profit. It is good to think that they frequently burn their fingers, but the practice is, I maintain, harmful to the wellbeing of the hobby.

Then there is the stamp collector who, on showing you his albums with pride, stops every now and then at a page and says with satisfaction, "That stamp there is worth so much", whatever it is, and to whom the be-all and end-all of his collection is its total catalogue value. How many times I have inspected collections of stamps where it is obvious to the meanest intelligence that the owner has no pretensions whatever to any philatelic knowledge - quite frankly I have lost count. To possess page after page of beautiful mint Colonials up to the highest value (often with a printed heading) argues a long purse or, more likely, membership of a new issue service, and, to be fair, probably gives the owner much innocent pleasure, which I, for one, would be quite loath to deny him. But this type of collector has no pretensions to be termed a philatelist. True, he may be, and probably is, a member of one or more philatelic societies, either local or national, but there again mere membership of such societies confers, of itself, no distinction without the necessary philatelic knowledge.

In this connection it is perhaps relevant to mention certain facts which philatelic societies would do well to take to heart. Most of them set aside one meeting per year at which the members can enter selected sheets from their collections for a cup or other prize. Now one would suppose that, in the absence of definite instructions to the contrary, the prize would be awarded to the display which showed the most philatelic research coupled with its method of presentation. Such is, I regret to say, very often not the case. There have been to my own knowledge this season a number of competitions held by various societies where the prize or prizes have been won, on the vote of members, by displays which, whilst showing a natural artistic bent, perhaps, in the decoration of the page, have added nothing to philatelic knowledge. One case in point: at one of these meetings the prize was won by a display of "ship" stamps, beautifully illustrated with photographs of the ships themselves. I asked a friend if he had voted for it, and if so why. His reply was illuminating: "There were three displays which were very complete, so far as I could see, but they all looked alike to me, and I don't know anything about the countries anyway, so I voted for something I could understand!" Vox Populi! (I should explain that the three displays he

referred to were each and severally worthy of an award in any society in which philatelic knowledge was the general rule).

Again I have seen many collections, some I regret to say belonging to collectors who should know better, in which every inch of space on the quadrille page was covered with stamps - the owners might just as well have stuck to a printed album for all the benefit their blank leaves gave them. Too few collectors realise the fundamental rule of displaying a collection in an album - give the stamps plenty of room. A well-set-out page, with not too many stamps on it, nearly written up, seems beyond the imagination of many of them; they go on and on sticking the stamps in straight rows, thirty or forty to a page, sometimes with rough pencil notes, more often with only the title of the country at the top. These people are not philatelists.

To my way of thinking, the true philatelist is a man (or woman) who studies his stamps; who can take as much trouble over and as much pleasure in a stamp worth two pence as in one valued at twenty pounds; who by research and a desire to 'know how' finds out, and is continually finding out, new facts about the stamps he is studying, and, having checked and double checked his discoveries, makes them known for the benefit of his fellow philatelists. He is interested in the postal history of his selected country or countries, and realises that by study of the early covers, etc., and postal rates much information as to the reasons for the issue of certain values can be obtained. He is interested in postmarks which have a wealth of information for the philatelist who can correctly interpret them; and he is not absorbed in the speculative side of the hobby in an attempt to get rich quick.

There are, many such in this country, but there is room for many, many more who are not content to be mere accumulators. Courtesy: The Philatelist

COMMISSION FOR THEMATIC PHILATELY
New Approach changes in SREV.

Treatment (35) Title and Plan	15
Development	15
Innovation	5
Knowledge, Personal Study and research (30) Thematic Philatelic	15
Condition and Rarity (30) Condition	15
Rarity	15
Presentation	5
Total	100

PHILATELY FOR JUNIORS

By Mr.G. MADAN MOHAN DAS
Patron, SIPA

When one talks about stamp collecting, those who have never been exposed to it get a vague idea that the world's most popular avocation is simply a matter of filling the blank spaces in an album with hapazard abandon. That's one reason why non- collectors sometimes look with distain at those who know what philately is all about, thinking it is just the innocuous pastime of only children or adults who are not intelligent enough to engage in "something more practical".

But how absolutely wrong they are!

There isn't another hobby known to mankind which is more pleasureable, recreational - and, educational. As one who has devoted a long lifetime to the collection of the world's postage stamps, I can assure readers of this wordage that this is absolute fact.

I began the hobby a few months before I entered primary school. While taking shirts and collars to the Chinese laundryman for my father, I was intrigued by some stamps on a letter on the old gentlemen's counter. I could not read the queer characters of the inscription, but those green, red and blue stamps were fascinating. One had a picture of a harvester in coolie hat, reaping rice in a paddy in front of a temple; the others had pictures of a junk sailing across the waves.

It wasn't only the stamps that attracted my attention. It was the fact that here was a letter that had been mailed on the other side of the world - from distant China, a place which in those pre-World War II days was as far from America as the Moon, Mars and Venus seem today. So, when I was given the envelope I must have been the proudest and happiest youngster in my neighbourhood.

Other shop keepers subsequently gave me envelopes or stamps they received in the mails from Germany, Bohemia, France and England and that started me on the road to becoming a real stamp collector. Fortunately, my father had been a collector when he was a lad, so he knew what it was all about and encouraged me in my new-found hobby.

In addition to helping me identify the stamps and whence they originated, then aiding me in putting them into an inexpensive paper note book, he gave me other important advice.

One of the first things he urged was that stamps could teach me many things if I but would carefully examine the picture on them. For example, why did china

stamps? Who was the woman, dressed in armor, on the German ones? Every picture used for a postage stamp design, my father explained, had a very definite reason for being there. A nation usually boasts of its industries, way of life, famous heroes, culture and arts so proudly depicts them on its postal paper.

A very famous Canadian Governor General once told, "Postage stamps are like clear windows through which a collector can see far away places and watch how their citizens live, work and enjoy themselves".

That's the secret of stamp collecting. Ever so many people know only the market price of stamps. They haven't the foggiest idea of what interesting and often fantastic stories their pictures have to tell.

Take a Nicaraguan stamp, for example, issued in 1937, and shows us a map of Central America. The artist who made the map evidently knew more about drawing than he did about cartography, for in making it he shows as part of his native Nicaragua, some territory which Guatemala considered its own. When letters franked with these stamps reached Guatemala, some angry students marched on to the Nicaraguan Embassy in protest. Violence erupted and before long about a dozen persons lay dead in the streets and hundreds had been injured. All because of a stamp!

Or look at the stamp the United States issued way back in 1935, to pay postage on airmail mail carried across the Pacific when Pan American Airways inaugurated service from California to Asia. It depicts one of the most famous planes of all times - the "China Clipper". For about six years that wonderful flying boat made the long journey with passengers, mail and cargo. Then, when World War II began, it was diverted to service across the Atlantic.

One dark night, the China Clipper was coming in for a landing at Port of Spain from its flight from Miami. Because of the war, the Trinidad harbor was blacked out, but the veteran captain knew the route and dropped the huge craft onto the waters for its run to the mooring dock. Suddenly there was a thud, a sharp ripping noise as the bottom was ripped out of the plane, and the whish of the sea flooding the hull as it sank to the bottom.

Investigation revealed that an officer, unaware of the plane's arrival (flights were kept secret in those days) took his girl-friend for a ride in a Navy launch. It was right in the path of the China Clipper so spelled the end of this great aircraft.

It's not only a stamp's picture that gives the collector so much interesting knowledge. Stamps also teach geography and history.

By checking an atlas each time one gets a new stamp from some different nation, the young collector soon learns where the land is, by what neighbors it is surrounded and what are its capital and major cities. I recall that when I was only about 11 or 12 years old, I took part in a contest and was the only one of more than 200 boys who could accurately identify the capital of every country on earth!

President Roosevelt made a practice of checking his atlas to locate cities whose postmarks were on stamps he collected. That stood him in good stead when we entered the war.

He once told that early in the war he was discussing plans for sending American troops to the Pacific to combat the Japanese, with his top military and naval aides as well as high officers from New Zealand and Australia. Very important was the selection of a staging base and Walter Nash, New Zealand's deputy Prime Minister suggested a certain Pacific island. President Roosevelt said this might be OK, but he thought that Mangareva would be better because it was many miles nearer the target.

None of the officials present had ever even heard of Mangareva so naturally were surprised that the President of the United States would know about it. They called for charts and checked them. Sure enough, Mangareva was exactly where the President said it was!

He later admitted that he had once received a Tahitian stamp with a Mangareva postmark, and as was his custom, he searched until he found it on a map without ever once suspecting that the information would one day play so important a part in high-level decision making.

I also remember a history examination I was taking during my high school days. One question asked for the territories which united to form the kingdom of Romania. After failing to remember my classroom instruction or homework, I called upon my stamps. I visualized the Romania pages of my album and remembered that the earliest stamps came from Wallachia and Moldavia, and that's what I wrote as my answer.

Days after the examination our teacher told us that since she had not touched on this subject, no student would be penalized for failure to supply an answer to this question on the examination which had been supplied by the State of New York. She did say that I was the only one who answered correctly and that I would be given an extra five points towards my marks.

One never can tell when some bit of information one learns from stamps will come in handy at some future time. Not long ago a TV quiz contestant was asked a

tricky question about the first steamboat to cross the Atlantic. She answered correctly without hesitation, then added that she had a stamp which commemorated this event.

Of course one doesn't have to own a stamp collection to accumulate a mass of facts. An encyclopedia can do the same thing. But there's one big difference. Reading an encyclopedia is hard, tedious and often dull work. Learning from stamps is fun because one is enjoying a hobby while picking up useful bits of information.

So, when you are adding a new stamp to your album, take a good look at it. The artist who made it had reasons for the picture he selected for its design. If the picture isn't self-explanatory, take some time out to read a book that will give you the biography of the person portrayed, or a description of a scene. Once you know what the stamp tells you, you will not only add to your own knowledge, but that stamp become something more than a small piece of pretty, colorful paper.

When you approach stamp collecting in this way you'll discover that the album is a treasure house of information and a companion for the rest of your life. Some people may tell you that a valuable stamp collection is one composed only of very rare and costly stamps. This is not true at all. What good is a stamp collection if all its owner knows is the price tag of its specimens? On the other hand, one composed of only common, inexpensive stamps can be extremely precious if its owner allows himself to be taught by their pictures.

Once you have learned as much as you can from your own Indian stamps, let me suggest that you continue by learning more about foreign countries in the same way. You'd be surprised how well you will become acquainted with lands and people beyond India's vast borders all over the world.

One more piece of advice. When you start collecting stamps you'll hear a good deal about mint or unused stamps being more valuable than cancelled ones.

Don't you believe it.

It is true that they may COST more, But cost doesn't determine VALUE. The true value of your stamps will be represented by what pleasure, satisfaction and knowledge your stamps can give you and in this respect a cancelled stamp tells you as much - or more- than an unused one.

In the first place, used stamps are generally much easier to obtain. With a little diligence and effort you can obtain such specimens without cost from business firms and friends who get a lot of mail from India and

foreign countries without spending a paisa. Such duplicates as you get in this way can be used to swap with other collectors. For the first 15 years I was a collector, I got all of my stamps in this way. And before I ever spent money for additional ones I had built a collection of more than 30,000 different stamps of the whole world!

There is another reason why I collected used stamps. In my opinion (and that is shared by many other collectors) a postage stamp was made to pay postage on mail. Until it has done this duty it is merely a piece of coloured paper. It's pretty much like buying a good book, then putting it on a shelf without ever reading it. Moreover, by reading the postmark you can learn exactly where it was put on a letter that was carried by the postal service.

The most important reason I prefer postally used stamps is that so very many countries - especially those in Africa and Asia that received their independence within the last 20 years - hire professional promoters to design, produce and sell their "stamps" to dealers and collectors rather than for real postal service.

Ghana, Togo, the Maldiv Islands and Yemen, for example, issue hundreds of fancy, colourful and odd shaped stickers even though very few natives of those lands even use them on mail because they are illiterate or have no friends to whom they would want to send letters.

There are thousands of stamps around that have been legitimately issued by nations like India, United States, Switzerland, Holland, Sweden, Norway, and scores of others. You can devote years of your energies to getting such real postage stamps, so why waste time and money to buy what the experts call "Philatelic junk or wallpaper?"

With these few bits of advice, I hope that you'll have a good deal of fun, pleasure and learning, just as I have enjoyed for more than half a century.

Good luck to you !

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Philately is stamp collecting-
Hobby of kings, and king of hobbies-
Instructive and interesting to many-
Loved by the rich and the poor-
Attractive to the old and the young
Thought provoking to some
Educative to some
Lovable pastime to many
Yesterday, today and tomorrow

-LEUMAS