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web : sipa.org.in
E-mail :
mail@sipa.org.in

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QUARTERLY

Guest

EDITORIAL.

POINTS TO PONDER

(SIGNET 1986)

It is gratifying to learn that the Hon'ble Minister of Communications was concerned, and rightly so, about the improvement of the design of our stamps. On his instructions, the General Manager of the Nasik Security Press organized a Stamp Designers' Camp (Workshop) where a number of artists were given a detailed know-how about stamp designing, particularly the aspect of how the drawing have a direct bearing on the different printing processes. A drawing may be perfect for typography, but the workshop was a great success. Similar workshops were also organized earlier by the Nasik Security Press. The Minister's main objective, we presume, was to train up batches of artists to take interest in the designing of stamps and improve their quality. How far this has been achieved is not known to us, but we find that designs by any of these artists have hardly come out in our stamps. It is a fact that the designs of our stamps in general have not been appreciated. There are, however, exceptions and some very good designs have also been brought out in our stamps. They are few and far between. Only recently, the Department of Posts brought out a stamp on World Cup Football. The design has hardly any visual impact and it has further worsened by using carmine red color for the letterings and adding an extraneous element in the shape of a globe with patches of green.

A good design eliminates all disturbing elements that distract the eye from contracting on the theme or main subject. Any part of a decoration that may be removed without loss of beauty is extraneous and should be eliminated. The main theme of the design must be clear and easily distinguished in the small size of the stamp. The calligraphy should tie in with the design and well balanced. Are we to believe, then, that artists in India are not capable of producing such simple, forceful, and attractive designs for our stamps? Far from it; the malaise lies elsewhere. A good stamp design cannot be tailor-made. A thorough research is necessary to dig out the best of the materials and information on the theme or subject of the stamp instead of completely relying on the sponsors. The artists should be given a long hand in the matter and sufficient time to visualize, to develop and produce his preliminary sketches be given. This is exactly what other countries do.

In a recent article on "United States Postage Stamps....", Mr. Robert J. Brown, while speaking about designing of stamps, categorically states: "Under normal circumstances, the process of designing a U.S. postage stamp takes about 18 to 24 months." Mr. David Gentleman, who drew the design of the World Cup Football of Great Britain, told me when he came to Delhi, that he went round with his cameras on his back to all the Football matches and took hundreds of snaps for months together to develop his idea of the design. This is what necessary to have the end result so forceful and charming.

Whereas in our country, the entire process of selecting the subjects for stamps and issue of the stamps by the post offices takes about 3 to 4 months only. Our poor artists do not get even a month's time to produce the designs. Then again, in all developed countries an Artists' Committee makes the final selection from various preliminary sketches. Here, we do not bother about this.

Thus, merely having a regular Stamp Designers' Workshop, which itself is a laudable project, will not however improve the situation. The following steps are also necessary if we are seriously concerned about the improvement of the designs.

- (1) After selecting the subject, the artists should be given sufficient time not less than 10 weeks to submit their preliminary sketches for selection;
- (2) Artists should be permitted to make further researches to develop the theme;
- (3) More and more outside artists are to be employed to break the monotony of the designs;
- (4) An Artists Committee (where one or two officer of the Deptt. and philatelists may also be included) should thoroughly examine the preliminary designs before a final selection is made; and
- (5) Sufficient time should also be given to the Press to execute the designs faithfully, both in drawing and in colour.

A time has come to seriously ponder over these points.
(with kind permission from Authorities, SIGNET, 1986)

An editorial of 'SIGNET' thirty years ago, is very relevant for today's situation also with India Post Stamp designing policy of today.

BSE

9.7.16 500 4.55lakhs

Established in 1875 as the "The Native Share & Stock Brokers' Association", BSE Ltd. (formerly Bombay Stock Exchange) is popularly known as the "Share Bazaar". As Asia's first stock exchange, BSE has been a pioneer in promoting equity investment among Indians and boasts of several highs that dot its 139-year old history.



As India's leading stock exchange, BSE is an iconic institution and symbolic of India's economic prowess and resilience as it continues to be a port - of - call for several high - level dignitaries.

BSE acts as a gateway to the dynamic Indian capital markets. It is the premier Stock Exchange of India with listed market capitalization in excess of US \$1 trillion.

BSE provides investment opportunities to Indian and foreign investors in the entire gamut of financial instruments including large cap equity, SME equity, corporate debt, government debt, Indian depository receipts hybrid, equity future, equity options, stock index futures, stock index options, interest rate futures, currency futures, currency options, mutual funds, IPOs etc.

BSE has set up a 50: 50 Joint Venture with Standard and Poors (S&P) to manage Indices jointly. The benchmark S&P BSE Sensex index is the most followed Indian Index in the world. S&P BSE Sensex was first compiled on January 2, 1986 comprising of top 30 stocks in the country.

The S&P BSE Sensex is often referred to as the barometer of Indian economy. It will also help in increasing international interest and participation in Indian capital markets.

India has the capability to become world's fastest growing economy and for the same it is imperative that around 15 million jobs are created every year for the next 20 years. A healthy saving rate of around 30 percent creates need for finding efficient way of channelizing these savings, either through equity, debtor any hybrid instruments or through mutual funds. Thus the stock exchanges play an important role in creating a platform for investors to invest in the Indian growth story and get benefited too.

Theme : Economy, finance, Investments.

29.7.2016 500,2500 3 lakh each

The Tadoba Andhari National Park and Tiger Reserve is one of the finest and largest National Parks in Maharashtra. This beautiful natural area is situated close to Chandrapur District of Maharashtra. It was in 1955 when 116.55 sq.km. of the area was declared a National Park. Later, the Andhari Wildlife Sanctuary was created in the adjacent forests in 1986. In 1995, both the park and the sanctuary were merged to establish the present tiger reserve.



The Andhari River, Erai Dam, Kolsa Lake, Junoria Lake and the Tadoba Lake form the lifeline of the park. The river and water storage systems provide yearlong supply of fresh water to this amazing ecosystem.



Teak is the prominent tree species in the Tadoba forest. Besides teak, some other common trees found in the Park are Ain (Crocodile Bark), Bija, Dhaudab, Hald, Salai, Semal, Shisham, Mahua Madhuca (Crepe Myrtle) and Bamboo.

Besides the species of Bengal Tiger, this park is also home to other mammals like Sloth Bear, Leopard, Rusty Spotted Cat, Gaur (Indian Bison), Indian Mouse Deer, Retal, Sambar Wild Pig, Spotted Deer, Flying Squirrel, Four Horned Antelope, to name a few. As soon as the night falls, the Small Indian Civet, the Palm Civet, the Ratel, and the Flying squirrel make their presence felt.

Historically, the Bengal Tiger is known to have arrived in the Indian Subcontinent approximately 12,000 years ago.

Male Bengal tigers have an average total length of 270 to 310 cm (110 to 120 in) including the tail, while females measure 240 to 265cm (94 to 104 in) on an average.

Bengal tigers are territorial, and except for the core unit of mother and cub, they are solitary creatures. At present the Bengal Tiger is listed under "Endangered" category in the IUCN (International Union for conservation of Nature and Natural Resources) red list of threatened species.

Tigers are a conservation dependent species. The Bengal tiger subspecies is at the top of the food chain in the wild. Tigers are also a vital link in maintaining the rich diversity of nature. When tigers are protected, we save so much more. For example, with just one tiger, we protect

around 25,000 acres of forest. These ecosystems supply both nature and people with fresh water, food and health.

Theme : Fauna, Animals, National Parks, Tigers.

XXXIst OLYMPIC GAMES, RIO

5.8.16 500x2,2500x2 5lakh each

The 2016 Summer Olympics officially known as the Games of the XXXI Olympia, and commonly known as Rio 2016, is a major international multi-sport event in the tradition of the Olympic Games due to take place in Rio de Janeiro, Brazil, from 5th to 21st August 2016. The 2016 Summer Olympic program features 28 sports and a total of 41 disciplines and 306 events which means 306 sets of medals. These sporting events will take place at 33 venues in the host city and at 5 venues in the cities of Sao Paulo (Brazil's largest city), Belo Horizonte, Salvador, Brasilia (Brazil's capital), and Manaus. India is participating in total 15 sporting events with a contingent of around 120 athletes.



Rio will become the first South American city to host the Summer Olympics. The logo of the 2016 Summer Olympics represents three figures, in the yellow, green, and blue of the Brazilian flag, joined at the arms and in a triple embrace, with the overall shape reflecting that of Sugarloaf Mountain. The Olympic mascot Vinicius, named after Brazilian musician Vubucuys de Moraes.

The Olympic flame was lit at the temple of Hera in Olympia on 21st April 2016, for the traditional start of the Greek phase of the torch relay. On 27th April, 2016 the flame was handed over to the Brazilian organizers at a ceremony at the Panthenaic Stadium in Athens. The opening ceremony will take place in the Maracana Stadium on 5th August 2016. The closing ceremony will also take place at the Maracana Stadium on 21st August 2016.

Department of Posts is issuing a set of four Commemorative stamps to mark this prestigious event. The stamps are stylized portrayal of sportsmen engaged in Badminton, Shooting, Wrestling and Boxing where India got medals in the past edition of Olympics.

Badminton - Badminton had made its first appearance in 1972 Summer Olympics as a demonstration sport. Two decades later, badminton had its debut at the 1992 Summer Olympics and has been

contested in 6 Olympiads. India won a bronze medal in Badminton in London Olympic Games 2012.

Shooting – Shooting had its debut at the 1896 Summer Olympics. A maximum of 390 athletes will be able to compete in the fifteen events across these Games. India won Silver and a bronze medal in Shooting in London Olympic Games 2012.

Wrestling - Wrestling has been contested at every modern Olympic Games, except Paris Olympic Game held in 1900. It has been split into two disciplines, freestyle and Greco- Roman. India won Silver and a bronze medal in Wrestling in London Olympic Games 2012.

Boxing – Boxing has been contested at every Summer Olympic Games since its introduction at the 1904 Summer Olympics, except for the 1912 Summer Olympics in Stockholm. India won a bronze medal in Boxing in London Olympic Games 2012.

The Olympic Motto is the Citius, Altius, Fortius, which is Latin for "Faster, Higher, Stronger". The three values the Olympic Games promotes are excellence, friendship and respect.

Theme : Olympics, Sports, Badminton, Boxing, wrestling, Shooting.

ORCHIDS

8.8.2016 500,1500,2500x2 2 lakh each



Orchids are a large group of flowering plants that are being cultivated and appreciated the world over for their stunningly beautiful flowers of varying hues, shapes and sizes.

About 400 species of orchids are believed to be endemic to India with 5 endemic genera such as Aenhenrya, India, Jejosephia, Smithsonian and Xenikophyton. Some of the genera Arachnis, Ascocentrum, Cymbidium, Dendrobium, Esmeralda, Paphiopedilum, Pleione and vanda.

The ornamental value of orchid flowers was first recognized 2000 years ago by the ancient Chinese during the period of Confucius (551-479 B.C). The western world came to know about the decorative value of orchids only during the 19th century.

The floriculture trade based on orchids is a growing business. Among flowers, orchids contribute 10% share in international trade.

1. *Cypripedium Himalaicum* Rolfe [The Himalayan *Cypripedium*]

The species is subjected to various threats like overgrazing, ruthless collection, habitat loss due to trampling, deforestation etc. It has been assessed as 'Endangered – EN' as per International Union for Conservation of Nature and Natural Resources (IUCN) criteria.

2. *Paphiopedilum villosum* (Lindl.) Stein [*Villose Paphiopedilum*]:

The population size of this species has been significantly reduced in recent times due to indiscriminate collection for international trade. It has been assessed as 'Vulnerable- VU'.

3. *Dendrobium gibsonii* Lindl. [Gibson's *Dendrobium*];

This *Dendrobium* is known for its beautiful flowers and sweet fragrance. This species have fluctuating flowering time and fruits are not seen in nature. Sometimes it produces unusually high number of inflorescence per stem.

4. *Dehdrobium falconeri* Hook. [Falconer's *Dendrobium*]:

This *Dendrobium* is known for its beautiful flowers and sweet fragrance. This species have fluctuating flowering time and fruits are not seen in nature. Sometimes it produces unusually high number of inflorescence per stem.

5. *Esmeralda cathcartii* (Lindl.) Rchb.F. [*Cathcart's Esmeralda*]:

This species is a Himalayan endemic and is exploited for horticultural purposes.

6. *Esmeralda clarkei* Rchb.f. [Clark's *Esmeralda*]:

This is another significant vandaceous orchid, exploited for the beautiful and long lasting flowers.

Themes Flora, Flowers, Botany, Orchids, Nature.

1942 FREEDOM MOVENT

9.8.17 50x8 5 lakh each

On the 26th April, 1942, Gandhiji wrote an essay on 'Quit India, in the 'Harijan Patrika'. Thereafter, the notion of Quit India Movement was started on 14th July, 1942, when the Congress Working Committee approved a resolution which declared that 'the immediate ending of British rule in India is an urgent necessity both for the sake of India and for the success of the cause of the United Nations'. On 8th August, 1942, Mahatma Gandhi launched

the "Quit India Resolution for freedom from British rule" during the All India Congress Committee (AICC) meeting at Gowlia Tank Maidan, Mumbai (now known as August Kranti Maidan).



The movement was accompanied by a mass protest on non-violent lines, in which Gandhi called for "an orderly British withdrawal from India".

In the early hours of 9th August, 1942 all the top leaders, including Gandhiji, Jawaharlal Nehru and Maulana Azad, were arrested, and the Congress was declared an unlawful organization. Despite his failing health and the recent demise of his wife, Gandhiji who was in prison, took on a 21 day fast.

A wave of anger swept the country. The protest began in the form of the innumerable strikes, meetings and processions in the major cities like Bombay, Calcutta, Delhi, Patna and Ahmedabad.

The main centers of the Quit India movement were check Satara of Maharashtra, Tamruk, Contai of Midnapore, Balurghat of West Dinajpur, Balia, Azamgarh of U.P., Naogaon of Assam. Among the notable leaders were Srinath Lal. Nana patil of Satara, Chaitu Pandey of Balia, Matangini Hazra, Sushil Dhara of Tamruk, Punjab's Fukonani, Assam's Kanaklata Barua.

The significance of Quit India Movement is that the British realized that they would not be able to govern India successfully in the long run and began to think of ways they could exit the country in a peaceful and dignified manner. The Quit India Movement proved the power of the masses.

Theme : Freedom Movement, Quit India, Mahatma Gandhi.

BEAUTIFUL INDIA

15.8.17 1500 x 2 5 lakh each

Department of Posts is conducting stamp design competition on various themes from 2015 on the occasion of Republic Day, Independence Day and Children's Day at national level. Based on the entries received from the participants, stamps are designed and released. Selected participants are given cash awards for first three places. As



a novel exercise this time, a nationwide photography competition on theme "Beautiful India" was conducted on the occasion of Independence Day, 2017. Based on the best entries, Stamps, First Day Cover and Brochure have been designed. The first three places won in Photography competition are by Sh. K. Narayanaswamy, Mr. Pulkit Tyagi and Sh. Mihir Singh. Entries received from Sh. K. Narayanaswamy, Mr. Pulkit Tyagi and Sh. Mihir Singh, Ms. Surya R.G. and Smt. Chamah Sharma have been used for designing the Stamp, FDC and Brochure.



The selected photographs depict the various natural and beautiful aspects of India. A tree laden with yellow flowers at both sides of road and girls going to school is a nice visual. The hills of Lahaul, Himachal Pradesh and photograph of Tajmahal snapped from the garden brings a refreshing angle to a popular subject. The photo of Saryulsar Lake, Kullu and the scenery of a pond circled with hyacinth and filled with innumerable number of small water birds are indeed visual treats.

Theme : Nature, Mountains, Trees, Scenes of Beauty.

TOURISM IN INDIA

15.8.16 2500 3lakh

India is fast emerging as a preferred tourism destination in the World. The Travel & Tourism Competitiveness Report 2015 ranks India 52nd out of 141 countries overall. The country also scores high on natural and cultural resources where it is ranked 12th.

India offers a different aspect of her personality - exotic, extravagant, elegant, and eclectic - to each traveler to the country. India is a country known for its lavish treatment to all its visitors. Its visitor - friendly traditions, varied life styles, diverse cultural heritage along with its colorful fairs and festivals, have held an abiding attraction for the tourists from all over the World.



Every region of India has something unique and delightful to offer to a tourist or visitor. Rajasthan is one of the preferred destinations, along with Delhi and Uttar Pradesh. Gujarat, Madhya Pradesh, Kerala, Maharashtra, Karnataka, North East, Jammu & Kashmir, Uttarakhand, and Tamil Nadu attracts both domestic as well as foreign visitors.

Tourism can be categorized under many activity related sub categories.

Rural Tourism, which is essentially an activity which takes place in the countryside, is also very popular among tourists. It is multifaceted and may entail farm/agricultural tourism, cultural tourism, nature tourism, adventure tourism, and eco tourism.

Ecotourism (also known as ecological tourism) is responsible travel to fragile, pristine, and usually protected areas that strives to be low impact and (often small scale). Ecotourism is held as important by those who participate in it so that future generations may experience aspects of the environment relatively untouched by human intervention.

Adventure tourism involves exploration or travel to remote, exotic areas. Adventure tourism is rapidly growing in popularity in India. There is a thrust in the area of Medical Tourism, Wellness Tourism and Yoga, Ayurveda Tourism as well as other forms of Indian System of medicine covered by Ayurveda, Yoga, Unani, Siddha and Homeopathy (AYUSH).

Wellness Tourism is about travelling for the primary purpose of achieving, promoting or maintaining maximum health and a sense of well being.

The Department of Posts organized a nation - wide competition inviting entries for designing the commemorative postage stamp, souvenir sheet, First Day Cover and Brochure, on the theme "Tourism in India".

The designs on the stamp and Souvenir Sheet are based on three best entries submitted by Mr. Tiju. G.J., Mr. M. vaibhav Shenoy and Ms. Ashita Sharma.

Theme : India, Tourism, Delhi, Taj, Camels.

INDIAN METAL CRAFTS

26.08.2016 500(2)1500(2)2500(2) 2 lakh each

The metal craft of India, which attained the standard of a fine art as early as from Harappan period, has a glorious past. Indian artisans knew the art of metal working since 3000 B.C. The beautiful figurine of the



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A wave of anger swept the country. The protest began in the form of the innumerable strikes, meetings and processions in the major cities like Bombay, Calcutta, Delhi, Patna and Ahmedabad.

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participants, stamps are designed and released. Selected participants are given cash awards for first three places. As

dancing girl belonging to the Indus valley civilization indicates the high level of workmanship attained by earlier craftsmen. The other high points reached by the craftsmen in the field of metalworking are bronze sculptures belonging to the Chola rulers and the iron pillar at Mehrauli, in Delhi, which was made during the time of King Ashoka.

In India craftsmen have used different metals like iron, copper, silver, and alloys like bronze, bell metal, white metal etc to make a variety of items such as pots, pans, utensils, photo frames, sculptures of deities, mythological figures and animals etc. Items like doorknobs, taps, key chains, boxes etc are also made, using different metals.

This set of six stamps portrays images of six different metal crafts, namely, Surahi which is made in Iron, Natarja, made in Bronze, a Pandan made in Copper, an Incense burner made in Brass, Spouted Lota made in Silver and Gajalakshmi Lamp which is made in Gold.

The bronze image of Nataraja is an excellent example of Chola period workmanship done with lost wax technique. The brass incense burner and the gold Gaja Lakshmi, are also examples of the same workmanship. These were cast first and later on, intricate carving and engraving work has been done to enhance the beauty of objects.

The gold Gajalaxmi Lamp, on the miniature sheet is a fine example of Indian Metal Craft. A thin gold sheet is cut as per design and then placed over the same size of piece of glass and silver framing is done

All these intricately carved, cast and ornate metal artifacts reflect the artistic and creative skill of unknown artisans of India.

Theme : Metal craft, Handicrafts, Heritage, Art, Culture.

JAGADGURU SRI SHIVARATHRI RAJENDRA SWAMY

27.8.16 500 3 lakh

Jagadguru Sri Shivarathri Rajendra Swamy (1916 - 1986) was a great saint and social reformer of modern times, emerging from South India. He hailed from a place called Suttur on the banks of river Kapila, located near the heritage city of Mysuru. He was the 23rd pontiff of Math's Lineage, which has a history of more than one thousand years. As a young boy, he found the need to support fellow poor students and took the initiative to start a free boarding home (sacrificing his own academic pursuit, which later became a seed for more than three hundred institutions built within a span of 30 years.

Jagadguru Sri Shivarathri Rajendra Swamy



realized the importance of each and every facet of education with his astute vision and utilizing the available opportunities, started colleges in engineering, medicine, pharmacy and liberal education disciplines. He also played an important role in providing healthcare facilities to numerous poor people by establishing Rural Health Centers and a hospital at Mysuru.

Swamyji was a spiritual guru to the ruling dynasty of Mysuru. Way back in early sixties, he was identified as a 'Rajaguru' by the then Maharaja of Mysuru, Sri Jayachamarajendra Wodeyar.

Swamyji had a very close association and shared time and space with some of the noted spiritual leaders like His Holiness Swami Rama of Himalayan Foundation, Sri Rishi Prabhakar of Siddhi Samadhi Yoga, Sri Sri Ravisankar of Art of Living, Sri Dalai Lama of Tibet and other ascetics and pontiffs of different religious institutions including mystics and yogis who were his contemporaries.

Theme : Hinduism, Religion, Saints & Sages, Personality

SAINT TERESA

4.9.16 5000 4
lakhs

Mother Teresa was an icon of God's tender mercy, radiating the light of God's love to so many through her works of mercy, both spiritual and material.

Born Agnes Gonxha Bojaxhiu in 1910 to an ethnic Albanian family in Skopje, in what is now part of Macedonia, Mother Teresa came to India as a Sister of Loreto in 1929. On her arrival in India, she began working as a teacher. On 24 May 1937. Sister Teresa made her final Profession of Vows, becoming, as she said, the "spouse of Jesus" for "all eternity." From that time on she was called Mother Teresa. She continued teaching at St. Mary's and in 1944 became the school's principal. A person of profound prayer and deep love for her religious sisters and her students, Mother Teresa's twenty years in Loreto were filled with profound happiness. Noted for her charity, unselfishness and courage, her capacity for hard work and a natural talent for organization, she lived out her consecration to Jesus, in the midst of her companions, with fidelity and joy.



However, the widespread poverty around her made a deep impression on her; and this led to her starting a new order called "The Missionaries of Charity".

The Missionaries of Charity, a Roman Catholic (Church religious congregation was established in 1950 by Mother Teresa. In 2012 it consisted of over 4,500 religious sisters. Missionaries care for those in need of

care and assistance. They have schools run by volunteers to educate street children and run soup kitchens as well as other services as are required by the community. They have 19 homes in Kolkata (Calcutta) itself and services are provided, without charge, to people regardless of their religion or social status.

In 1965, by granting a Decree of Praise, Pope Paul VI granted Mother Teresa's request to expand her congregation to other countries. The congregation's first house outside India was in Venezuela, and others followed in Rome and Tanzania, and eventually in many countries in Asia, Africa, and Europe, including Albania.

Mother Teresa, who will now be a Saint of the Roman Catholic Church, was beatified by Pope John Paul II in 2003. This was the first step towards sainthood. On December 20, 2015, Pope Francis recognized a second miracle attributed to the Mother in Brazil, where a man with an incurable bacterial brain infection was cured on December 9, 2008 after his wife prayed to Mother Teresa in a parish church.

Mother Teresa's received a number of awards and distinctions, including the Pope John XXIII Peace Prize (1971) and the Nehru Prize for her promotion of international peace and understanding (1972). She also received the Balzan Prize (1979) and the Templeton and Magsaysay awards. Mother Teresa was awarded The Nobel Peace Prize for humanitarian work in 1979.

The date of Mother Teresa's canonization will coincide with the conclusion of the Year of Mercy pilgrimage for workers and ministers engaged in works of mercy. With the canonization of Mother Teresa, the Church presents her as an inspiration to those who like her, "long to light the fire of love and peace throughout the world".

Theme : Personality, Social Service, Leader, Saints & Sages, Nobel Winners.

LADY HARDINGE MEDICAL COLLEGE

23.9.16

500

4.1 lakh

The Lady Hardinge Medical College, New Delhi has had the privilege of imparting medical education to thousands of doctors that are now practicing all over the world. It is, incidentally, one of the few medical colleges in the world that is only for girls.



The idea of having a medical college for women was formulated in the mind of Lady Hardinge in 1912 who observed that only a few Indian women had adopted for pursuing the profession of medicine. She then proposed to

establish at Delhi a medical college with its attached hospital in which women would be taught by women to attend on women. The Plan included setting up a college of 100 students, a hospital of 150 beds, and a training school for about fifty nurses. Funds were, accordingly, mobilized for the project and Lady Hardinge laid the foundation stone of the college on 17th March 1914, few days before her departure for England where she died in the same year.

Lady Hardinge Medical College was opened on Friday, February 8, 1916. The inauguration function was an emotional moment for Lord Hardinge. He made a touching appeal to the women of India including wives of governors and Lieutenant Governors to collect more funds for this project.

The foundation stone of the college of Nursing was laid by Lady Chelmsford in February 1916. It is the oldest school of nursing in Delhi.

The annual admissions to the Medical College in the first year were 16. The MBBS course then lasted 7 years inclusive of two years of premedical training. The college received affiliation with Punjab University.

From September 1916 Students had to travel to King Edward Medical College Lahore for taking their examinations after completing their curriculum at Lady Hardinge. In 1950, after independence, the college was affiliated with University of Delhi, and currently it admits 200 students in MBBS program since 2012.

The college has two attached hospitals, the Shrimati Sucheta Kriplani Hospital for adults and the Kalawati Saran Hospital for children.

The vision of Lady Hardinge at the inception of this college was as follows:

"India's most pressing problem at the present day was to secure a healthy and happy population. I regard this college as a pioneer institution which would ultimately lead to the wide diffusion of medical and sanitary knowledge by training Indian women of the proper class as doctors, health officers and nurses."

Theme : Education, Colleges, Medical Institutions, Health. (Courtesy : India Post Information Sheets)

Monthly Second Sur.day Meetings

With President Mr.G.Balakrishna Das on the Chair, 16 members attended the meeting on 13-9-16 at the Philatelic Bureau, Exhibition Hall.

Mr. D. H. Rao, spoke on "Madras day covers". Continuing, the series on Stamps of the world, Mr. Rolands Nelson, Secretary gave a brief compilation on "Austria".

EDUCATIONAL VALUE OF STAMP COLLECTING

Mrs. M.P. Medhora

No qualified and trained teacher would think of entering the class without teaching aids. As a teacher, I feel, that besides the usual teaching aids of which a teacher is aware and which are used in the class, I would consider postage stamps as a good teaching aid in the hands of any teacher. I believe that stamp collecting is something more than a pastime; it is a mine of knowledge from which one can draw from time to time - a fountain of enlightenment at which one's thirst for learning can be best quenched.

It is popularly believed that knowledge is best acquired through travel and books; to my mind stamps are a short cut to travelling and reading, for, by spending a few rupees on this hobby, it is possible for a student to travel, say to Australia or New Zealand or to Ceylon or New Foundland. When one visits a place one gets an idea of the whole back-ground of that place its flora and fauna, its crops and occupations, its industries and architecture. How are these objectives realised through stamp collecting?

Postage stamps unmistakably reveal that Australia for example, is a land famous for its Kangaroos; that New Foundland is a land of Caribous, and New Zealand is that of Kiwis. A student will get a vivid picture of, say Ceylon, for the postage stamps of that tiny island bring to him the important cities of Colombo, Tricomalee and Kandi. The student will further learn that Adam's Peak is a famous mountain of that country and that elephants abound in that place; also that tea, rubber and cocoanuts are the three principal products of that island. He would derive such knowledge if he were to collect and study the attractive little stamps of that country and, what is more, he would gain satisfaction as if he had actually visited that place. In a like manner, it is possible for students to learn the geography of the world in a vivid and instructive fashion. Small details of educational value which may not be found in the prosaic text-books are usually learnt through postage stamps. He will see, for instance, a beautiful scene on a pictorial stamp or a lovely panoramic water-fall on another; he will see the multi-coloured plumage of a bird like the bird of Paradise or the Lyre Bird or a queer animal of the jungle. Stamp-collecting, thus, will impart to him a lot of geographical knowledge of a place and rouse his curiosity to such a high pitch that he would be tempted to find out for himself something more by turning the pages of an encyclopaedia or some such reference books.

It is through postage stamps that he sees, perhaps for the first time in his life, unknown places like Pitcairn and Falkland islands, and having seen them on stamps, he will try to find their exact geographical locations. There are stamps in which he sees the Yarra native of Australia and its Marino Ram, the Emu and the Koala; the American Indian of U.S.A. or the Maori of New Zealand; and the different occupations of the people like plucking tea and tapping rubber in Ceylon and dairying, fruit-canning and the wool industry in Australia and New Zealand.

Besides geography, postage stamps afford the best opportunity of knowing the currency used in various countries and will encourage a student to learn the exchange value in relation to the currency of his own country. A student stamp collector finds that the franc is used in France, the fils in Iraq, the mils in Egypt, the mark in Germany and the lira in Italy. To a lay person, a dollar is generally associated with American currency, but to a stamp-collecting student, a dollar is not exclusively confined to America.

Of late many countries have adopted the decimal currency system. Good old England has done away with its old currency of pound, shilling and pence. From now on it will be pennies and pound (100 pennies=£1). whereas Australia and New Zealand have switched over from pound, shilling and pence to cents and dollar, in some erstwhile African colonies like Lesotho and Botswana (formerly known as Basutoland and Bechuanaland) it is now cents and rand. On account of devaluation even the currency rates have changed. Prior to devaluation the English pound was equivalent to Indian Rs. 13.33 but now the rate is Rs. 18 per pound. Similarly the American dollar has gone up from Rs. 4.75 per dollar to Rs. 7.50 per dollar. Such useful knowledge is easily acquired from the fascinating hobby of stamp-collecting.

After the Second World War most of the countries experienced great political upheavals. The countries which were under foreign domination fought for their independence and most of them earned their independence either by shedding blood or peacefully. Sweeping changes took place in Asia and Africa, so much so that new names were given to many erstwhile colonies. The old familiar Gold Coast is now known as Ghana; Basutoland and Bechuanaland are now known as Lesotho and Botswana and North Borneo is now known as Sabah. Similarly, a number of small stamp issuing Sheikdoms have cropped up in the Middle East with new names like Fujeira, Abu-Al-Kuri, Manama, Ras al Khaima etc. The common man who is not a stamp collector will probably be in the dark in regard to such sweeping changes.

History is another subject that can be successfully taught through stamps. It is easy to show that it was John Cabot who had discovered New Foundland; that Captain Cook had discovered the Cook Island, or that Captain Stuart had explored Australia. Take for example the stamps of our own country. Before India became independent we had for many years the same monotonous stamps with an effigy of the British Queen or the King. But after 1947 our country has issued a number of stamps depicting our wild life like animals and birds; there are our saints and poets on many stamps; our scientists and social workers; political leaders and statesmen; industrialists and other famous men in various fields are honoured on our stamps. It is through such stamps that students learn something about the great men and women of our country who remained unsung and unheard of for all these years.

Neatness and observation are two other qualities of educational value which can be acquired through this hobby. Stamps, which are a beauty in themselves, deserve to be arranged beautifully, artistically and neatly.

The student would be proud enough to arrange his treasure in a manner that would display them to the greatest advantage and this will inculcate in him the habit of being neat and tidy. Once this valuable trait is imbued in him it will carry him through all his school work, his essays, his drawings, his test papers and of course in his attire and every little thing that he does. Besides this habit of neatness, the student will be observant. He will observe a slight tear in a stamp or a missing perforation. He may even try to find out some mistake or error in printing. This will educate him to be critical and he will develop an instinct for observation in every walk of life, for his eyes will be trained to take in details that escape an average individual.

Many young students have a taste and tendency for art and painting. Stamp collecting will certainly develop his artistic tastes as modern designing and printing of stamp have produced constantly very beautiful stamps and they are being improved upon. A number of countries have issued large size very attractively printed stamps on paintings which are exact replicas of old paintings of renowned artists and painters. India is famous for its Moghul, Rajput and other styles of paintings which can be profitably displayed on our stamps. Having seen artistic and colourful stamps of other countries, I am not satisfied with the designs and printing of our Indian stamps and I hope by acquiring modern machinery and equipment, the Masik Security Press will be in a position to give much better performance.

Stamps are also issued to honour the giants of literature, the world famous authors and poets like the immortal William Shakespeare, the great French thinker Voltaire, the poet Byron who died young, and Victor Hugo, the great master of French romanticism. Some years back Hungary issued a fine set of stamps honouring these giants of literature. These stamps have, in the background, scenes from their masterpieces, and this arouses in the student a passion for reading and knowing something more about the great authors.

Similarly, many countries have issued stamps in memory of great leaders of the world like Winston Churchill, Kennedy and Mahatma Gandhi and such series have always proved very popular with stamp collectors. One thing I have found is that students want attractive and colourful stamps depicting interesting themes-such as sports, birds, animals, flowers, airmails, paintings etc. From the educational view point these are the best themes for depiction on the stamps of India.

In conclusion, I have to stress that most of the schools in the western countries have a common practice of teaching various subjects through the medium of postage stamps and it is an accepted fact that students learn more easily by this interesting method. Indeed, the advantages of stamp collecting are manifold and if the idea of collecting stamps is cultivated in young people from their childhood, then, I am sure, they would learn much more about this world and would acquire a good amount of general knowledge to supplement what they acquire in their schools or colleges.

(Courtesy : Indian National Exhibition, 1986)

OSCAR II - KING SWEDEN'S

FIRST PORTRAIT STAMPS

Robert Mattson

IN 1856 THE FIRST Norwegian portrait stamps were issued, depicting King Oscar I. They were printed by the printing firm of P.A. Nyman in Stockholm. In 1878 the time was right for new portraits - this time with Oscar II's face on three crowns denominations. The latter issue may have speeded up a similar Swedish stamp issuing process.

During the initial years of the 1880's seven different drafts of stamps were presented to the Swedish Post Office Board. The pictorial motif on all of them was the face of Oscar II and the denomination was 12 ore (0.12 SEK). Neither of these draft designs was adopted. The responsible parties possibly awaited a decision on the postage reduction for letters which everybody had expected for a long time. Already in 1857, the Post Office Board proposed that the lowest postage should be set at 10 ore in conjunction with changing the monetary unit from skilling banco to ore. Not before 1883, however, the financial situation of the Postal Administration permitted such a change of postage. In 1884 the Government also granted this proposition. On 5 July of the same year King Oscar II approved a draft design where his portrait constituted the motif on Sweden's new stamp.

New and thoroughly tested draft designs

Seven different pencil drawings with frame sections in water-colour and of the 10 ore-denomination have been found. All of them show the same type of portrait, indicating that the portrait picture had probably been approved at an early stage. A finally approved draft shows a photographic copy of the same portrait. Most probably, all seven drawings were made by engraver Max Mirowsky. This claim sets out primarily from the considerable likeness with the six engravings he is known to have signed.

The engravings were probably made parallel with the drawings, since in a number of cases one finds that the motifs of the drawings and the engravings are identical.

Interesting draft engravings

In 1884 when the tentative drawings were made, six different drafts were engraved as already mentioned. A couple of them are particularly interesting, viz. types A and D. Type A ought to have been the first draft, since it shows a unique circular bead-decorated frame. The portrait is in the not approved category and the draft lacks a denomination figure. Impressions of the engraving are known, colours being carmine and blue. Norway's Oscar I stamps from 1856 also have the portrait in circular bead-type frame. With the greatest certainty, the idea has been borrowed from the French Ceres stamps and the Greek Hermes head. In Sweden the pictorial solution with the frame was probably thought to lack originality. The engraver was permitted to develop new solutions- both with regard to portrait and frame. Type D shows a portrait of the approved type, a frame section with small denomination figures and

lacking the country name "SWEDEN". The text on it is "KONGL SVENSKA POSTVERKET". The draft was probably dropped due to the design of the legend. The type D stamp was, however, also introduced as draft for a denomination stamp on the double postcard in 1888. It was never issued, however.

The adopted draft engraving

Max Mirowsky was perhaps badly pressed for time since he engraved a stamp which is not more original than a synthesis of a Swedish gold coin from 1881 and an American stamp of the Hamilton type in the 30 cent denomination of 1870. Since the stamp also was printed in book-printing it is easier to understand the slightly mixed feelings with which the first Swedish "royal stamp" was received by the public. The stamp was issued on 1 January 1885. As from the same date, the new national postage became effective. The handmade paper was delivered by Tumba paper-mill. It was not very well suited to the purpose. The stamp printer of the Postal Administration - Jacob Bagge Bank-Note Printing Office - had to turn to Germany in order to find good machine paper. The new paper came into use in 1886. In that year, a supervisory system was introduced in order to prevent private printing of stamps. A postal horn was printed in blue on the back of each stamp. In the margins of the 100-stamp sheet eight large-size horns were printed in addition.

The earliest Copper-print engravings

In all 13 different copper-print engravings for stamps are known. Type A is with great certainty the earliest of these drafts. It possesses great similarities with one of the drafts of the book-printed stamps and was probably made in 1884. During the early years of the 1880's, also other experiments were made with engravings for copper-print. The reason why the older technique was still in use, was almost certainly that the manufacturing costs were only half as high, and also that the printing office had not yet acquired a good enough copper-printing press.

Max Mirowsky engraved most of the not approved draft engravings for copper-print but also the one which was finally approved. Three of the engravings were made abroad - one in Leipzig and two in Paris.

Sweden's first copper-print stamps

On 5th February 1886 the printing plates for the denominations 5 and 20 ore were reported ready. It was emphasized that they were intended for responsible officers of the Post Office Board had evidently thoroughly considered the matter of producing stamps in copper-print and arrived at the conclusion that a new technique was particularly suitable for printing of stamps with many minute details. And the reproduction in detail was indeed superior. For unknown reasons the stamp was never printed, however.

In 1888 a draft engraving was produced which was finally adopted. This draft, type K, did not meet with the engraver's full satisfaction, however. Since there had been

a delay of delivery of the watermarked paper on which the copper-print stamps were to be printed, Max Mirowsky asked Jacob Bagge to be allowed to make a new engraving. At last, the new engraving was finally approved on 28th April 1890 by King Oscar II.

The first denomination, 5 ore, was issued on 25th March 1891, and two days later, also the second denomination, 20 ore. A number of other denominations were then being produced. The 10 ore stamp was issued on 21st May of the same year, replacing the book-printed stamps of 1885. The new copper-print stamps were far superior to the letterpress stamp with regard to print and design. They are among the best portrait stamps engraved in Sweden.

Problems with the new technique

The engraver was not satisfied with the shaded sections on the neck of the king on the 20 ore stamp. He consequently reengraved this part of the picture on all 100 stamps on the original plate. These "new" stamps were delivered in September 1891. Additionally two denominations were issued in 1891 - the 30 ore stamp on 6th October and the 50 ore stamp on 5th December. The 25 ore stamp was also to be issued, but the need of this denomination was not very great and it was issued only on 4th December 1896 together with the 15 ore stamp.

The printing office was not accustomed to the new technique and there ensued a number of printing problems during the first few years. The edgelines on the printing blocks came out as coloured lines in the margins due to the soldering points between the blocks had not been sufficiently well trimmed. Cracks and ruptures in the printing plates were of comparatively regular occurrence.

The printing

In November 1886 and January 1887 two copper-printing presses arrived from C. Guy in Paris. Both presses were used for printing of stamps in copper-print. Each press was capable of printing stamps on 100-sheets (10x 10). A new and better printing press was delivered in December 1895 capable of printing 200 stamps at the same time.

The actual printing process was laborious and complex. When the printing was to begin, the printing office foreman handed the printing plate to the printer. The latter commenced the "charging", i.e. the fitting of the plate into the press. After this, the actual "ready-making" of the printing cylinder took place. A "ready-making" was sometimes a matter of as much as two full workdays. The supplier's "paper counter" then distributed the number of paper sheets estimated for a full day's printing. Next, the printer made 5-6 proofs in the colour intended for the stamp denomination concerned. For this purpose the printer used special sheets with the word "proftryck" on them. After printing of 400-500 sheets, the press was stopped and the printing plate carefully wiped clean whereupon a number of additional prints were made on the "proftryck" paper. If these proofs were approved, the printing continued.

The two last denominations

On 19th January 1900, stamps of the 1 krona denomination were printed with the portrait of Oscar II. This stamp had been proposed by the Post Office Board as early as 1890. During a period of several years, a number of different drafts were developed. All of them are of the same basic type as the other Oscar stamps, except one which is of double width. No less than 15 different draft engravings are known for this very denomination, all of them made by Max Mirowsky. The approved draft was printed in two colours. First, the frame was printed in a violet-reddish colour using one plate, whereupon the portrait was printed in grey using another plate. The printing was performed in an old press where only a 100-sheet could be printed at a time.

On 27th October 1903, the last stamp denomination of the Oscar series was issued. As the 8 ore stamp was in great demand, since the product samples of many companies required an 8 ore postage which at the time constituted a so-called double printed matter postage.

Stamp booklets and coils

On 12th April 1904, Sweden's first stamp booklets were issued, containing two de-nominations - 5 and 10 ore. Each booklet contained 30 stamps and were to begin with charged with an extra fee of 5 ore. This fee was dropped as from 27th March 1913, since there were large volumes of the stamp booklets in store.

In 1907 the Post Office Board for the first time tested different stamp vending machines. They were intended for stamp coils of the 5 and 10 ore denominations. Coils of 1000 stamps were made from ordinary 100-sheets which were cut and pasted together in strips which were wound into coils. Initially, coils of 1000 stamps were made, but later the number was reduced to 500 stamps.

Large issues

The Oscar stamps were printed with mineral inks or organic lacquers mixed with copper-print varnish into a doughy compound. The stamps were perforated to the size 13x13 1/4 teeth per 2 cm. A perforating machine was used which was procured in 1854 by the bank-note and stamp printer Pehr Ambjorn Sparre. This was a rebuilt Albion press from Hopkinson & Cope in London. The paper was watermarked and delivered by the Klippan papermill. The same papermill is still the main supplier to the stamp printing office of the Swedish Postal Administration.

The Oscar stamps were eventually replaced by stamps with King Gustaf V's portrait in medallion. The last issues of the Oscar stamps were stamp booklets delivered from the stamp supply depot on 13th december 1914. As per that date no less than fully 2.3 billion Oscar stamps had been issued since the start on 1st January 1885.

(Courtesy : Souvenir, Sweden International Exhibition, 1975)

PRINCIPLES OF THEMATIC PHILATELY

Marc Dhotel Secretary,
Association Franeaise de Phllatelle Thematique

(Translated by Robert G. Stone, France and Colonies Philatelic Society)

The **First Principle** devolves from the name itself: Thematic Philately is primarily, and must remain, a form of philately.

When one says "philately" he means the collection of stamps and postal documents and the study of their varieties. Equally it signifies the external manifestation of these collections by exclusively philatelic means.

The first consequence of this principle is that the thematic collections must be, above all, philatelic collections and their author must be a collector. Now the fundamental object of a collection, whatever it may be, always tends to make it as extensive and complete as possible. The thematic philatelist, as all philatelists, must be then a collector who could not be content with a single stamp of a set nor ignore all the different printing or issue varieties of these stamps. As we will indicate later, the importance given in thematic philately to the exposition of a theme, leads to making a choice from among the accumulated philatelic material. But all thematic collecting must provide, in part of its exposition, a proper place for purely philatelic study. For example, the Abbe De Trover, whose religion collection is the first to have been admitted to the international honor class, has reserved a part of his presentation to varieties of certain Belgian issues, and likewise the late Prof Trincao, in his presentation of the history of Isabella the Catholic, has made a detailed study of the iconography of this great queen of the Spanish issues of 1937 and 1938.

The second consequence of this First Principle is the exclusivity given to philatelic means in external presentation of thematic collections. Here it is well to note the distinction between the personal collection and the presentation of this collection at philatelic exhibitions. In a personal collection the fundamental rule is that total freedom applies (as to all kinds of collecting). The philatelist, classic or thematic, has the absolute right to put in his albums and stock books all the documents which interest him, whether these documents may be philatelic or otherwise (technical data, clippings from journals, photos, postcards, etc.). One can show these documents along with his philatelic treasures to visitors or at meetings where there would be interest to see all his documentation.

But it is an entirely different thing when it comes to philatelic expositions, which do not have the mission of teaching or commenting to the viewers about botany or history, zoology or geography, etc. The philatelic expositions, even those without any competition, are set up to show what philately is, what its attractions may be, what researches it permits. In the case of thematic

philately, the exhibitor, as an addition, exposes a thesis or defends an idea. But, in every case, this is done with philatelic material and with that alone. For sure, in the classic field as in the thematic, there are cases where succinct outlines or charts facilitate the exhibition and aid the viewer to better comprehend it. Yet it is only for this purpose that non-philatelic elements may be admitted and are sometimes desirable.

Fortunately, after numerous and perhaps brilliant incursions into the artistic and cultural domains, thematic philately has, in its presentations, gradually abandoned these illuminations to the artists and those who can pay for them, suppressed the copious monographs or large artistic sketches that a single stamp could illustrate, and with-held in the stock books the extraphilatelic documents that sometimes took up more space than the really postal material. Having done this, thematic philately could no longer be called "picture chasing" and its collections could be accepted and even admired by the most "difficult" philatelists.

The **Second Principle** comes from the fact that, in thematic philately, one collects a stamp or postal document because the motif of the vignette or cancellation relates to the chosen theme, whereas, in classic philately, the limits to the collection are determined by the countries or issues that one can gather or present. It follows then that:

Thematic Philately is not limited by space nor by time.

It is not limited by space - that is to say that the stamp and the documents of all countries can, and must, be considered in a thematic collection. This is evident in the presentations such as "France on Foreign Stamps", or "The Influence of Such and Such a Country in the World." It holds as well for flora, fauna, medicine, or sports. But even in the most restricted collections this rule can suffer no exceptions. A presentation on Isabella the Catholic is inconceivable without including the US Columbian issue of 1893. A collection on steam locomotives must include Scott nos. 19 of Peru and 114 and 295 of U.S. In certain cases, as for "Women" or "Hands" in philately, e.g., at is the abundance of countries represented that permits one to show a good idea of the universal interest of these chosen themes. In this regard, I still remember a German collection, seen at the MELUSINA '63 Exposition, in which artistic criticism of the stamps had been particularly well expressed by the very eclectic choice of the stamps included.

Thematic philately is no longer limited by time - and too many collectors, even advanced ones, have yet to learn that thematic philately must reach further back in time than the 1920s when the stamps began to show other things than allegories, national coats of arms, effigies of chiefs of state, or mere numerals. How many thematic collectors have idea of the stamps issued before 1950 and sometimes even 1960?

In the field of "Painting", which has taken on a considerable amplitude lately, how many know that the old issues are often reproductions of well-known paintings,

such as the cattle in a storm on US Sc. #292? How many forget, when collecting the recent pretty emissions of flowers of New Zealand that most of these flowers were illustrated as secondary subjects in older issues? Do collectors of "The Vine" think to include the first stamps of France in which Ceres wears the raisin grapes? Who would think a collection on Napoleon valid without including the postal markings of his epoch and particularly of the Imperial armies and conquered Depart merits?

And this 2nd Principle remains valid in certain less elaborate collections of the type officially (FIP) designated as ones "to show the purpose of the issue." A collection on the Journee du Timbre (Day of the Stamp celebrations) must include the first issues of this type and should above all include the first cancellations for them issued before the 2nd World War, just as a collection on the "Centenary of the Stamp" must show the stamps of which the centenary celebrates.

When this double imperative, to study in both time and space, is observed and well applied, the thematic collections will not have to suffer in comparison with other collections in the same exposition. The competent viewer and the members of the jury will then have the pleasure of finding pieces which show the universality of such thematic collections and the knowledge of their owners.

The **Third Principle** has the same basis as the preceding in that it also determines the studies to be undertaken to complete the philatelic material necessary for the exposition of the chosen theme. It follows that:

Thematic Philately must call on all the resources of Philately.

For a long time philately was primarily devoted to the collection and study of postage stamps. And in classic philately, the highest rewards used to be obtained by presentations in which only stamps figured. Then philately, stimulated by the researchers, historians, or geographers, discovered the immense interest presented by cancellations and old markings, and new branches of classic philately were born out of the specializations of certain collectors.

Thematic philately came last. But it cannot ignore any of its predecessors. It is one of its attractions and one of its difficulties that the collector, who must know a lot of the history and geography of philately, must also know all of its specialties. He must be a cancellation student and in certain cases ("The Vine", e.g.) his collection will contain more cancels than stamps. More, he will not forget to explore the vast field of machine frankings. I have already noted that in certain collections the pre-adhesive markings would be essential. I might mention also that some of the "Olympic Games", "Expositions", some "Monuments" and men, are only philatelically known by the cancellations they gave rise to.

The thematic collector must also be familiar with the immense area of postal stationery, some of which are very old, even antedating adhesives. There exists, e.g., for the collection of "Valentines", a piece which one should

include, if he can find it, from a collection on roses or flowers. How many monuments, how many scholars or political figures are there that one can only find on postal stationery? The collection of "1000 years of Poland" of Mr. Bol, which obtained the Grand Award at the exposition TEMATICA-POZNAN 68, showed well the intelligent use one can make of this resource.

Sometimes one has to be a "maxima-ophile" (maximum-card collector), when the homogeneous ensemble of stamp, cancel, and illustration bring to them a new element which none of the component three elements can show individually. Certain stamps, in effect, are parts of a larger ensemble (monument, painting, or scene) and only a well-chosen maximum card could show this ensemble.

Again, one must be aware of the resources in the "Cinderella" field (erinnophilie); these vignettes or labels are sometimes of precious value in completing certain aspects of a theme, especially if these vignettes are affixed to postal documents. But the usage of such material must be made with much caution because they must not be included unless they bring in a truly new interest.

Finally, there is another domain which the thematic philatelist must explore, one which often requires the use of a magnifying glass. This is the secondary subject easy to find and identify. But aside from that - and though sometimes quite foreign to the chosen theme - there are other, secondary subjects which in themselves may be essential for a complete illustration of that theme. I have already cited the case of the New Zealand flowers; the horse-chestnut tree (buckeye) is hardly known to philately except in the lower left corner of the U.S. (Sc. #1018) stamp for the Ohio centenary. A collector of churches will find many interesting religious edifices in the landscapes on stamps or cancels. The rail-road that crosses the Isthmus of Corinth is barely visible on the 1927 stamps of Greece, and the China stamps of 1913 have a similar background. These stamps must therefore be found in any railroad collection worthy of the name. The unrelenting studies of Guy Harnould have brought to light and authenticated many crannies on the stamps of French monuments and scenes which show things that were previously thought to be absent from philatelic material.

For my part, I consider such researches more difficult and interesting than those on fugitive and questionable stamp varieties.

The **Fourth Principle** of thematic philately is a consequence of the preceding ones. Given the immense scope embraced by the collection which is not limited by space nor time nor philatelic specialties, it is necessary to provide guidance on choices and studies. That is why:

The philatelic documents presented must have a definite and certain relation to the theme studied; one must never have to pose the question: why is this stamp or document presented rather than some other one?

This Principle is poorly understood and seldom discussed. It is rather customary since the beginning of

thematic philately to intentionally confine the collection to stamps and even to recent issues. As the philatelic material seemed thus rather thin, it was not considered a means of augmenting the collection instead of playing around with words and juggling ideas. Even now there are still many collectors who are unaware of the Principle - even if they use it unconsciously. I think that the best way to clearly see the problem is to give examples, and I will indicate some that I know personally from observation, including ones in the high-level exhibitions.

The first one I recall is the use of the French stamp showing an electric locomotive and celebrating the electrification of the Valenciennes - Hirson line. It was not as you might suppose in a collection on railroads or electric technology. It was in a collection on art, where it was indicated that Valenciennes was an art center because it was the home of Carpeaux, Watteau, and Froissart and Valenciennes justly prided itself to have given birth to the greatest number of Grands Prix de Rome. That was a perfectly improper use of the stamp.

The second example concerns the lives of Da Vinci and Isabella the Catholic. Desiring to evoke the animals and plants that interested the great Florentine or show the interest of the Queen in the development of agriculture, some modern stamps illustrating flowers or animals were inserted in the collection. And the question was immediately raised: why these particular stamps and not some others showing the same animals and plants? That indicates right off that the choice was bad and that philatelic illustration of that part of the theme is impossible in absence of philatelic documents relating directly to the persons studied.

A third example concerns the illustration of a theme by means of a connecting text, the stamp or philatelic document having but a remote relation to the theme or the text. In a book, the illustrations always relate to the text or thoughts of the author. In a thematic presentation it is the philatelic documents which are the illustration of the theme, and the text must serve to present the logical development of the theme and not to explain it. Therefore it is a grave fault to use (as I saw at Philatec) a flood of sets of the Centenary of the Red Cross of the Commonwealth, spread over six absolutely identical pages with different titles on each page. And one asks how the very simple motif could illustrate six different activities of the Red Cross and why one chose a given title for one page and not for another page. If the text is not the evident consequence of the pieces shown, there is a conceptual error.

A last example shows just how far this sort of fatal deviation can go. I saw an endless collection on a great musical composer of the 18th Century. It was intended to describe his whole life and works, which is radically impossible with existing philatelic material. So, it was not a question of seeing philatelic pieces of the epoch or postal markings of the time. But he obligingly described through tens of pages the voyages made or the concerts given, with stamps which had no relation to the composer. If he was welcomed at Rome, for example, no stamp or cancellation of the Eternal City has any relation to that act in the life of this musician.

And I will mention, in closing, the fantasy of a collector wishing to illustrate a gastronomic menu and the caille sur canape (quail on a sofa) by means of a stamp of the Maja Des-nuda!; or the hare-brained idea of looking among U.S stamps for cancels of Waterloo, Iowa, and to take the trouble to obtain them for a date 100 or 120 years away from the date of the last battle lost by the Emperor, in order to complete a Napoleonic collection which contains simple postcards without stamps or cancels to show Josephine and her children, Maria Louise and the King of Rome.

Before launching into one or another precise and restricted theme, it is necessary for the collector to have full evidence from a survey of the question, and to be sure that one can find the corresponding philatelic material. If not, another theme will have to be sought. At present the most diverse philatelic resources are unusable in many cases. Then it is better to reject it rather than to present it anyway.

If it is rather easy to judge whether a postage stamp is related to a chosen theme, it is less simple when dealing with cancellations and stationery. And the great merit of Franz Oeler is to have fully analyzed this delicate question by means of simple ideas and abundantly illustrated examples. A study of his brochure published by the Swiss Society for Thematic Philately, M. Schlunegger, CH-3250-Lyss, Switzerland, will be a great help to the beginner as well as the advanced collector.

I do not wish to conclude my survey without speaking of a **Fifth Principle** which concerns chiefly the thematic presentations made with intent of showing in exhibitions:

A good balance must be sought between the philatelic resources and the thematic necessities.

I have always battled against the tendency which proclaims "the philatelic point of view must always give way before the thematic point of view", because that seems to me contrary to our First Principle, which is of primordial importance to my eyes.

But it is equally necessary to keep philatelic developments in the rigorous framework of a harmonious and logical evolution of the theme, and that is why one must always strive to arrive at an it is impossible to change the sequence of the items in each page. I hope that this important criterion, still little recognized, may always stick in the memory of every exhibitor and every member of the juries.

It is difficult to further comment on this Principle. Thematic philately is like an illustrated book whose text is reduced to the simplest expression. To define it in exact fashion, this balance between theme and philately, would amount to giving authors the recipe for writing master-works. The balance depends on personal taste, on the culture and intelligence of the author. But the judicious application of the Principle will guide the collector to maximum results, because no jury, whatever its weaknesses, could fail to be sensitive to the balance and to the mastery of the subject that is thereby manifested.

One can conclude that thematic philately is a difficult enterprise. This conclusion is mine too as well as that of eminent classical philatelists who have taken the

trouble to objectively inform themselves about this new philately. Dr. Fromageat, renowned expert on French classic stamps, has stated it on numerous occasions in his celebrated "Advice to Young Collectors" (column in La Philatelie Francaise magazine), and his opinion is shared in particular by Mr. Pierre Langlois and Mr. Lipschutz whose names appear on the British "Roll of Distinguished Philatelists". For a long time I fought against the simplistic demagoguery which tries to convince collectors that it suffices to make a quick examination of the catalogues followed by acquisition of some philatelic pieces to pretend to the highest rewards. I spent much time, sometimes fruitless, in trying to get the organizers of exhibitions and radio/TV programs, to understand that one doesn't just mount a thematic collection in three weeks nor even in three months.

Thematic philately holds for its followers an enormous satisfaction and offers agreeable surprises, not only in the philatelic domain but in personal education. And more, it is inevitable in a hobby, as in other things, that there are mediocre collections and there are good ones. It is a general law that there are few perfect things. I wanted simply to show how one can select the better part of what he possesses when he desires to enter competition. I would be happy to think that I have rendered a service to the collectors, at the same time showing to other philatelists that thematic philately is worthy of their interest and appreciation.

WRECK COVER DISASTER AT CHRISTMAS ISLAND

KENNETH S. SARGEANT

56 People Shipwrecked - 57 Rescued

THIS is not, perhaps, the sort of headline you expect to see in PHILATELIC MAGAZINE, and if you think the sub-heading is a printer's error... just read on.

The steamship Aeon was British built in 1905 by the Northumberland Ship Building Company. She was owned by the Howard Smith Company of Melbourne and was described at the time as a fine steamer of 4,221 tons, valued at £38,000.

Early in June 1908 she had left Sydney, New South Wales, for San Francisco, and after calling at Portland, Astoria, Oregon, Eureka and California, she sailed once more for Sydney from San Francisco on the 6th July.

On the 13th August a cable from Auckland, New Zealand, said that her non-arrival there was causing anxiety, she was a week overdue. Next day another cable came in from San Francisco to say she had been due at Apia, Samoa, on 26th July but had not arrived. It was not until 19th September that word finally arrived in a cable from Fanning Island. "British Steamer Aeon total loss Christmas Island. Passengers, Mail saved. Two million feet timber, mostly redwood, still intact in hold. Boat arrived here today."

A few days later came the news that among the passengers were a number of wives of American naval officers from Admiral Sperry's squadron, who were on their way to join their husbands in Australia. The United States Navy Department announced from Washington that it was sending the torpedo-boat destroyer supply ship Solace, which was due shortly at Samoa, to Christmas Island to take off the passengers. But in the event, the owners cabled from Melbourne, "Have arranged return crew and passengers by the steamer Manuka due today Fanning Island". On the 26th September came the message that the Solace would receive the survivors at Fiji, instead of Christmas Island.

The Times of 3rd October takes up the story, quoting a Reuters telegram from Melbourne. "The passengers of the wrecked steamer Aeon, who have arrived at Suva (Fiji) from Christmas Island, give a thrilling account of their experiences. The Aeon, which had 56 souls, including a Chinese crew of 35, on board, went ashore at half 9 o'clock on the night of July 18, having been carried 20 miles out of her course by a strong current. Lifebelts were distributed in the dark, and the boats got ready for launching. At dawn it was seen that the ship had grounded 300 yards from the shore of a desert island, and a cable was run to the land. The ladies and children were ashore and spent the day without food or shelter in the sun, but by evening three tents were erected and all made their supper on tinned meats, biscuits, and tea from the cargo, from which plentiful provisions were subsequently landed. There was no living thing on the island, but water was found, a ridge of white sand acting as filter. A condenser was also rigged up to supplement the supply from this source. Fortunately fine weather prevailed, and four weeks were spent in repairing a lifeboat and fitting it with an oil engine from the cargo.

"This improvised motor-boat sailed on August 17 for Fanning Island, but was soon disabled and was obliged to return. After being refitted with sails a fresh start was made on September 15, and Fanning Island was reached three days later.

"During the absence of the boat Mrs. Patrick, one of the passengers, gave birth to a child, who was fed on the milk of the ship's goat. When the Manuka arrived, Mrs. Patrick, who was carefully nursed in a hospital tent, was placed in a boat which has hoisted up by davits. The work of transferring the patient from the shore to the ship was exceedingly difficult, owing to the choppy sea.

"When the Aeon struck, the Chinese grabbed the lifebelts and were so terror-stricken that at first they were unable to lower the boats. The Captain, acting with coolness, soon got them under control, Later on they again got out of hand, and after looting the wreck refused to work ashore. One European always kept guard over them."

The Salvage Association issued a telegram it had received from Lloyd's Agent at Fanning Island in which the captain reported that the vessel was ashore and full of water. "Lying on rocks three miles from South-East Point in bay. There is a possibility of salvage but no time must be lost; expenses and risk great; cargo damaged . . . mail, crew and passengers will arrive Sydney October 8. Have

offer for ship and cargo of £50." Unfortunately we have no record of whether the captain thought the offer should be treated with the contempt it deserved, or taken seriously!

The next development came in a message from Sydney on the 20th October. "A portion of the mail bags brought from San Francisco by the wrecked Aeon is said to be missing. One bag contained letters and printed matter, other bags being labelled as containing parcels, all mostly in a state of pulp. Among the articles in the parcels bags were a packet of gold watches and gold chains. Up to the present 54 registered letters from America to Queensland are missing, and Wellington (N.Z.) has cabled concerning 20 missing registered articles from San Francisco to Auckland."

A trifle ambiguous to say the least, but after a month spent in getting stores ashore from the wreck, forming a camp, or camps, for 56 (later 57!) people, preparing a boat to be manned by five members of the crew for a three-day journey to Fanning Island, which soon broke down, plus another month while another boat was prepared, it is doubtful if anyone cared much about the mail.

What a story it would make today. The press and television would be full of eye-witness stories. What a favourite the little baby would be!

I cannot believe that this cover is the only one that has survived. Certainly there is no mention of this disaster in A History of Wreck Covers by the late A. E. Hopkins, nor have I been able to trace any reference in any of the literature at my disposal. This cover started life at Paramaribo, Surinam, on the 13th June 1908, "Via New York" to Tasmania. The back-stamp is Launceston 10.00 a.m. 12 Oct. 1908. There is no clue as to where the cachet was applied. Possibly Fiji, or even Sydney, or perhaps more likely on arrival in Tasmania. If any readers possess or know of any other covers from the wreck, we may get a better idea as to who applied the mark.

Did any survivor write a book about their adventures? Is the baby born on the island still alive? It may perhaps be a happy ending to the story that the captain, who appeared before the Marine Court in Sydney, was exonerated, the court accepting his explanation of an unexpectedly strong current which carried the vessel out of her course.

A note about Christmas Island may not be out of place. D. H. Vernon, author of the Philatelic Handbook of the Gilbert and Ellice Islands has very kindly given me permission to quote from his book which is now, sadly, out of print.

"Christmas Island (Titimataeran) is the largest atoll in the world; it has a land area of about 220 square miles and circumference of about 100 miles. In all this area there are only two main settlements, quaintly named London and Poland. The greatest length is 30 miles and the greatest width 15 miles. The island lies 160 miles ESE of Fanning Island and replaced the latter in 1962 as headquarters of the Line Islands District. Much of the land is barren coral rock; the average annual rainfall is 30 inches and severe droughts are not uncommon. The island was at first known as Acea... the present name is due to its re-discovery by Captain Cook on Christmas Day, 1777. He

left on 2 January 1778 and the island then seems to have been neglected until 1857, when Captain Pendleton of the US ship 'John Marshall' took possession on behalf of A. G. Benson and Associates. The 'rights' were transferred to the US Guano Co of New York on 24 November 1858. However by 1865 there were no Americans on the island and the Anglo-Australian Guano Co of Hobart was granted a licence by the Colonial Governor. About 1871, Alfred Houlder was given a nine year licence, only to find that the USS 'Naragansett' had taken possession and three employees of C. A. Williams, a Honolulu firm, were on the island. Williams soon ceased working, however, and Houlder was left in possession. In 1886, the Auckland firm of Henderson and McFarlane started planting coconuts.

"On 17 March 1888, HMS 'Caroline' (Sir William Wiseman) took formal possession of the island, together with Fanning Island and Penrhyn Island in the Cooks on behalf of Her Majesty Queen Victoria. By Order-in-Council of 30 July 1919, the island was declared part of the Gilbert and Ellice Colony. Lever Bros, leased the island in 1902, planting some 60,000 trees over the next ten years. They sold the plantations to Father Rougier in December 1913. The plantations were then worked by his Central Pacific Coconut Plantations Co. Ltd. Father Rougier died in November 1932 and his nephew took control of the company. The population was only 23 in 1932 but had increased to about 500 in 1966."

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Executive Editor : Mr. J. Rolands Nelson, F2, No.26,Raju Nagar 2nd Street, Thoraipakkam, Chennai - 600 097.
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