The Postage Stamps of Nepal

by HARRISON D. S. HAVERBECK, F.R.P.S.L.

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## Table of Contents

1. Geographical and Historical Background .............................................. 11
2. The "Sripech and Crossed Kukris" Types ..................................... 18
3. The "Bow and Kukris" Type ....................................................... 41
4. The "Sri Pashupati" Types .......................................................... 45
5. The Pictorial Issue, 1 October, 1949 ............................................. 63
6. The Issues of 1954 ...................................................................... 71
7. The Issues of 1956 ...................................................................... 74
8. The Definitive Issues of 1957 and 1959 ......................................... 78
9. The Commemorative Stamps Since 1957 ........................................ 82
10. The Airmail Stamp and Aerogrammes ............................................ 90
11. The Service Stamps .................................................................... 93
12. Postal Stationery ...................................................................... 96
13. Counterfeit and Bogus Stamps .................................................... 109
14. Cancellations ........................................................................... 112
15. The British Indian Post Office in Kathmandu .............................. 119

**Appendices**

A. Catalogue Lists, 1881-1918 ..................................................... 125
B. List of Post Offices in Nepal ..................................................... 127
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The Postage Stamps of Nepal
THE INDEPENDENT KINGDOM of Nepal is situated on the north-eastern frontier of India. It is bounded on the north by Tibet; on the east by Sikkim; on the south by Bengal and the United Provinces of India; on the west by Kumaon, from which it is separated by the Kali river. The area is 54,000 square miles. Its extreme length is about 525 miles and its breadth varies from 90 to 140 miles.

Nepal consists physically of two distinct territories: (1) the Terai, or strip of level, cultivated and forest land lying along the southern border; and (2) the great mountainous tract stretching northward to Tibet. Along the northern frontier stand many of the highest peaks of the Himalayan range, such as Mt. Everest (29,028 ft.), Makalu (27,790 ft.), Kanchenjunga (28,140 ft.), Dhaulagiri (26,795 ft.), Gauri Sankar (23,440 ft.) and peaks varying from 20,000 to 24,000 ft. In clear weather this magnificent snowy range may be seen in an almost continuous line from the top of some of the lower ranges near Kathmandu, the capital city.

The country is naturally divided into four portions by mountain ranges and rivers. The westernmost is the country of the Baisi rajas and contains the towns of Jumla, Doti and Sulliana. The second is the country of the Chaubisi rajas and contains the towns of Malebum, Palpa, Gurkha and Nawakot. The third is the district containing Nepal proper, with the capital and many large towns. The fourth is the eastern portion of Nepal, comprising the country of the Kiratis and many small towns, such as Dhankota, Ilam and Bijapur.
The only portion of Nepal (with the exception of some portions of the Terai country) ever visited by Europeans is the valley of Kathmandu, and even this can be entered only by special permission of the Nepal government. A narrow gauge railway was opened by the Nepal government in February, 1927 and runs to Amlekhganj, 25 miles from the Indian border at Raxaul, a small junction on the Oudh-Tirhut railway in the Champaran district in northern Bihar, due south of Kathmandu. A second railway, opened in 1940, runs a distance of 35 miles from Jayanagor, on the Oudh-Tirhut railway, to Bijulpura. The road to Kathmandu from Raxaul is 75 miles, the first 50 miles of which lie across the alluvial plain of the Terai through a sal forest to the foot of the hills, whence the road follows the beds of rivers and across low ridges till the small hamlet of Bhimpedi is reached. Up to this point the road is practicable for wheeled traffic. From Bhimpedi there is only a mountain track which crosses two ridges (elevation about 8,000 ft.) and reaches the valley of Kathmandu about nine miles from the city.

Nepal and the somewhat similar country of Kashmir are peculiar among the Hindu states of the Indian subcontinent in possessing an historical literature. The Nepalese Vamsavali professes to start from a very early period in the Satya Yuga, when the present valley was still a lake. The earlier portion of it is devoted to the Satya and Treta Yugas and contains mythological tales and traditions having reference to various sacred localities in the country. During these two yugas and also the Dwapara Yuga, the Vamsavali deals in round numbers of thousands of years.

In the beginning of the Kali Yuga, the Gupta dynasty is said to have been founded by Ne-Muni, from whom the country takes its name of Nepal. Lists are then given of the various dynasties, with the lengths of the reigns of the rajas. The dynasties mentioned are the Gupta, Ahir, Kirati, Somavanshi, Suryavanshi, Thakuri or first Rajput, Vaishya Thakuri, second Rajput and Karnataki dynasties. The country was then invaded by Mukundasena and after his expulsion various Vaishya
The chronology of the Vamsavali up to this period is confused and inaccurate; but the records begin to be clearer from the time of the invasion and conquest of the country by Harisinhandeva, raja of Simraun, in 1324. He was driven from Simraun by Tighlak Shah of Delhi, but seems to have found little difficulty in the conquest of Nepal. There were only four rajas of this Ayodhya dynasty, and then the throne was occupied by Jayabhadrach-Malla, a descendant of Abhaya-Malla, one of the Rajput dynasty, who reigned in the 13th century. The seventh raja of this dynasty, Jayastithi-Malla, who reigned for 43 years (1386-1429), instituted legal codes and introduced the caste system to the Newars. In the reign of the eighth raja, Yakshamalla, the kingdom was divided into four separate states: Banepa, Bhatgaon, Kathmandu and Patan. The Malla dynasty in the other three branches continued in power up to the conquest of the country by the Gurkhas in 1768.

The Gurkhas were driven from their own country by the victorious Moslems and took refuge in the hilly districts about Kumaon, whence they gradually pushed their way eastward to Lamjung, Gurkha, Nayakot and ultimately the valley of Nepal, which under Raja Prithwi Narayana they finally captured. In the struggle which took place at Bhatgaon, Jayaprakasa (the Raja of Kathmandu) was killed. Ranjit-Malla, the aged raja of Bhatgaon, retired to Benares, where he died. Tej Narsinha, the raja of Patan, died in confinement. During the latter years of the war Jayaprakasa applied to the British for assistance, and a small force, under Captain Kinloch, was sent into the Terai in 1765, but it was repulsed by the Gurkhas.

Prithwi Narayana died in 1774. He left two sons, Pratapasinha Sah and Bahadur Sah. The former succeeded his father but died in 1777, leaving an infant son, Rana Bahadur Sah, and his brother, who had been in exile, returned to Nepal as regent. The mother of the infant king, however, was opposed to him, and he had to flee again to British territory, where he remained till the death of the rani, when he again became regent. In 1790 the Gurkhas invaded Tibet and were at first successful; but they
were brought into contact with the Chinese, who in 1791 sent a large force to invade Nepal. In 1792 the Chinese advanced as far as Nayakot and there dictated terms to the Nepalese. In 1791 the Gurkhas had entered into a commercial treaty with the British; William Kirkpatrick was therefore dispatched to Nepal and reached Nayakot in the spring of 1792, after the conclusion of peace. This embassy resulted in the ratification of another commercial treaty on March 1, 1792.

Rana Bahadur removed his uncle, Bahadur Sah, from the regency in 1795 and put him to death two years later. From this time to 1799 the king, who seems to have been insane, perpetrated the most barbarous outrages and his conduct became so intolerable that he was forced to abdicate in favor of his infant son, Girvan-yuddha Vikram Sah. Rana Bahadur recovered the throne in 1804 but was assassinated in 1805.

In October 1801, another treaty was signed by the British and Nepalese authorities. A British resident was then sent to the Nepalese court, but was withdrawn in 1803, from which time the Nepalese carried on a systematic encroachment and outrage on the frontier, which led to a declaration of war by the British in November 1814. The fortunes of war were not constant on either side, and fighting was almost continuous. By the treaty of Sagauli (1815), which was finally ratified in March 1816, the Nepalese relinquished much of their newly acquired territory, and agreed to allow a British residency to be established at Kathmandu. In November the raja died and was succeeded by his infant son, Surendra Vikram Sah, Gen Bhimsena Thapa acting as regent.

In 1839 Bhimsena's enemies succeeded in driving him from power, and he committed suicide, or was murdered, in prison. The Kala Pandry faction then came into power, and there were frequent grave disputes with the British. In 1843 Matabar Singh, the nephew of Bhimsena, returned from exile, gained favor at court and speedily effected the destruction of his old enemies, the Kala Pandrys, who were seized and executed in May. At this time a nephew of Matabar Singh, Jung Bahadur, the eldest of a band of seven brothers, rose rapidly in the army
and in favor at the court, especially with one of the ranis. He killed his uncle on May 18, 1845, obtained, with the aid of the rani, a prominent position in the government and soon after destroyed his enemies by what is known as the Kot massacre, on September 15, 1846. From that time until the day of his death Jung Bahadur was in reality the ruler of Nepal. His old friend, the rani, was banished, and all posts of any consequence in the state were filled by Jung and his relations. In 1850 Jung Bahadur paid a visit to England and there proved himself to be a staunch friend of the British. On his return in 1851 he devoted himself to reforming the administration of the country, and it must be allowed that he eventually proved himself the greatest benefactor his country ever possessed. A treaty for the extradition of criminals was proposed in 1853 and ratified in February 1855. In 1854 the Nepalese commenced a war against Tibet, which ended with a peace favorable to Nepal in March 1856.

In June 1857 intelligence of the mutiny of the native troops in Hindustan reached Nepal. Jung Bahadur, in spite of great opposition, stood firm as a friend of the British. On June 26, 4,000 troops were dispatched and rendered excellent service. Jung followed on December 10 with a force of 8,000 men, 500 artillerymen and 24 guns, but too late to be of much use. Many of the mutineers and rebels, including Nana Sahib, took refuge in the Nepalese terai, and it was not until the end of 1859 that they were finally swept out of the country. Jung Bahadur was knighted and decorated for his services and his troops received pay and handsome donations if wounded. Quantities of arms were presented to the Nepalese government and some territory was restored. This area contains valuable sal and sisu forests and yields yearly a revenue of several lakhs of rupees.

After the termination of the mutiny Nepalese history was uneventful. In spite of friendly relations with the British, many of the early restrictions against entering the country and trading there continued to be rigidly enforced. Sir Jung Bahadur died suddenly in 1877. His brother, Sir Ranadip Singh Bahadur, G.C.S.I., died in 1901 and was succeeded by his brother Deb Shumsher Jung. It was during the reign of Sir Ranadip Singh
Bahadur that the first adhesive postage stamps were introduced. The British had maintained a postal service from Kathmandu since circa 1816.

In June 1901 a palace revolution placed another brother, Chandra Shumsher Jung, in power and who ruled Nepal with much ability. He gave effective aid to the British during the Tibet war of 1904 and the relations with the government of India became more cordial after his accession. In 1906 Chandra Shumsher was created a G.C.S.I., and in 1908 he visited England as a guest of the government, when he was invested with the G.C.B. and created major general in the British army and honorary colonel of the 4th. Gurkha Rifles.

During World War I, Sir Chandra Shumsher Jung placed the entire resources of his country at the disposal of the Allies. From 1915 to 1918 about 10,000 men of the Nepalese army served in India and on the Indian frontier. The 20 Gurkha battalion\(\text{\textregistered}\)s of the Indian Army were increased to 40. In the brief Afghan War (1919), 2,000 Nepalese troops assisted the Indian government. Chandra Shumsher Jung was also responsible for the abolition of slavery in Nepal.

Replacing the old treaty of Sagauli, a new treaty of friendship was signed on December 21, 1923, an important provision of which was the recognition by the British government of the complete independence of Nepal. This treaty also contained a provision, of interest to philatelists, that the postage stamps of Nepal would be recognised throughout India. It also provided that mail sent overseas through the facilities of the British Legation in Kathmandu would not be charged with Nepalese postage in addition to that required by the Indian post office.

In World War II as in World War I the government of Nepal supported the Allied war effort with men and money. Afterwards, with a new situation having arisen in consequence of the partition of British India, the Republic of India and Nepal signed two treaties regulating their political and commercial relations (August 1, 1950). In November 1950, however, the agitation of the Nepal Congress party for a more democratic form of government led to disturbances and to the flight to
India of the Maharajadhiraja Tribhuvana Bir Bikram Jung Bahadur (who came to the throne in 1911). On representations by the Indian government Tribhuvana was restored, and a far reaching program of constitutional reforms was announced at Kathmandu on February 18, 1951. Ten months later the Congress party's spokesmen in the cabinet resigned because their efforts to implement this program were being thwarted by their reactionary colleagues. Tribhuvana died in 1955 and was succeeded by his son Mahendra Bir Bikram. Mahendra ruled with what he described as a provisional government until February 18, 1959 when the first general elections in the history of Nepal were held. The resulting parliament was officially seated on July 1, 1959.
The stamps of Nepal are of much greater interest than their past comparative neglect, or indeed, than the remarkably few general designs of the issued stamps would suggest. It is notable that in the first sixty years of stamp issues and production, Nepal had only four designs for all values and issues together (many stamp issuing countries produce more than this every year). But when more carefully examined, on the motif of these four designs we find many variations, permutations and combinations of paper, shade, methods of manufacture, occasional errors (e.g., tête-bêches), etc. Thus, while the issues of Nepal are comparatively simple and easy for the non-specialist, there is ample scope for the specialist also. This is clearly shown by the fact that specialised collections of Nepal have won awards in the last few years at International Philatelic Exhibitions in Switzerland, Britain, and the United States.

The First Issue, 1881-1886

The first chronicle of the stamps appeared in The Philatelic Record for November, 1881, from which we quote:

"We are indebted to the kindness of Mrs. Tebay for a sight of the three values issued for this State, one of which we illustrate. The stamps are the same in design, varying only as regards the value inscribed in the side labels. Our cut represents the two-anna stamps, the inscriptions on which read:
On the other two stamps the side labels are inscribed 1 and 4 annas, respectively. Of each value there are 32 stamps to the sheet, in four horizontal rows of eight (sic). Each margin of the sheets is inscribed respectively one, two, or four-anna stamp; four eight, or sixteen rupees the whole sheet. The stamps are printed on plain white wove paper, without watermarks, and one of the values—the 4 annas—is rouletted and gummed. Mrs. Tebay sends us three envelopes which have passed through the post, franked by the 1-anna stamps. Her correspondent informs her that the addresses upon them are written in Devanagari, and perhaps the instructions on the stamps are in the same dialect. The same correspondent says: “The Nepalese Durbar has this year, 1881, organised a system of internal postage, and issued stamps of three values—1, 2 and 4 annas—specimens of which are enclosed. The lines at present arranged for are between Kathmandu and Ilam (a province close to Darjeeling), between Kathmunda and Doti (a Province close to Kumaon), and between Kathmandu and Kerong and Kuti, on the Tibetan frontier. These lines are not in any way connected with the British Post Office. For all letters, parcels, etc., to and from British India the Nepalese use the British Post Office, which has a branch at Kathmandu for the benefit of the Residency.”

Adhesives

1 anna, milky-blue
imperforate.

2 annas, purple

4 annas, grass-green, rouletted en points.”
Actually they were printed from plates consisting of 64 separate clichés clamped into a frame 8 x 8. Each denomination had a separate die engraved for it, but there is no certain explanation of the method used to make the individual clichés. From a careful study of the earliest printings it is likely that they were made by stereotype process. In this process papier-mâché is pressed, while wet, into the dies to form moulds. When the moulds are dry and hard, molten type metal is poured into them, thus forming the printing cliché. The clichés are not now in existence. Mr. E. A. Smythies reports that there were no records of them in the archives of the post office.

The design of the stamps shows a pair of crossed Kukris, above which are three lotus flowers, in the centre of each of which is a charka or disc. This disc has been variously described as "a favourite weapon of Krishna" and as representing a Gurkha weapon, a steel plate with sharp edges. Above the central disc is a high arch, figuring the sweeping and beautiful plume of the bird-of-paradise feathers that is so striking a feature of the marvelous jewelled headdress worn by the higher Nepalese nobility at Durbars and on ceremonial occasions and known as "Sripech." These plumes sweep up from a jewelled socket above the jewelled caps, which are completely encrusted with diamonds, pearls, emeralds and other precious stones, many of very large size (the Maharajah's cap has an emerald over three inches long). These caps and plumes are frequently seen on Nepalese crests, so it is quite natural they should appear on the stamps. They typify Royalty and the Ruling Caste, and contribute effectively to the gorgeous spectacle of a Nepal Durbar. Around the centre design are the inscriptions, and around all is a frame crossed by many lines. Three separate dies were prepared for the three values, which differ in many details of design from each other; thus the 2 annas has far fewer lines crossing the frames than have the 1 anna and 4 annas. (Fig. 1)

The clichés of each denomination were locked up in a forme. They were evidently moveable, and the evidence of constant, transferred, and substituted clichés is discussed later on. Occa-
Figure 1. Early Imperforates. Top Row. One Anna.
Single from Setting 3. Pair from Setting 1.
Centre Row. Two Annas. Pair from Setting 13.
Tête-bêche from Setting 5. One Anna.
Single from Setting 1, showing flaw in upper right corner.
Single from Setting 13, redrawn frame.
Bottom Row. Four Annas. Strip of four from Setting 3.
sionally, however, a cliché or two would fall out and be replaced correctly or perhaps upside-down, in the latter case causing the variety, "pair, tête-bêche". Other clichés would fall out subsequently, and would be replaced similarly upside-down. Thus the succession of printings would be indicated by the numbers of inverted clichés in the sheets. Other indications are the length and arrangement of the marginal inscription, or inscriptions, and the absence or presence of frame lines, and their distances away from the stamps. Each variation in the number of inverted clichés, in the sheet inscriptions, and frame lines was termed a "plate" by Major Evans. In his studies, the author has found this term to be misleading and has substituted the term "setting" as being more descriptive of what actually took place between printings.

Up to 1903 the sheets of all three denominations had marginal inscriptions, indicating the price of each stamp and the price of the whole sheet. For instance, the 1 anna sheets bore, "Yek ane tikat char rupayan ko", or "Ticket (stamp) of one anna, four rupees (total)". Outside the sheet inscriptions and the stamps were sometimes frame lines.

Four kinds of paper can be distinguished. A fine, white, European wove paper was used for the first issue in 1881. From 1886 various qualities of a very tough paper, made locally from the inner bark of an evergreen shrub, a species of Daphne, were used for all subsequent issues. At first this paper was thin and of good quality; later, it became thicker and stiffer; finally, about 1899, a thin soft paper, of poor quality, often with pieces of undigested bark in it, came into use.

The sheets of the first printings of 1881 were gummed with a brownish gum and rouletted with a toothed wheel. These refinements were soon abandoned, and all future sheets were issued ungummed and imperforate. During the last few years of the currency of these stamps perforating was again occasionally resorted to, but this seems to have been carried out with a sewing machine and probably by favor. No special value need be assigned to such perforated stamps.

The earliest known usage is a cover bearing the 1 anna, post-
marked at Bara on 16 May, 1881. (Fig. 3) The paper was European wove, with a definite mesh. There were three settings each of the 1 anna and 2 annas, but only one (apparently) of the 4 annas. Setting 1 of the 1, 2 and 4 annas and Setting 3 of the 1 and 2 annas bore no framelines, but marginal inscriptions, with the feet of the letters towards the stamps, appeared at the top and bottom and on both sides. Setting 1 of the 1 and 2 annas likewise had similar marginal inscriptions all round, and in addition a fancy outer border of square ornaments all round, and an inner border, at the sides only, of alternative square ornaments separated by double spearheads, of which there are two kinds. At least one complete sheet exists of Setting 1 of each value; that of the 1 anna (Fig. 2) is in the Dawson collection and that of the 2 annas in a Danish collection seen by Mr. Dawson in London in 1939.

Stamps from the three 1 anna settings can be distinguished by their shades, but not so the three settings of the 2 annas. The proposed catalogue list given in the appendix, separates all the different settings as far as this can be done by their shades and paper. There was one inverted cliché in Setting 3 of the 2 annas as there are two tête-bêche pairs known; Major Evans had seen a sheet of what must have been Setting 1, and Setting 2 certainly did not contain any inverted cliché.

No tête-bêche pair of the 1 anna or the 4 annas is known. The stamps are clearly printed, the shades being 1 anna, dull deep-blue, ultramarine, and milky blue; 2 annas, bright purple; and 4 annas, bright yellow-green.

The Second Issue, 1886-1903

In 1886 the white wove imported paper was abandoned in favor of the local hand-made paper, which (with one rare exception) was used continuously for the next twenty years in the prepara-

(On the following two pages)
Figure 2. One Anna, Setting 1. A complete sheet of 64 showing all marginal inscriptions.
एक आ ने टेक़्ट चार सेप्टज़ ली।
Figure 3. Earliest Cover of the first printing, May 16, 1881.
Translation of postmarks: (a) Bara, 3 Jeth 1938 (May 16, 1881)
(b) Nepal, 4 Jeth 1938 (May 17, 1881)
tion and printing of these stamps. A brief note on the method of manufacture of this native paper will be of interest.

Native paper manufacture is essentially a cottage industry, carried on by crude and primitive methods in hundreds of tiny hill villages high up in the Himalayas. The main raw material is the inner bark of a common evergreen shrub (Edgeworthia Gardneri, a species of Daphne), that grows in the damp forests at 4,000 ft. to 8,000 ft. altitude. This inner bark is stripped and collected chiefly by women and children, who bring it to the villages. It is then pulped up in vats, thoroughly soaked, and digested with lime mixed with locally made chemicals. The digestion, however, is seldom complete. Undigested fibres, little bits of bark, etc., are commonly sprinkled through the paper, giving a characteristic appearance, quite different to the machine made imported paper. The pulp is then rolled out in thin sheets and dried in the open air or under sheds. When finally ready, 60 to 70 lbs. of the paper are made into loads and carried by men for 20, 30 or 40 miles up and down the mountain passes to the nearest big town or market, where it is sold or bartered for other goods, cloth, salt, matches, oil and all sorts of articles. At first, only the best qualities of this hand-made paper were used in stamp production. But, later, and particularly in the last stages of these stamps, the quality deteriorated. The later printings show frequent paper flaws and blemishes. All qualities, however, have one characteristic in common; the paper is very tough and strong, being almost impossible to tear.

In the 1886 issues, while the general make-up of the sheets (64 stamps per sheet) was the same, new settings were made and the colors changed. The 1 anna was printed gray-blue. Setting 4 has the marginal inscriptions on all sides, but now has the tops of the letters towards the stamps. Clichés No. 56 and 62 were inverted. Setting 5 has the inscription at the top and bottom of the sheet with the bottom of the letters, towards and much closer to the stamps. Clichés No. 47, 52, 59 and 62 were inverted.

The 2 annas was changed to violet. The inscription is repeated four times around the sheet as in Setting 4 of the 1 anna. At least one cliché was inverted.
The 4 annas is in a paler yellow-green, from a new Setting 2, in which the four marginal inscriptions are similar to those in Setting 4 of the 1 and 2 annas. A complete sheet is not known, and it is not certain if there was an inverted cliché, but it seems probable that No. 54 was.

Fresh settings of all three denominations now were made in which the marginal inscriptions appear at the top of the sheets only, reading normally, but there are framelines all around and outside of the marginal inscriptions. There were four settings of the 1 anna with this type of inscription, settings 6, 7, 8 and 9. The 2 annas appeared from three closely related settings; 5, 6 and 7. The new 4 annas, setting 3, did not have a frameline at the top, as shown by two complete sheets. In this it differed from the 1 anna and 2 annas settings, but a later setting 4 was similar to those of the two lower denominations.

The stamps from settings 7 to 9 of the 1 anna, setting 7 of the two annas and settings 3 and 4 of the 4 annas are found only upon a much thicker paper. Setting 6 of the 2 annas can be found on both the medium and thick papers, which are easily distinguishable and should be collected as distinct varieties. The 1 anna is in a shade of steel blue; the 2 annas first in violet or gray-violet (Settings 4, 5 and 6) and later in deep violet (setting 6) and bright violet (setting 7); the 4 annas is in a deep yellow-green (settings 3 and 4), or sage green, a rare shade of setting 4.

Setting 6 of the 1 anna shows a curious error in the marginal inscription, of which the first word reads "PEK" instead of "EK". The frame lines are only 4 mm. from the stamps at the bottom and the sides. Clichés 47 and 52 were inverted. Settings 7, 8 and 9 have the inscription corrected. Setting 7 has the frame lines 5½ mm. from the stamps and there were three inverted clichés, nos. 52, 59 and 62. Setting 8 had a fourth inverted cliché, no. 63. Setting 9 has the frame lines again only 4 mm. from the stamps, but the last two words of the marginal inscription are spaced 20 mm. apart instead of 16 mm. The accents over the words are of a different shape, and there is a slanting stroke under the last letter of the third word, such as appeared in settings 1 to 5.
Settings 5 and 6 of the 2 annas differ only as to the position of the top inscription, which is 6 mm. further to the right in setting 6 than in 5. In both settings cliché no. 21 was inverted, and the marginal inscription is in five groups, the last two words being joined together. Setting 7 differs from 5 and 6 in the spacing of the frame lines and in the marginal inscription being in six groups.

Setting 3 of the 4 annas has the top inscription in five groups, as in settings 5 and 6 of the 2 annas. In setting 7 it is in six groups once again and the side and bottom frame lines have been moved in to 4 mm. from the stamps. None of the above stamps were perforated; it was not until 1903 that pin-perforation was re-introduced.

Generally speaking, the stamps of this period and from these settings are more clearly printed than those which follow. At first they were often as clearly printed as the 1881 issue. As a rough and ready guide to the recognition and distinction between the three issues, in addition to the changes in color, the clearness of the printing is often a useful indicator, i.e.:

1881 issue. Very clearly printed on white European wove paper.
1886 issue. Clearly printed on good quality, hand made native paper.
1903 issue. Smudged and blurred printing on poor quality, hand made native paper.

The Third Issue, 1903-1907

The One Anna Value, 1903-1907
During this period some interesting changes occurred to the clichés in the form of cleaning and recutting those of the 1 anna. The 1 anna comes from settings 10, 11, 12 and 13. Major Evans had a complete sheet of setting 11 and noted that the marginal inscription is in much smaller type and widely spaced; the slanting dash is under the last letter of the third word. He states that the inscription is 7 mm. from the top row of stamps, but the few specimens in the Dorning-Beckton Collection that apparently belong to this plate have the inscription only 5 mm.
from the stamps as in former settings. There are frame lines all around the sheet. The clichés are extremely dirty by this time, so that the design can hardly be distinguished at all. The shade of setting 10 is a *pale blue*. Major Evans possessed the two top rows from setting 11 in which the marginal inscription is in the old large type, with no slanting dash below the last letter of the third word. Major Evans gives the shade as *greyish blue*, but it is difficult to distinguish from the shade of setting 10. The inverted clichés in setting 11 were: 23, 27, 40, 41, 61. Cliché no. 24 was either cleaned up or recut, as this position in the sheet is very much clearer than the rest.

The dirty clichés, as noted above, caused very smudgy prints, the frames in particular showing practically solid color, so the authorities decided to try and improve matters by recutting the frames, and also cleaning up or recutting some of the central designs. This, it must be noted, is not a die change, but the work was carried out on each cliché separately, which is proved by the fact that the numbers of lines in the frame vary in different clichés and are not constant. This produced the variety, "1903 Type 1 redrawn, fewer lines in frame". (Fig. 1)

The lines crossing the frames are now much fewer and coarser than in the original die, and the corner squares have also been touched up. Position 24 seems to have been further recut, especially the center. Perhaps its original cleaning or recutting for setting 11 was to see what the effect of such treatment would be, and as this was satisfactory, more clichés were then recut and settings 12 to 15 formed.

The recutting and general cleaning up of the clichés did not, however, prevent nine of them from being inverted in setting 15. More recutting was done from time to time, as the author has several copies which show the entire design recut.

The last setting of the 1 anna can also be found printed upon a white wove paper of European manufacture. Specimens should be regarded as issued stamps as copies have been found both used and on cover, but they are definitely rare.

Settings 12 to 15 were issued both imperforate and pin perforated. They occur in numerous shades including *indigo*, *bright blue*, *dull blue* and *grey-blue*. Setting 13 also occurs in a
The “Sripech and Crossed Kukris” Types

dull bluish green. So far only one sheet has been reported and this has been cut up. It is possible that this is an error of color. It should be noted that this shade is quite different from the 1 anna green which occurred by a substitution of a 1 anna cliché in position 8 of setting 9 of the 4 annas stamp. The location of inverted clichés can be found in the table on page 38. In most of the clichés all of the details of the central design have disappeared, leaving a rectangle of solid color.

The Two Anna Values, 1903-1907
In this value also, new discoveries can be recorded among the later printings. The 2 annas stamps come from three settings, 8, 9, and 10, with frame lines all around and a marginal inscription at the top. These settings were printed in shades of grey-violet and were characterized by poor impressions. The cliché in position 4 is badly damaged and appears quite ragged. These settings had the greatest number of inverted clichés of any setting of the 2 annas.

With setting 11 there seems to have been an effort to improve the appearance of the stamps as had been noted with the 1 anna stamp. The clichés have been cleaned and eight of them discarded including cliché 4. There are only 56 stamps in the sheet, in 7 rows of 8, so the inscription had to be altered to give the value of a whole sheet as 7 rupees instead of 8 rupees. Setting 11 has no inverted clichés. Following this there appeared a group of settings characterized by the omission of both the marginal inscription and the frame lines. These settings also are printed in colors quite different from the previous 2 annas stamps. Setting 12, printed in grey-lilac, had clichés 8, 9, 19 inverted. Setting 13, printed in lavender or rosy mauve, has clichés 7, 8, 9, 19 inverted. Setting 14, printed in rosy mauve, has clichés 1, 7, 8, 9, 19, 49 inverted. This ends the list of 2 annas plates for the time being. The printing of this value was resumed, after some years, during the first world war.

The Four Annas Value, 1903-1907
During this period the 4 annas value showed some variations in the shade of green. The first printing is in a bright yellow green
shade from setting 5. This setting has frame lines all around, but the marginal inscription is much longer than in setting 4, measuring 141 mm. Cliché 54 was still inverted. Settings 6 and 7 can only be differentiated from the previous by the length of the marginal inscription, measuring 131 mm. and 153 mm. respectively. Cliché 54 remains as the only one inverted.

In setting 8 there were no marginal inscriptions or frame lines. The color was a deep bluish green shade. Cliché 54 was still inverted. The shades found on this group include dull green, grey-green and bright emerald.

The Fourth Issue, 1917-1918 and Later

The Postal authorities in Kathmandu have supplied the following information: "In 1906-1907 new printings were made, but were used only to a very limited extent before the arrival of the first Perkins Bacon stamps. These latest printings of imperforate stamps were then withdrawn from sale, but the stocks of the sheets were kept in the Treasury.

"In 1917, when owing to war conditions and the intensive U-boat campaign, large supplies of stamps from England were uncertain. H.H. the Maharajah sanctioned by special decree the use of the old imperforate stocks for official use, on telegraph and telephone forms. The telephone line from Kathmandu, connecting with the nearest telegraph office in British India at Raxaul, was opened in 1917. As large quantities of stamps to prepay telegrams were soon required, the old plates were also used to print further supplies of imperforate stamps as required.”

A high postal official also has stated that the original dies and clichés of these old stamps are no longer to be found, and it is not known when they had been weeded out and destroyed.

The One Anna Value, 1917-1918

In this period the stocks of the 1 anna stamp were used up. As the clichés for this denomination were badly worn and clogged with dirt it was decided to prepare new ones. The original die
for these stamps could not be found, so the authorities had an altogether new die prepared differing in many details from the original die of this denomination. This is called Type 3 in the catalogues. The new die can be described as follows: More lines in the frame, the tablets containing the inscriptions are nar-
rower, in the outer corners there is a pointed oval object resembling the head of a spear, the center is larger and solid color devoid of any attempt at a design. From this new die a plate was made consisting of 64 subjects (8x8). That this is actually a plate and not a form of 64 individual clichés is shown by the impression of the rivet heads in the margins used to fasten the plate to its backing. There were no marginal inscriptions and no inverted subjects.

Stamps from this plate come in a number of different shades, the major ones being: Blue-black, indigo, gray-blue, ultramarine and bright blue. They are known with the sewing machine perforation used occasionally on the stamps of this period. (Fig. 5)

![Figure 5. One Anna.](image)
The modified design of 1917-18.

**The Two Annas Value, 1917-1918**

A remarkable and interesting range of new settings has recently been discovered. The first of these, setting 15, was derived from setting 14 by moving the damaged (and inverted) cliché from No. 7 to No. 56, where it is found normal, but in the process No. 48 became inverted (These persist through all the series). Hence the inverted clichés are 8, 9, 19, 48. The color is Marone. In this setting cliché No. 15 has developed a small dent in the south-west corner.

The next setting, 16, is the same as 15 except that cliché No.
15 has become inverted and thus the small dent (now slightly larger) appears in the north-east corner. This setting was printed in many different shades, i. e., maroon, pale purple, brown-purple, slate purple, magenta, plum. Cliché No. 14 then became inverted to form setting 17 which was printed chiefly in Aniline carmine and purple. Setting 18 is very similar but with cliché No. 18 also inverted. The 19th setting, has cliché No. 1 also inverted (making eight inverted in all) and is found also in two new colors, claret and chestnut.

Clichés Nos. 1 and 9 then fell out and were replaced correctly to form setting 20, which has been found in claret and venetian red.

In setting 21, cliché No. 9 has again fallen out, and not been replaced! This setting is found in cinnamon, chestnut, deep brown, orange-brown. Setting 22 differs from the above by the loss of cliché No. 1 as well (i. e., 54 stamps in the sheet). It is found in chestnut, chocolate, pale brown, and a curious worn or smudged printing in brown.

In the last setting, 23, cliché No. 49 has also dropped out (3 gaps, 53 stamps), and No. 5 is inverted (seven in all). This last setting is always in bright orange-brown, and is found only unused. (Fig. 4)

Of the stamps in this group, a few mint sheets of setting 22 and 23 only were found in the old Treasury stock, and a few postally used single copies of some of these colors have come to light. But our knowledge of the remaining settings is obtained from blocks and large pieces used on telegraph forms after 1917, which have recently been discovered.

A pale brown ink which was not taken up properly by the plate was used for some sheets of setting 22. It is very evident that clichés kept dropping out at frequent intervals, but why they should so frequently have been replaced inverted is not so evident; possibly one of the operators was illiterate, and could not tell which way up a cliché should be!

Some of these are known pin-perforated, probably by favor. All attempts to officially pin-perforate the sheets seem to have been abandoned about 1904.
The Four Annas Value, 1917-1918

The new printings of this period were made from setting 9, which differed from the earlier plates by having cliché No. 56, as well as 54, inverted and out of alignment. Printings from this last setting are often so blurred that it is impossible to see any details of the design, or to recognise whether a stamp is inverted or not. The color is dull green or dark green, but some clichés frequently printed much darker than the normal. This is quite a common feature of the latest imperforate printings, particularly of the ½ anna inverted clichés and many of the 2 annas clichés. Presumably some of the clichés protruded above the others and became over-inked in consequence.

Setting 9 has one remarkable feature. The top right corner cliché (No. 8) is not a 4 annas cliché at all, but a 1 anna cliché of the redrawn frame variety. We thus obtain a rare error. 1 anna green, produced by a substituted cliché, similar to such classic varieties as the Cape of Good Hope “Woodblock” 1 Penny Blue and 4 Pence red, or Spain 1851 2 Reales blue.

From the above it will be noted that the inverted 4 annas is far rarer than the other values. This is clearly brought out in the special table of inverted clichés of all values on pages 38, 39 and 40.

Cliche Flaws and Inverted Clichés

It has already been briefly mentioned that the evidence of cliché flaws and inverted clichés gives us a reliable guide to the sequence of the different states of the settings, and thus to the sequence of printings and colors when these different states of the settings were used. The evidence is the same for all values, and before detailing it, the conclusions we draw therefrom may be briefly summarised:

(1) From the commencement—at any rate from 1886—to the end of the locally produced stamps, there was no completely new setting of any of the four values, but the original settings were used throughout. This is proved by the constant presence of damaged or flawed clichés in the same position.

(2) There was however some transfer and substitution of
individual clichés (which were movable). In particular, in all settings and values, clichés were liable to drop out and be replaced upside down. None of the original settings had any inverted cliché; in the subsequent states of the settings the number of inverted clichés began to appear in ones and twos, and gradually increased until towards the end, particularly in the 1 anna and 2 annas values, a perfect spate of inverted clichés is found. This is clearly shown in the Tables, and requires no further comment.

A short list of damaged clichés and cliché flaws of the 2 annas value is given below, and a similar list for the ½ anna is given in the next chapter. These prove a number of constant clichés in the settings, and also some transfers and substitutions. The most interesting example of substitution however occurs in the last setting (9) of the 4 annas value, where, as already mentioned, a 1 anna redrawn frame cliché was inserted by error. The 4 annas setting had the fewest damaged, flawed, and inverted clichés but No. 2 is a conspicuous damage flaw (badly cracked in the bottom frame) which occurs unchanged in all the settings examined.

The Two Annas Value

A—Damaged Clichés (5)

No. 15—Flaw in south west corner starts in setting 15 and constant thereafter inverted.

No. 39—Left margin dented. Found as No. 58 in setting 5, and transferred to No. 39 in setting 13 and all the 1917-18 group.

No. 56—Left margin dented in the centre. Found as No. 8, transferred to No. 7 (inverted) in setting 13 and once more shifted to No. 56 in all the 1917-18 group.

No. 51—N. W. corner broken. Found in settings 5, 14 and all the 1917-18 group.

No. 54—Right margin slightly dented in centre. Not in setting 5 but found in setting 14 and the 1917-18 group.

B—Constant or Semi-constant Flaws (6)

No. 26—Bend or break in inner left line centre, and often
a coloured flaw connecting with the central plaque. Settings 5, 13, and all 1917-18.

No. 31—Breaks in the lines of N.E. and N.W. top corner ornaments, settings 5, 13, and all 1917-18.

No. 35—Similar break in N. E. corner ornament, setting 13, and following settings.

No. 37—Dots missing in S. E. corner ornament, setting 13, and following settings.

No. 41—Large coloured flaw in last letter of lower label, connecting it with the lower frame. All 1917-18 settings.

No. 45—Bottom letter in right hand label partly missing, *i.e.*, \( I \) and not \( T \) (setting 13 and all following).

---

**TABLE I**

The Settings of the 1 Anna Denomination

<table>
<thead>
<tr>
<th>Setting number</th>
<th>Position of Inverted Clichés</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>2.</td>
<td>None</td>
<td>Fancy sheet border,</td>
</tr>
<tr>
<td>3.</td>
<td>None</td>
<td>Foot of letters inward</td>
</tr>
<tr>
<td>4.</td>
<td>Nos. 56, 62</td>
<td>inscription all around</td>
</tr>
<tr>
<td>5.</td>
<td>Nos. 47, 52, 59, 62</td>
<td>Inscription all around</td>
</tr>
<tr>
<td>6.</td>
<td>Nos. 47, 52</td>
<td>Inscriptions all around,</td>
</tr>
<tr>
<td>7.</td>
<td>Nos. 52, 59, 62</td>
<td>foot of letters outward</td>
</tr>
<tr>
<td>8.</td>
<td>Nos. 52, 59, 62, 63</td>
<td>Inscription at top only</td>
</tr>
<tr>
<td>9.</td>
<td>Unknown</td>
<td>&quot;Pek Anc&quot;</td>
</tr>
<tr>
<td>10.</td>
<td>Nos. 16, 47, 51, 52, 64</td>
<td>&quot;Ek Anc&quot;</td>
</tr>
<tr>
<td>11.</td>
<td>Nos. 23, 27, 40, 41, 61</td>
<td>Mixed lettering in inscription</td>
</tr>
<tr>
<td>12.</td>
<td>Nos. 10, 11, 15, 23, 27, 40, 41, 61</td>
<td>Very small letters in inscription</td>
</tr>
<tr>
<td>13.</td>
<td>Nos. 10, 11, 15, 23, 27, 37</td>
<td>Pos. 24 recut</td>
</tr>
<tr>
<td>14.</td>
<td>Nos. 10, 11, 15, ?</td>
<td>Unknown number of clichés recut</td>
</tr>
<tr>
<td>15.</td>
<td>Nos. 15, 18, 23, 27, 37, 40</td>
<td>Unknown number of clichés recut</td>
</tr>
<tr>
<td></td>
<td>41, 51, 64</td>
<td>40, 41, 51, 61, 64</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Large letters in inscription</td>
</tr>
<tr>
<td></td>
<td></td>
<td>All clichés recut and cleaned</td>
</tr>
</tbody>
</table>

---

---
### TABLE II
The Settings of the 2 Annas Denomination

<table>
<thead>
<tr>
<th>Setting number</th>
<th>Position of Inverted Clichés</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>None</td>
<td>Fancy sheet border with marginal inscription all around</td>
</tr>
<tr>
<td>2.</td>
<td>None</td>
<td>No frame lines. Marginal inscription all around</td>
</tr>
<tr>
<td>3.</td>
<td>No. 21</td>
<td>No frame lines. Marginal inscriptions in larger letters</td>
</tr>
<tr>
<td>4.</td>
<td>No. 21</td>
<td>No frame lines. Inscription all around</td>
</tr>
<tr>
<td>5.</td>
<td>No. 21</td>
<td>Frame lines at sides and bottom. Inscription at top only in five groups</td>
</tr>
<tr>
<td>6.</td>
<td>No. 21</td>
<td>Frame lines closer at sides and bottom. Inscription in six groups</td>
</tr>
<tr>
<td>7.</td>
<td>Nos. 21, 60</td>
<td>Cliché 4 damaged. Inscription at top. Frame lines all around</td>
</tr>
<tr>
<td>8.</td>
<td>Nos. 11, 20, 21, 33, 39, 45, 53, 56, 58, 60</td>
<td>Poor impression</td>
</tr>
<tr>
<td>9.</td>
<td>Nos. 11, 20, 21, 22, 33, 39, 45, 53, 56, 58, 60</td>
<td>Poor impression</td>
</tr>
<tr>
<td>10.</td>
<td>Nos. 11, 18, 20, 21, 22, 23, 39, 45, 53, 56, 58, 60, 63</td>
<td>56 clichés. Frame lines all around</td>
</tr>
<tr>
<td>11.</td>
<td>None</td>
<td>56 clichés. No frame lines or inscriptions</td>
</tr>
<tr>
<td>12.</td>
<td>Nos. 8, 9, 19</td>
<td>56 clichés. No frame lines or inscriptions</td>
</tr>
<tr>
<td>13.</td>
<td>Nos. 7, 8, 9, 19</td>
<td>56 clichés</td>
</tr>
<tr>
<td>14.</td>
<td>Nos. 1, 7, 8, 9, 19, 49</td>
<td>56 clichés</td>
</tr>
<tr>
<td>15.</td>
<td>Nos. 8, 9, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>16.</td>
<td>Nos. 8, 9, 15, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>17.</td>
<td>Nos. 8, 9, 14, 15, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>18.</td>
<td>Nos. 8, 9, 14, 15, 18, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>19.</td>
<td>Nos. 1, 8, 9, 14, 15, 18, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>20.</td>
<td>Nos. 8, 14, 15, 18, 19, 48</td>
<td>56 clichés</td>
</tr>
<tr>
<td>21.</td>
<td>Nos. 8, 14, 15, 18, 19, 48</td>
<td>55 clichés, pos. 9 missing</td>
</tr>
<tr>
<td>22.</td>
<td>Nos. 8, 14, 15, 18, 19, 48</td>
<td>54 clichés, pos. 1 and 9 missing</td>
</tr>
<tr>
<td>23.</td>
<td>Nos. 5, 8, 14, 15, 18, 19, 48</td>
<td>53 clichés, pos. 1, 9 and 49 missing</td>
</tr>
</tbody>
</table>
### TABLE III

The Settings of the 4 Annas Denomination

<table>
<thead>
<tr>
<th>Setting number</th>
<th>Inverted clichés</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>None</td>
<td>Marginal inscription on four sides reading inward</td>
</tr>
<tr>
<td>2.</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>No. 54</td>
<td>Marginal inscription at top only Last two words joined</td>
</tr>
<tr>
<td>4.</td>
<td>No. 54</td>
<td>Marginal inscription 136 mm. long</td>
</tr>
<tr>
<td>5.</td>
<td>No. 54</td>
<td>Marginal inscription 141 mm. long</td>
</tr>
<tr>
<td>6.</td>
<td>No. 54</td>
<td>Marginal inscription 131 mm. long</td>
</tr>
<tr>
<td>7.</td>
<td>No. 54</td>
<td>Marginal inscription 153 mm. long</td>
</tr>
<tr>
<td>8.</td>
<td>No. 54</td>
<td>No framelines or marginal inscriptions</td>
</tr>
<tr>
<td>9.</td>
<td>Nos. 54, 56</td>
<td>Cliché 8 replaced by 1 anna recut cliché</td>
</tr>
</tbody>
</table>
The "Bow and Kukris" Type

The Half Anna Value, 1899-1918

In January, 1899, a new denomination of ½ anna in an entirely different design appeared, printed in a black brown color. The design shows a bow and arrow above two uncrossed Kukris, on a shaded background inside a central oval, which is nearly circular. Above and below are two panels, inscribed in Devanagari in color on a white background, at the top reading "Gorkha" and below "Adha Anna". The entire design is enclosed with a double line frame. The measurement of the whole design is 23 mm. vertically by 16 mm. horizontally. (Fig. 6)

The exact status of these stamps remains in doubt. Contemporary records state that they were intended to be used on letters addressed to the Maharajah while "on tour" or "in camp". These letters had, prior to this time, been carried free. That a postal charge on this type of mail had been instituted towards the end of 1898 is borne out by the existence of a provisional stamp. One of these was reported by Major Evans in his articles and a copy exists in the collection of Mr. L. E. Dawson. This provisional is in the form of a small seal impression on a piece of cover, (Fig. 7) which bears a manuscript note, "Nepal. Xmas. 1898. Provisional stamp ½ anna to Maharajah's Camp on tour. Formerly carried free." It is impressed in black with the lettering appearing white and measures 15 mm. square.

This would tend to show that the ½ anna stamps were of an official nature. However there are covers in existence which do not show this particular form of usage, but rather indicate that these stamps were used for regular postage as well. Certainly,
in the 1917-18 period they were used along with the "Sripech and crossed Kukris' type for prepayment of telegrams. There are no records surviving in the postal archives to indicate which is the correct attribution. It seems to be quite certain that they were not used exclusively on official mail.

The following details give the available information on the various printings:

1899—Setting 1. 64 stamps, no inverted clichês. Marginal frameline all around, 4½ mm. distant from the stamps, without marginal inscription. The stamps are very clearly printed on thin good quality local, slightly brown, paper. These have also been seen without the marginal frameline.

1902—Setting 2. 64 stamps, No. 7 inverted. No marginal frame lines. Paper is coarse and varies from thin to thick.

1903—Setting 3. Printed in the rare orange vermilion color. 64 stamps, Nos. 6, 7, 57 inverted. No marginal frameline. Printing not very clear. This rare stamp was only discovered in 1941. Why the color was changed has been a puzzle, as official records in Nepal throw no light upon it. About this period, however, there was a half anna post card, printed in the identical orange vermilion shade, and it has been suggested that the authorities decided to synchronise the color of the ½ anna stamp with the ½ anna post card.

Figure 6. One Half Anna.

Figure 7. The "Camp Provisional" ½ Anna.
The "Bow and Kukris" Type

THE HALF ANNA VALUE, 1917-1918

Setting 4. In black brown. 64 stamps. Nos. 6, 7, 8 and 57 inverted.

Setting 5. In black brown. 64 stamps. Nos. 1, 6, 7, 8 and 57 inverted.

Setting 6. In black brown. 64 stamps. Nos. 6, 7, 8, 25 and 57 inverted.

Setting 7. In black brown and gray. 64 stamps. Nos. 1, 6, 7, 8, 25, and 57 inverted.

Setting 8. Derived from setting 7 by cutting off the bottom row of 8 stamps (Nos. 57-64). Hence there are only 56 stamps. Nos. 1, 6, 7, 8 and 25 are inverted. This was the last printing and some complete sheets still exist in the Kathmandu Treasury.

As for the 2 annas, we shall now see how damaged clichés and plating flaws indicate constant, transferred and substituted clichés.

A.—Damaged clichés (2)

No. 6 (in setting 1).—Flattened base. This is found transferred to No. 7, and inverted, in settings 3 and 4, and again transferred and inverted to No. 1 in settings 5 and 6.

No. 17.—Flattened top. Found in this position in all settings.

B.—Constant or Semi-Constant Flaws (14)

No. 7 (in setting 1).—Bend in upper line above the first letter. This is found transferred and inverted to No. 6 in settings 3 to 8.

Nos. 9, 27, 36, 41.—Outer left line thin and touches the inner line left of the lower label. All settings.

No. 19.—Inner line bent below the first letter of lower label. All settings.

No. 20.—Inner line thickened left of upper label. All settings.
No. 32.—Inner and outer lines close on left of upper label. All settings.

Nos. 35, 48.—Break in inner line above second letter of upper label. All settings.

No. 40.—Break in outer line S. W. of upper label. All settings.

No. 44.—Break in outer right line and flaw about 1/3 up from base. All settings.

No. 50.—Colored flaw between framelines S. W. of upper label. All settings.

No. 56.—Break in center of the upper line. All settings.

C.—*New or Transferred Clichés (4)*

No. 1.—In settings 1 to 5 and appearing as No. 7 in setting 8, in which former cliché No. 7 becomes No. 1.

No. 25.—In setting 1 disappears and a new cliché appears in settings 3 and 4, is also found inverted in settings 5 and 6. Break in inner line and flaw above the first letter in the upper label.

No. 42.—Blister in center of outer right line. In settings 5 and 6.

No. 57.—New cliché found (inverted) in settings 3 to 5. Outer line thin and touches inner left of upper label.
The "Sri Pashupati" Types

1907

In 1906 His late Highness Maharaja Chandra Shumsher Jung Bahadur Rana, who had commenced his long rule as Prime Minister about six years before, decided to improve and modernise the postage stamps of Nepal. Messrs. Perkins, Bacon & Co., obtained the contract, and in October, 1906, a sketch was prepared by this firm, which was sent to Nepal for approval. Engraving was not started until June 24, 1907. The stamps were issued later in the same year. They produced a standard design for each of the four values—2, 4, 8 and 16 pice, differing only in the marginal values. This standard design was as follows:

In the centre of an oblong rectangular frame is a diagrammatic view of the Himalayas, stretching from the Snowy Range (Himal) at the back to the jungles and grassy savannahs of the Terai in the front. In the centre is shown the Patron God of Nepal, Sri Pashupati (one particular form or incarnation of Shiva Mahadeva), holding in one hand the Trident and in another a black buck, wearing round his neck a snake and a necklace of fruits (rudraksha). This representation is copied from the lingam in the sacred temple of Sri Pashupatinath near Kathmandu.

In the rectangular framework round the central picture there are two lines of inscriptions in the Devanagari script, reading as follows:

(a) In white on a solid background:
   On top, "Sri Pasupati."
   On bottom, "Gurkha Sirkar."
   On sides, the values, "Duipaisa" "Charpaisa," etc.
Figure 8. Designs of the "Sri Pashupati" types.
Left to right, top row: 8 Pice, 1907, 8 Pice, 1929, 8 Pice, 1935;
Bottom row: 1 Rupee, 5 Rupees.

(b) In colour on a white background, on sides and top the inscription is in Sanskrit, and reads clockwise:
"Janani Janmabhumi cha Swargadapi Gariyasi" i.e., "Mother and also Motherland are mightier even than Heaven."
In the bottom corner is the year of production i.e., Samvat 1964, Nepali era (=A.D. 1907). (Fig. 8)

There were single dies engraved on steel, and engraved plates containing 100 subjects (10 rows of 10 stamps) were made, without any marginal inscription. Die proofs exist, as well as plate proofs in the color of the issued stamps. These latter are sometimes offered as imperforate varieties. The engraved design of a single impression measures 24 by 18 mm., while the perforated stamp measures 27 by 20½ mm. The sheets of all values were printed on white wove unwatermarked paper, and perforated 13¾. In August, 1913, all four values were again printed from repaired plates. What form these repairs took is unknown.
Two distinct shades of both the 2 pice and 16 pice are known, 2 pice brown and red brown, and 16-pice purple and reddish-purple. Both the latter are probably from this second printing.
The 4, 8 and 16 pice can be found on unusually thin paper, the shade of the 8 pice being a pale carmine. This may be a war-emergency printing.

1929

In Samvat 1986 (A.D. 1929) a new issue was prepared, with changes in the design. Thus in the top inscription, the third character was corrected to Sh, to read “Pashupati” while the bottom inscription now reads “Nepal Sirkar.” (Fig. 8) Also the perforation was altered to a spacing of 27 by 21½ mm. At the same time, the number of values in the set was increased, the new values being 24 and 32 pice in the same design, and Re. 1 and Rs. 5 in slightly larger designs, the stamps of these two higher values being 26 by 19½ mm., and 27 by 21¼ mm., respectively. (Fig. 8) Single dies of all values were made, but there are two dies and two printing plates of the highest value (Rs. 5) showing respectively the rectangular frame, with blank centre and the centre with no frame. (No “inverted centre” error is known, but is not impossible for the Rs. 5 value). The denomination, expressed in English, appears in the lower left corner of the sheet margin. Die and plate proofs exist.

1935

In Samvat 1992 (A.D. 1935) a new issue and new printings of all values below Re. 1 were made, the date in the lower corners being corrected to 1992 (Fig. 8) but no other details were altered in the designs. As large stocks of the Re. 1 and Rs. 5 values were still available, no new issue was made of these two values, and the current Re. 1 and Rs. 5 stamps were still dated 1986.

Printed by Perkins Bacon & Co.

13½ x 14
1907. Dated S. “1964.”
2 pice, brown
2 pice, red brown
The Postage Stamps of Nepal

4 pice, green
8 pice, carmine
16 pice, purple
16 pice, reddish-purple

1929. Dated S. "1986."
2 pice, brown
4 pice, green
8 pice, scarlet
16 pice, purple
24 pice, orange
32 pice, blue
1 rupee, vermilion
5 rupees, black and red-brown

2 pice, brown
4 pice, green
8 pice, scarlet
16 pice, purple
24 pice, orange
32 pice, blue

1941 Onwards

With the outbreak of World War II, the Battle of Britain, and the submarine campaign, it became impossible to obtain regular supplies of stamps from London, and as supplies of the different values ran short, steps were taken to print them locally. The 8 pice (red) value ran short in 1941, and the 2 and 4 pice values in 1942. The Re. 1 value ran short in November, 1944, and the remaining values in 1946.

The method of printing these stamps locally is interesting. A sheet of the 8 pice stamps dated 1992 (= 1935) printed in London was reduced to 10 rows of 4 stamps, and this was carefully photographed. (The camera could not take in a larger area). From this negative a copper plate of 40 impressions
was made by a photographic process, which, of course, showed the image of the original perforations, and these had to be cut out. The plate was fixed in a hand printing frame, and imperforate sheets, previously gummed, were rapidly printed off. These were then taken to the perforating machine, a single line machine worked by hand, involving separate operations for each sheet. This created a bottleneck in the process of manufacture, since it took two weeks to perforate one day’s output of the press. To start with, 200 sheets or 8,000 stamps were printed on
<table>
<thead>
<tr>
<th>Printing Date</th>
<th>Color</th>
<th>Paper</th>
<th>Marginal lines and Inscriptions</th>
<th>Size of Sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. April 1942</td>
<td>deep brown</td>
<td>smooth white wove</td>
<td>left: 69 mm. right 66 mm.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td>2. December 1942</td>
<td>pale brown</td>
<td>smooth white wove</td>
<td>left: 69 mm. right 70 mm.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td>3. June 1943</td>
<td>pale brown, chocolate, deep to pale yellow green (error)</td>
<td>smooth white wove</td>
<td>both 72 mm.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td>4. October-December 1943</td>
<td>deep brown</td>
<td>smooth cream wove</td>
<td>unknown. Smythies reports only 1 sheet of 36 stamps printed.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>5. January 1944</td>
<td>pale brown, deep brown, sepia brown</td>
<td>rough white wove</td>
<td>left: 70 mm. right 71 mm. lowest row having been removed.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>6. March 1945</td>
<td>brown</td>
<td>smooth toned wove</td>
<td>both 70 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>7. April 1946</td>
<td>pale brown</td>
<td>smooth white wove</td>
<td>both 69 mm. Samvat date 2003 (1946 A.D.) included.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>8. Early 1948</td>
<td>brown</td>
<td>smooth white wove</td>
<td>both 109 mm. date changed to Samvat 2004, (1947 A.D.)</td>
<td>36 (4 x 9)</td>
</tr>
</tbody>
</table>
TABLE II
The 4 pice stamp Fig. 10

<table>
<thead>
<tr>
<th>Printing Date</th>
<th>Color</th>
<th>Paper</th>
<th>Marginal lines and Inscriptions</th>
<th>Size of Sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. April 1942</td>
<td>deep green</td>
<td>smooth white wove</td>
<td>Left: 73 mm. Right 72 mm. Gujrati 4 ( ) in “40” inscription</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Inscription reset and shifted. Same measurement</td>
<td></td>
</tr>
<tr>
<td>2. December 1942</td>
<td>deep green</td>
<td>smooth white wove</td>
<td>Devanagari 4 (8) in “40” of inscription.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td>3. October 1943</td>
<td>pale yellow green</td>
<td>smooth cream wove</td>
<td>Unknown. Very few copies known. Top row of stamps removed.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>4. January 1944</td>
<td>pale green</td>
<td>rough white wove</td>
<td>Left: 76 mm. Right 74 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>5. October 1944</td>
<td>deep green</td>
<td>smooth white wove</td>
<td>Left: 75 mm. Right 72 mm. Right margin perforated.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>6. March 1945</td>
<td>pale yellow green</td>
<td>smooth toned wove</td>
<td>Both 72 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>7. October 1945</td>
<td>pale green</td>
<td>smooth white wove</td>
<td>Left: 74 mm. Right 73 mm. Left and right inscriptions differ in the figure 4.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>8. April 1946</td>
<td>deep green</td>
<td>smooth toned wove</td>
<td>Date included in inscription.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Both 109 mm. Date changed to Samvat 2004, (1947 A.D.)</td>
<td></td>
</tr>
</tbody>
</table>
The locally printed stamps are quite distinct in appearance and shade from the London printed stamps of similar design.
Figure 13. Eight Pice, fifth printing.
Figure 14. Eight Pice, eighth printing.
TABLE III
The 8 pice stamp Figs. 11-14

<table>
<thead>
<tr>
<th>Printing Date</th>
<th>Color</th>
<th>Paper</th>
<th>Marginal lines and Inscriptions</th>
<th>Size of Sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. June 1941</td>
<td>scarlet</td>
<td>smooth</td>
<td>None</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td></td>
<td>Fig. 11</td>
<td>cream wove</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. July 1941</td>
<td>deep carmine</td>
<td>smooth</td>
<td>Marginal lines all around, left: 69 mm., right 71 mm.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td></td>
<td>Fig. 12</td>
<td>white wove</td>
<td>Gujrati 4 (8) in 40 marginal inscriptions.</td>
<td></td>
</tr>
<tr>
<td>3. June 1943</td>
<td>pale carmine</td>
<td>smooth</td>
<td>left: 74 mm., right 73 mm.</td>
<td>40 (4 x 10)</td>
</tr>
<tr>
<td></td>
<td>Fig. 16</td>
<td>white wove</td>
<td>Devanagari 4 (8) in 40 of marginal inscriptions.</td>
<td></td>
</tr>
<tr>
<td>4. October 1943</td>
<td>rose red</td>
<td>smooth</td>
<td>left: 77 mm., right 75 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td>1943</td>
<td>cream wove</td>
<td>setting of 36 stamps, lowest row having been removed.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Very few of this printing known.</td>
<td></td>
</tr>
<tr>
<td>5. January 1944</td>
<td>deep scarlet</td>
<td>rough white wove</td>
<td>both 75 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td>Fig. 13</td>
<td>wove</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. March 1945</td>
<td>carmine, pale rose</td>
<td>smooth</td>
<td>both 76 mm.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td>1945</td>
<td>toned wove</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. January 1946</td>
<td>rose</td>
<td>smooth</td>
<td>3 marginal lines vertically.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td>Fig. 16</td>
<td>toned wove</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. April 1946</td>
<td>deep rose</td>
<td>smooth</td>
<td>date included in inscription.</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td></td>
<td>Fig. 14</td>
<td>white wove</td>
<td>(Samvat) 2003, (1946 A.D.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>both 109 mm. date changed to Samvat 2004, (A.D. 1947)</td>
<td>36 (4 x 9)</td>
</tr>
<tr>
<td>9. Early 1948</td>
<td></td>
<td>smooth</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>white wove</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
the impression being much less clear and the shading more blotchy.

Copper plates have been made in a similar manner for the following:

- 2, 4 and 8 pice: 40 subjects 4x10
- 16, 24 and 32: 28 subjects 4x7
- 1 rupee: 25 subjects 5x5
- 5 rupees: 18 subjects 3x6

The plate for the 5 rupees value was never used. The first day of issue was June 1, 1941 for the locally printed 8 pice value.

The local printer had to contend with various difficulties. The paper was machine made and imported. In the first three years, owing to the paper famine or other causes, three varieties and two sizes of paper were obtained. The color also was variable. The three values were printed in two or three marked shades of brown (2 pice), Green (4 pice), and red (8 pice). In one case also there was a genuine error, some sheets of the 2 pice value being printed in green, the color of the 4 pice stamp. Finally the bottle neck of perforation, as described above, inevitably gave trouble. The unfortunate operator of the perforating machine always felt hustled, so that he occasionally forgot to perforate parts of the sheet. Thus, from the stamp collectors point of view, the period of local printing was a very interesting time.

During these seven years, there were eight or nine printings of the 2, 4, and 8 pice values, two of the 1 rupee value, and one only of the 16, 24 and 32 pice values. The major characteristics of each one are as follows:

1st Printing:—A. June 1941, 8 pice only, on smooth cream wove paper. B. Between July, 1941 and September, 1943, 2, 4, and 8 pice, on smooth white wove paper. 40 stamps to the sheet.

2nd Printing:—October to December 1943, 2, 4 and 8 pice, on smooth, cream wove paper. 36 stamps to the sheet. One row of four stamps was removed from each plate because a smaller size paper was the only kind available. (The 2 pice stamp of this printing is very rare. Smythies reports that only 1 sheet is known).
Figure 15.
Sixteen Pice.
Figure 16. Eight Pice, seventh printing.

Figure 17. Thirty-two Pice.
3rd Printing:—January, 1944. 2, 4 and 8 pice on rough white wove paper. 36 stamps to the sheet.

4th Printing:—March 1945. 2, 4 and 8 pice in sheets of 36 on smooth toned wove paper. The 1 rupee was also printed about this time on the rough white wove paper used for the 3rd printing.

5th Printing:—January, 1946. 8 pice in sheets of 36 on smooth white wove paper.
6th Printing:—April 1946. This is the largest printing, consisting of the 2, 4, 8, 16, 24, 32 pice and 1 rupee on smooth white wove paper. The 2, 4 and 8 pice stamps in sheets of 36; the 16, 24 and 32 pice in sheets of 28, and the 1 rupee in sheets of 25 stamps.

7th Printing:—This is the final printing of these stamps. It was made in the early part of 1948. It consisted of the 2, 4 and 8 pice on smooth white wove paper, in colors very similar to the April, 1946 printing. The 2 pice is also found on a toned, vertically laid paper.

With the exception of the first plate of the 8 pice, and the 24 and 32 pice, and the 1 rupee stamps, all of the plates had marginal lines and inscriptions. These marginal lines and inscriptions afford another guide to the printings when they are available for study. In the tables that follow the various printings are tabulated to show the major identifying characteristics of each one.

The 16, 24 and 32 Pice and 1 Rupee
As can be seen from the list of printings, there is only one printing of the 16, 24 and 32 pice stamps. The 16 pice comes on the smooth white wove paper in two marked shades, *pale purple brown* and *deep brown*. This printing was done in April, 1946, and the marginal inscriptions are characterised by the presence of the date, Samvat 2003, 1946 A. D.*

There are 28 stamps to the sheet (4 x 7). (Fig. 15)

The 24 pice is found on the smooth white wove paper and is

* The Samvat era as referred to in the table is the Hindu lunar calendar. It is in common usage throughout India together with the Mohammedan and Christian calendars. The Samvat year 2004 began on Thursday, 13 November, 1947 and ended on Monday, 1 November, 1948.

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Figure 20. Complete sheet of Two Pice, illustrating the typical format of all sheets. Note evidence of incomplete removal of perforation impressions at left.
printed in orange color. The printing was made in April, 1946. There are no marginal lines or inscriptions and the sheet consists of 28 stamps (4 x 7). (Fig. 19)

The 32 pice comes on the smooth white wove paper and its color is deep blue. The printing was made in April, 1946. There are no marginal lines or inscriptions. The sheet consists of 28 stamps (4 x 7). (Fig. 17)

The 1 rupee was printed between January, 1944 and March, 1945, again in April, 1946. It is found on the rough white wove paper which is characteristic of the January, 1944 printings. The sheet consists of 25 stamps (5 x 5) (Fig. 18). There are two marked color shades, a deep and a pale orange brown. There are no marginal lines or inscriptions.

This concludes the description of the locally printed typographed stamps.

LIST OF PERFORATION VARIETIES ON THE
LOCALY PRINTED STAMPS, 1941-1948

A. Imperforate Horizontally:
   4 pice green
   8 pice red

B. Imperforate Vertically:
   2 pice brown
   1 rupee orange brown

C. Imperforate between Horizontally:
   2 pice brown
   2 pice green (error). There are 8 pairs of this variety known.
   24 pice orange
   32 pice blue. There are 8 pairs of this variety known.

D. Imperforate between Vertically:
   2 pice brown
   8 pice red
   16 pice purple brown

E. Imperforate:
   2 pice brown
   4 pice green
   8 pice red
The Pictorial Issue, 1 October, 1949

The issue of 1949 marks a turning point in the philately of Nepal. For the first time in nearly 70 years, a series of pictorial stamps were issued. There are eight values picturing some of the shrines and temples for which Nepal is justly famous. While the Kingdom of Nepal stretches for 500 miles from east to west and 100 miles from north to south, the beautiful valley of Nepal, wherein beats the real pulse of the Nepalese nation, and in which is situated Kathmandu, the principal seat of the Nepalese Government, is only 15 miles in length and 13 miles in breadth. Within this small area stand most of the principal temples of Nepal, which are among the chief glories of the country.

The issue also includes a ninth stamp of 1 rupee value, which is an enlargement of the well known Siva Mahadeva design that has been used in Nepal since 1907.

The stamps were printed at the Security Printing Press, Nasik, India. The process used was that commonly employed for the Indian stamps themselves, namely, offset lithography. They are printed on an unwatermarked white wove paper and perforated 13½ x 14 (2 pice to 8 pice), 13½ (16 pice to 32 pice) or 13 (1 rupee).

The following description of these stamps was written by Mr. Smythies for The British Weekly. “Stamp Collecting”:

2 pice brown. Swayambhunath

(Fig. 21, Type 1 also Fig. A) Of all the Buddhist temples, this is the oldest, finest and most perfect. Its origin is lost in the mists of antiquity, but it was almost certainly in existence in the time
of Asoka (250 B.C.). Legend describes its origin as follows:—Once the valley of Nepal was a great lake (this is undoubtedly true), and as the waters gradually dried up, one of the first objects in the valley to emerge was the top of a small hill, on which appeared a lotus flower, the sacred flower of the Buddhists. On this site was built this ancient temple.

The chaitya, which forms the main structure of the temple, is an enormous solid hemisphere of brick and earth, supporting a lofty conical spire, the top of which is capped by a pinnacle of copper-gilt, and on the four sides of the base are painted the two eyes of Buddha. According to local belief, as far as these eyes can see land may never be ploughed with oxen, but may only be dug by hand.

Situated in the very cloisters of Swayambhunath there is a purely Hindu temple (clearly visible in the 2 pice stamp) dedicated to the Goddess Devi Sitla (the goddess of Smallpox) which was built by the Buddhists!

4 pice green. Pashupatinath

(Fig. 21, Type 2) Pashupati is a picturesque collection of temples and shrines about three miles northeast of Kathmandu, on the banks of the Bagmati river. Here this stream passes through a narrow gorge, which may appropriately be called “the Valley of Shadow,” for Pashupati is truly the doorway of death. So holy is this place that the one great desire of the pious Hindu is to gasp out his last breath on the steps of the temple, with his feet lapped by the swirls and eddies of the sacred stream. And so, lying about in corners and recesses are people in the last stage of life, tortured perhaps in body but happy in mind because they have been spared to die within the holy precincts of Pashupati.
Figure A. Swayambhunath, the oldest and most perfect of the Buddhist Temples in Nepal.
Figure B. The Sri Guhesori Temple at Patan.
Figure C. The Temple of Mahabuddha at Patan.
6 pice carmine-pink. Tri-Chundra College

(Fig. 21, Type 3) This (comparatively) modern building is called after its founder, Maharaja Chundra Shumshere Jung Bahadur Rana (the father of the present Maharaja). It provides the highest standard of education in Nepal.

8 pice vermilion. Sri Mahabuddha Temple

(Fig. 21, Type 4 also Fig. C) This is another Buddhist temple in the middle of the ancient town of Patan, most elaborately carved with thousands of figures of Buddha. In the great earthquake of 1933-34 this temple more or less collapsed, and when clearing away the debris, in the foundations was discovered an ancient parchment (dated about 250 B.C.) giving detailed and exact plans of the building, by means of which it was in fact rebuilt!

16 pice purple. Sri Guhesori Temple

and

24 pice carmine. Sri Krishna Temple

(Fig. 21, Type 5 also Fig. B) and (Fig. 21, Type 7) These two stamps show groups of ancient Hindu shrines and temples in the town of Patan. These were built by the Newar Kings, before the conquest of Nepal by the Gurkhas.

20 pice blue. View of Kathmandu

(Fig. 21, Type 6) The visitor's first glimpse of the Valley of Nepal is gained from the top of a 7,000-foot pass, and the panorama of golden pagodas, brown temples, white palaces and red hamlets seen in a romantic setting of blue hills and green fields, is indescribably beautiful. Far away on the northern horizon rises the great Himalayan range of snowclad peaks, a stretch of 200 miles of everlasting snow, and in front of a majestic series of smaller mountains, tier upon tier, in bold relief against the clear blue sky, sloping down to the very edge
of the Valley. Kathmandu, the capital, lies in the heart of this wonderful scenery.

32 PICE ULTRAMARINE. SACRED FISHPONDS OF BALAJU

(Fig. 21, Type 8) About one mile to the north of Kathmandu there is a group of sacred ponds and fountains, fed by perpetual springs. The ponds are full of mahseer fish, up to 15 or 20 lb. weight.

1 RUPEE, ORANGE. AN ENLARGEMENT OF THE FAMILIAR SIVA MAHADEVA MOTIF

(Fig. 21, Type 9) The date of this stamp is Samvat 2005 (1948 A. D.) but it was issued in October, 1949 with the new pictorial stamps.
The Revolution of 1950-51 did not cause the issuance of any special stamps. It was not until 1954 that the Constitutional Government of King Tribhuvana found it necessary to issue a new definitive series of stamps. Two series appeared simultaneously on April 15, 1954. One of these bears the portrait of Maharajadhiraja Tribhuvana Bir Bikram Jung Bahadur, while the other carries an outline map of the country. Both are inscribed, “Nepal” in Latin and Devanagari characters, with the denomination appearing in only the Devanagari character.

The stamps were prepared by the Security Printing Works at Nasik, India. They were printed by the lithographic offset process on unwatermarked white wove paper, and were perforated 13½ x 14. The stamps bearing the king’s portrait show him in full dress uniform, wearing the state crown of pearls and bird of paradise plumes. To the left is the name of the country in Devanagari and to the right in Latin characters. The denomination is in a box under the central vignette portrait. (Fig. 22) The 2 pice through the 12 pice denominations measure 18 x 22 mm. while the remaining stamps of the series measure 25½ x 29½ mm. The series consists of the following:

- 2 pice  dull maroon
- 4 pice  light green
- 6 pice  carmine rose
- 8 pice  lilac
- 12 pice  vermilion
- 16 pice  red brown
- 20 pice  carmine
- 24 pice  purple lake
The stamps remained on sale until the death of the king in March, 1955. They may, however, be found used after that time.

The stamps bearing the outline map were issued simultaneously with those having the king's portrait. It was originally intended that this series was to be for revenue purposes. But through some oversight they were also used for postage. After the death of King Tribhuvana they were, by the order of his son and successor, made valid for postal duty and were so used until replaced by the Coronation Stamps and the definitive series of 1957. At least that is what was supposed to have been done. In actuality both series were used indiscriminately for postage, telegraph and revenue fees. (Fig. 22)

The design is an oblong showing a relief map of the country surrounded by a border of intertwined vines. The Devanagari letters for “Nepal” appear in a box at the lower left. The denomination is placed in a similar box at the upper right. At the lower right the Latin inscription, “Nepal” is in small letters and appears to be an after thought added to the completed design. The series consists of the following:

- 2 pice dull maroon
- 4 pice light green
- 6 pice carmine rose
- 8 pice lilac
- 12 pice vermilion
- 16 pice red brown
- 20 pice carmine
- 24 pice purple lake
- 32 pice ultramarine
- 50 pice carmine rose
- 1 rupee rose red
- 2 rupees red salmon
The 2 pice throughout the 12 pice denominations measure 29½ x 17½ mm, while the remaining stamps of the series measure 38 x 21½ mm.

The stamps of the map type are definitely scarcer in used condition than are those with the portrait of the king. Covers bearing them are even scarcer.

Figure 22. The 1954 Designs.
The Issues of 1956

The Coronation Issues

The Coronation of the new King, Mahendra Bir Bikram Shah Deva, and his Queen, Lakhshmi, took place on May 2, 1956. To commemorate this event two stamps were issued on May 2, followed by three more on July 3. Those placed on sale in May consisted of two denominations, 6 pice and 1 rupee. The 6 pice stamp was printed by Courvoisier of Switzerland by the photo-engraving process. It is bi-colored, bright scarlet and orange, and perforated 11 1/2. The design shows the coronation throne with an inscription in the upper corners, "Nepal Coronation of H.M./King Mahendra/1956". At the left the inscription is in Devanagari letters and at the right in Latin letters. The denomination is similarly arranged in small boxes in the lower corners. Below each stamp appears the printers name, "Courvoisier S.A." (Fig. 23)

The 1 rupee stamp shows the king and queen in their coronation robes against a background of mountains. The denomination is in the upper corners, while below across the full width of the stamp appears the legend, "Coronation/May/1956". This stamp was lithographed by the Security Printing works at Nasik, India and perforated 14. (Fig. 23) There is an interesting story concerning the preparation of this stamp. It is reported that the original design bore the inscription, "King's Coronation, May, 1956". There were 20,000 stamps printed with this inscription before it was noted that there was no mention of the queen. When this was discovered the entire printing was ordered to be scrapped. The story continues that a few of the stamps escaped destruction and it has been reported that some
Figure 23. The Coronation Stamps.
20 mint copies and at least two covers bearing them escaped. The change of the inscription left only one week in which to prepare the new design and deliver the stamps. Due to this short period the quantity printed of the 1 rupee stamp was very small. It is reported that only 5,000 copies were delivered and that the supply was exhausted in a short time.

On July 3, 1956 three additional denominations were released in the coronation series. These were prepared by the offset lithography process at the Security Printing Works in Nasik. The 4 pice green portrays farmers planting rice, the 8 pice violet shows a ceremonial arch and an elephant, while the 24 pice carmine rose shows the courtyard of a temple. All of the stamps are inscribed “Coronation 2013”* in Devanagari characters. (Fig. 23) The perforations vary on these three stamps, the 4 pice and 8 pice being perforated 13½ x 14 while the 24 pice is perforated 13½ all around.

Souvenir first day covers of the 6 pice and 1 rupee stamps bear a special Z shaped cancellation. These are much scarcer than the usual run of first day covers of the other recent stamps from Nepal.

**The United Nations Admission Issue**

A single stamp of 12 pice denomination was issued on December 14, 1956 to commemorate the first anniversary of the admission of Nepal to the United Nations. This stamp was printed in a triangular format in ultramarine and buff by the Security Printing Works at Nasik. The printing was done by offset lithography. The stamp was perforated 13½ all around. The fact that there was more than one plate of the major portion of the design is shown by the occurrence of what we believe to be plate numbers at the bottom of the sheet. Examination of many sheets has turned up the numerals 2 and 3 both rather roughly drawn near the center of the bottom margin of the sheet.

* The date here is expressed in terms of the Samvat era which is 43 years in advance of the Christian era, thus 2013 becomes 1956.
The design shows a village with mountains in the background, upon which is superimposed the emblem of the United Nations. Above all, in the peak of the triangle is the king's crown. (Fig. 24)

This stamp marks what may be called the beginning of an attempt to attract philatelists to the collecting of Nepali stamps. The format of the stamp, the rather pleasing color combination, the fact that the stamp did not carry a denomination suited to the postal rates and the issuance of a comparatively large number of stamps, all combine to brand it as speculative and unnecessary to the postal service. These very facts, however, combine to make it a scarce item on commercially used covers.

Figure 24. The United Nations Admission Commemorative Stamp.
The Definitive Issues of 1957 and 1959

The Definitive Series of 1957

On June 22, 1957 there appeared what has been called the first international issue. It received this sobriquet because of a rumor that Nepal had joined the Universal Postal Union. This, however, was not accomplished until 1959.

The design of the series features the helmet shaped crown of the king. This is studded with $2,000,000 worth of pearls, diamonds, rubies and emeralds. The whole is surmounted with plumes of the greater bird of paradise. The only Latin inscription is the name of the country in the upper right corner. The denomination is expressed in Devanagari characters at the bottom center. The series was printed by the Security Printing
Works at Nasik by the off-set process. They were perforated $13\frac{1}{2}$ x 14. The 2 pice through the 12 pice denominations measure 18 x 22 mm. The higher denominations, 16 pice to 2 rupees, measure $25\frac{1}{2}$ x 30 mm. (Fig. 25)

The following stamps comprise the series:

- 2 pice maroon
- 4 pice green
- 6 pice dull carmine rose
- 8 pice violet
- 12 pice orange red
- 16 pice claret
- 20 pice carmine rose
- 24 pice magenta
- 32 pice ultramarine
- 50 pice rose
- 1 rupee salmon
- 2 rupees yellow orange

**The Definitive Series of 1959**

After the admission of Nepal to the Universal Postal Union in 1959, a new definitive series was prepared. The stamps began to appear on April 14, 1959. The series was completed on April 20 with the exception of the 5 rupee denomination which did not appear until March, 1960.

This is a pictorial series showing various landscapes, art treasures and wildlife of Nepal. It is inscribed “Nepal Postage” and the denomination in both Latin and Devanagari characters. The following stamps comprise the series:

- 1 paisa violet brown
- 2 paisa slate violet

Statue of Vishnu at Changu Narayan (Fig. 26-1)

Sculpture, “Conquest of the Black Serpent by Krishna” from the Kailashkut Bhavan Palace (Fig. 26-2)
The Postage Stamps of Nepal
4 paisa ultramarine
6 paisa vermilion
8 paisa brown
12 paisa slate
16 paisa brown and violet
20 paisa slate blue and claret
24 paisa grey green and rose
32 paisa violet and blue
50 paisa rose and grey green
1 rupee brown purple and indigo
2 rupees mauve and ultramarine
5 rupees violet and rose

Glacier landscape in the Himalayas (Fig. 26-3)
The Golden Gate at Bhaktapur (Fig. 26-4)
Musk Deer (Fig. 26-5)
Rhinoceros (Fig. 26-6)
Nahta Pole Temple at Bhaktapur
Nahta Pole Temple at Bhaktapur (Fig. 26-7)
Nahta Pole Temple at Bhaktapur
Nahta Pole Temple at Bhaktapur
Nahta Pole Temple at Bhaktapur
Mountain Pheasant (Fig. 26-8)
Mountain Pheasant
Mohanlal Bird (Fig. 26-9)

The stamps were printed at the Security Printing Works in Nasik, India by the offset process, and are perforated 13½ x 14.

(Opposite page)
Figure 26. The Pictorial Stamps of 1959-60.
The Commemorative Stamps
Since 1957

The Human Rights Stamp

In connection with the Tenth Anniversary of the United Nations Declaration of Human Rights Nepal issued a single stamp of the denomination of 6 paisa. It was placed on sale on Human Rights Day, December 10, 1958. The stamp is yellow in color and pictures what appears to be a farm house. (Fig. 27)

After several years of obtaining their stamps from India, the Nepali postal administration went back to having this stamp printed locally. It was typographed by the Gurkha Patra Press in Kathmandu in sheets of 32 stamps (4 x 8) and rough perforated 11. The paper used was manufactured in Sweden and sheets can be found bearing paper brand watermarks. Those seen read, “Love Bond / Made in Sweden” and “Swan Bond / Made in Sweden” with a swan in an oval.

The perforating was probably done on the old machine used to perforate the 1941 issues and is quite rough. In many cases the paper has not been punched through or removed from the holes. Several sheets received none at all, thus creating the variety, imperforate.

The Election Commemorative

The first general election with universal suffrage was held in Nepal on February 18, 1959. This election was for the purpose of electing representatives to the first general assembly and marked the beginning of a constitutional monarchy in Nepal.
The election was carried by the Congress Party, modeled after a similarly named nationalist party in India. The assembly met on July 1, 1959 and chose B. P. Koirala as the first constitutional premier. To mark this important forward step in representative government a stamp of the denomination of 6 paisa was issued and placed on sale on the day of the election.

As the king was proud of the step being made, he ordered that no expense be spared. The stamp was ordered from Thomas De La Rue and Company, Ltd. of London. It was line engraved and issued in post office sheets of 50 (5 x 10). From a study of the sheets we conclude that the printing plate probably consisted of two panes of 50 subjects arranged side by side which were cut apart by the printers to make the post office sheets. It is also evident that at least two plates each of the design and inscription were made as we have seen plate numbers in the lower left corner under positions 46 and 47. These numbers are 1 A in colors of design and background and 1 B. The colors used were rose red and pale green. (Fig. 28)

![Figure 27. The Human Rights Commemorative Stamp.](image)

![Figure 28. The Stamp Commemorating the First Election in Nepal.](image)
The design consists of an outline map of Nepal with the country's flag on a pole above the capital. The map is surrounded by a plain border which contains the inscriptions. Superimposed upon this map is the background, printed in light green with "General Election" in Devanagari letters in the lower left under the map. The stamps are perforated 15 by a harrow machine.

**The Spinning Wheel Stamp**

To celebrate the inauguration of a program for stimulating the development of cottage industries, a special stamp was issued on April 10, 1959. The design shows a small hand spinning wheel and besides the usual inscriptions bears the wording, "Mahendra Charkha". (Fig. 29)

The stamp was typographed in Kathmandu by the Gurkha Patra Press, in a deep red brown color and line perforated 11. The sheet consists of 36 subjects (4 x 9). Up to the date of writing no errors have been reported.
Admission to the Universal Postal Union

A 12 paisa stamp in indigo color was issued on April 14, 1959 to mark the admission of Nepal into the Universal Postal Union. The design features a portrait of King Mahendra, complete with dark glasses, against a lined background. It does not do him justice. (Fig. 30)

The stamp was typographed locally by the Gurkha Patra Press in sheets of 32 stamps (8 x 4), and guillotine line perforated 11. There is one error of perforating that we have seen. This is the omission of the fourth horizontal line of perforations, creating the variety vertical pair imperforate between.

There were apparently two separate printings of this stamp. One is found ungummed, printed on the imported Swedish paper with the watermark, “Swan Bond” similar to that used for the human rights stamp. The other is gummed and printed on a slightly thicker, white wove paper without a watermark.

Figure 31. The First Session of the Parliament of Nepal.
First Day Cover.
The opening of the first Legislative Assembly in Nepal took place on July 1, 1959. This Assembly had been elected in the first General Election on February 8 of that year. The event was commemorated by the issuance of a 6 paisa, carmine stamp. The design shows the assembly seated in a semicircle around a dais upon which the king is sitting. Behind him appears the nation's flag. The inscriptions are in English and Nepali. (Fig. 31)

The stamp was typographed on unwatermarked paper by the Gurkha Patra press in Kathmandu in sheets of 32 subjects (4 x 8), perforated 11 by a guillotine line machine.

The Temple Renovation Issue

On the occasion of the repair and renovation of the Sri Pashupatinath Temple, the Nepal Postal Administration issued three commemorative stamps in the denominations of 4 paisa, olive
Figure 33. The entire sheet of the Children’s Day Stamp.
green, 8 paisa carmine and 1 rupee blue. The three denominations bear the same design. This depicts the three aspects of the God mounted on the same pillar. The size of each stamp varies in proportion to its stated value. The 4 paisa measures 18 x 24½ mm., the 8 paisa 20½ x 28½ mm. and the 1 rupee 24½ x 33 mm. Inscriptions are in English and Nepali languages. (Fig. 32)

This series was typographed in Kathmandu by the Gurkha Patra Press in sheets of 32 subjects (4 x 8), guillotine line perforated 11. There was evidently some poor work done in trimming the sheets and in perforating, for the writer has not been able to obtain an entire sheet of any denomination. There has always been one stamp at least removed. The indications on the sheets examined are that either the lines of perforation produced a badly cut into stamp at top or bottom, or that the trimming removed a part of one stamp. I am informed that the damaged stamp was removed from the sheets prior to sale at the post office.

The Children’s Day Stamp

To commemorate the first Children’s Day ever to be observed in Nepal, there was issued a single stamp of the denomination of 6 paisa, printed in indigo color. The design shows two children in front of a temple, with Mount Everest in the background. (Fig. 33)

The stamp was typographed locally by the Gurkha Patra Press in small sheets of four subjects (2 x 2). The design was roughly made and each position of the plate is readily identifiable. The printing was done on white wove paper, and no watermark has been reported. The perforation gauges 11, and no errors of perforation have been reported.

While the stamp bears the date of March 1, 1960, the only day of sale, it was not received by collectors until much later.

The King’s Birthday Stamp

A stamp of the denomination of 1 rupee was issued on June 11, 1960, to mark the 41st birthday of King Mahendra. This was
Figure 34.
Commemorating the
King's Birthday.

Figure 35.
Mt. Everest and
King Mahendra.

printed in red violet color by the Security Printing Works at Nasik, India, from a plate of 42 subjects (6 x 7). The process used was offset from a half-tone plate. It is comb perforated 13\(\frac{1}{2}\) x 14.

The design shows a three-quarter portrait of the king in full uniform and wearing the State Crown. (Fig. 34) The stamp was also overprinted for Service use.

**The Mount Everest Stamp**

A special stamp of 10 paisa denomination was issued on June 30, 1960, which showed Mount Everest and a full faced portrait of the king. There is no indication on the stamp itself, other than the inscription, “Everest” as to what is being celebrated. The official first day cachet carries the wording, “Highest Peak and Highest Personality of Nepal / 30th June, 1960”. (Fig. 35)

The stamp is bicolored, blue and red violet. It was printed by the offset process from half-tone plates containing 35 subjects (7 x 5) at the Security Printing Works, Nasik. It is comb perforated 13\(\frac{1}{2}\) x 14.
The First and to date the only airmail adhesive stamp issued by Nepal appeared on 30 Aswin 2015 (Oct. 16th, 1958). The stamps celebrated the Inauguration of Royal Nepal Airways flights. This was a purely internal service linking Kathmandu with the principal provincial cities. To our knowledge air mail from Nepal to India and overseas continued to be handled, as it had been in the past, by the Indian Government service.

The stamp of 10 paisa denomination was typographed in sheets of 32 (8 x 4) by the Gurkha Patra Press in Kathmandu. It was printed in a dark blue shade upon ungummed white wove paper. It is roughly perforated 12½. It is quite roughly printed. The make ready was poor resulting in uneven impressions. The paper was fed to the presses carelessly as the impressions of the plate can be found askew on the sheet of paper.

There are two errors of perforation which result from poor perforating procedures. The machine used was a guillotine line perforator. In several cases lines of holes were omitted entirely. This created the errors, vertical pair, imperforate between, and horizontal pair imperforate between. It would not be at all surprising if the stamp exists imperforate although it has not as yet been reported in that condition.

The rate for the internal service was established at 10 paisa per ½ ounce.

The design shows a bird (from the forked tail, it may be a swallow), with a letter in its beak gliding over the city of Kath-
mandu. The inscriptions are in the English and Nepali languages. (Fig. 36)

Special first flight cachets as well as the normal double circle post marks were applied. These cachets are struck in violet and show an airplane with a Nepali inscription and the date.

Figure 36. The Internal Airmail Stamp.

Figure 37. 8 Paisa Aerogramme. Type II. Note swastika in corners and top and bottom borders.
THE AEROGRAMMES

In the following year, on April 15, 1959, Nepal issued its first airmail stationery. The denomination is 8 paisa, and is printed in dark blue. The stamp shows the Garuda, a mythical Buddhist flying spirit. This is the same symbol as found on the first airmail stamps of Siam. The inscriptions read, “Aerogramme / Nepal” in English interspersed with a four line inscription in Nepali. The whole is surrounded by a line made up of broken printers rule. We can distinguish two types of this printing. Type II, May, 1959, has rough swastika in the four corners and at the center of the lines top and bottom. (Fig. 37) Type I does not have these swastikas and was the earliest issued.

From the nature of the impression we conclude that these sheets were the product of the Gurkha Patra Press. The paper was manufactured in India and bears the water mark, “ROHTAS / BOND” under the outline of a Brahma bull. The aerogrammes were printed in sheets of four (2 x 2) and then cut apart.
The first stamps for purely official use were issued on November 1, 1959. They consisted of eleven denominations of horizontal format. The printing was done in India at the Security Printing Works, Nasik, by the offset lithographic process and the perforation is perforated 13½ x 14.

The stamps bear the design of the national coat of arms flanked by two soldiers, ancient and modern. The shield shows Shri Pashupati enthroned on mountains. Above the shield are crossed kukhris while below is given the national motto in Latin and Nepali. This motto reads, “Dulce et Decorum est pro Patria Mori”. (It is sweet and glorious to die for one’s Country). The five lower denominations are in a format smaller than the others. (Fig. 38)

The set consisted of the following:

2 pice brown
4 pice light green
6 pice rose
8 pice lilac
12 pice orange
16 pice brown
24 pice carmine
32 pice claret
50 pice blue
1 rupee rose
2 rupees salmon

These stamps were not to be sold to the public in unused condition. They were cancelled to order before being distrib-
uted to the stamp trade. Any copies that are not cancelled were distributed without proper authority. It is evident from the large number of covers, both philatelic and regularly used, that the need for these stamps was considerable. It would almost seem that the various Governmental departments had been instructed to preserve the envelopes carefully so that the demand from collectors could be filled.

The King’s Birthday stamp, mentioned in Chapter 9, was also released with a black overprint in Devanagari characters denoting Service usage. The Director of the General Post Office ordered the Security Press to overprint some of these stamps for service use in red. However, the Press replied to the Director that red letters would be invisible on the red violet stamps. Instead they delivered a few sample sheets with the overprint in black ink. These stamps were released along with the regular issue on June 11, 1960. Several sheets were sold to the public and the balance were sent to the Government offices for use. (Fig. 39)

This use of a black overprint on the king’s portrait caused a furor. The reason being that from the point of view of the Nepalese, the black overprint was an especially evil omen,
while red overprint would mean good luck. There were two errors here. The stamps should have been overprinted in red and they should not have been sold to the public with the service overprint. The postal clerk responsible for the sale was suspended, and the supply withdrawn. The General Post Office director ordered all such stamps found on mail to be cut and destroyed. A few copies that had been sold from the post office were preserved.

It is possible that this whole affair was a fraud. However, the incident has been well documented and has been received independently from several sources, including some that are non-philatelic. It is my considered opinion that this stamp deserves to be considered a valid and collectable variety.

Dangerous forgeries of this overprint have been seen.

Figure 39. The Service Overprint on the King's Birthday Stamps.
No study of the postal system of a country is complete without a consideration of the postal stationery. So little interest is taken in postal stationery at the present day that this very important element of a postal service is often entirely overlooked.

The first post card is believed to have been issued in October, 1887. A description of it appears in the Philatelic Record for November, 1887, in the following terms:

"We have just received a post card made of white-brown native thick paper, measuring 130 x 92 mm. Within a single frame line are inscriptions in Devanagari in two lines. The first two words on the left in the first line signify 'NEPAL SIRCAR'; then comes a horse in full trot; and after this 'POST CARD'. The second line contains the instructions to the effect that only the name of the addressee is to be written on this side. There are other indications on the card where the address is to come. The whole of the above is printed in black. In the right upper angle is a stamp, in red, nearly square, with the corners cut off, within which is a circle with a device within of a rude description,—" "On a small tablet joined to the bottom of the stamp is the value, 2½ pice, which we suppose represents the postage of ½ anna, with a ½ pie for the card" (Fig. 40)

The stamp, as already stated, is impressed in red in the upper right hand part of the card; the rest of the impression is in black. It consists of a heading, with a horse in the center. The horse seems to be a kind of emblem of the State; at each side of the horse is one part of the first line of the inscription; below each of these portions are ornamental devices, that on the right consisting of two skeins, and that on the left formed of similar
types to those used in the side frame of the early sheet of 1 anna stamps. In each corner is one of the square ornaments used in the frame of the sheet of these stamps. Below the line of ornaments and the horse is the second line of the heading, extending across the card. Beneath this are what may be termed headings for the address, consisting of four large brackets, with a character or group of characters at the lower end of each. Surrounding the whole is a single lined frame of rule, the right side and bottom lines being formed by two or more pieces, none of which are very straight.

Although the stamp and formula of the card are printed in different colors, it is believed that they were printed at the same time; the stamp die being inked with red and the rest with black, and then both impressed together. This conclusion is supported by the fact that where the formula is identical, the stamp is always in the same position. Also is found the existence of specimens showing the ornament in the right upper corner of the card, as well as adjacent portions of the frame line, partly printed in red and in black, as if the red ink had been carelessly applied. There is also in existence a proof of the post card on glossy white European paper which is entirely printed in black. On this proof, the relative positions of the formula and the stamp are identical to that of the earliest impressions of the issued card.

The material on which the cards were made is a thick, stiff variety of the same kind of native paper as that used for the stamps. It varies considerably in quality and in color, always more or less buff in tint, but a very pale shade in the better qualities. The card is roughly cut so as to leave a margin about 5 mm. wide all around outside the frame line. Many specimens show traces along the edge of the card of an outer line, which seems to have been used as a guide in trimming them to shape.

There are certain marked varieties which may be considered as forming distinct issues. In addition there are numerous minor varieties in the formula, indicating different printings for which the movable type was reset. Unfortunately these changes do not appear to have been noted by collectors around the time when
Figure 40. Upper, Earliest type post card. Proof of the first printing. Note proofreader's mark at upper left. Lower, Die II of the stamp.
they took place. An attempt has been made to describe these various types in their chronological order, but it is impossible to assign dates with any certainty. There are three distinct types of the stamp, four of the formula, and five of the horse.

*Type I of the stamp:* The label containing the characters denoting the denomination measures $11\frac{1}{2} \times 4$ mm. There is a comparatively wide patch of solid color at each end, before and after the characters. The outline of the design at lower right does not join the outline of the label. (Fig. 40)

*Type II of the stamp (1889?):* The label at the foot measures $10\frac{1}{2} \times 4\frac{1}{2}$ mm. There is very little solid color at the ends of the panel. The outline of the design and label is continuous at the right but broken at the left. (Fig. 40)

*Type III of the stamp (1903?):* A very inferior die. The label at the foot measures (Fig. 41) $11\frac{1}{2} \times 3\frac{1}{2}$ mm. The characters

Figure 41. Die III of the stamp and type 3 of the horse.
in it are much shorter than before. There is a patch of solid color at the right. The outline of the design is continuous at each side but broken at the right lower corner of the label. (Fig. 41)

_Type 1 of the horse:_ The ground of lines fills the whole of the space under the animal's body, and extends to the end of the tail.

_Type 2 of the horse:_ The line forming the ground is cut away so as to leave patches only between the legs. The tail is longer, and the ground does not touch it. The horse has a thick neck. (Fig. 40)

_Type 3 of the horse:_ The ground is cut away more than in type 2. The horse has a thin neck.

_Type 4 of the horse:_ The whole device has been redrawn. The patches of ground are placed lower down, so that the horse appears to be dancing on large rocks. The horse is thin. (Fig. 41)

_Type 5 of the horse:_ The front hoof of the horse touches one "rock". The horse is fatter.

_Type A of the formula:_ The leading characteristic of this is the position of the lower line of the heading, this extends considerably to the right, beyond the ornament above it. (Fig. 40)

_Type B of the formula:_ The ornament projects beyond the line of the inscription.

_Type C of the formula:_ The ornament and the line of letters are even at the right end. (Fig. 40)

_Type D of the formula:_ This has not been seen earlier than 1904. A different ornament is introduced into the left hand portion of the heading. The whole setting is narrower. This new ornament consists of a small oval between two lance heads. (Fig. 41)

Besides these differences, which can be readily seen, there are certain minor variations in the character of the inscription itself. In the upper left line of letters, the third character of the second word carries a vowel mark above it. This varies somewhat in position. It occurs in an upright position or slanted to the left. The second line of writing can also be found with variations in the grouping of the letters. These can be dis-
Figure 42. The two types of the 2 Pice Post Card of 1920.
tungished by arrangements of 5, 6 or 7 words forming the inscription itself.

The occurrence of these various types of stamp, horse and formula, and their combinations can be summarized as follows:

1. Stamp I, Horse 1, Formula A
2. Stamp I, Horse 2, Formula A, slanted vowel, 7 groups.
3. Stamp II, Horse 2, Formula A, vowel slanted or upright, 6 or 7 groups.
4. Stamp II, Horse 2, Formula B, vowel slanted or upright, 6 groups.
5. Stamp II, Horse 3, Formula A, vowel slanted, 6 or 7 groups.
6. Stamp II, Horse 3, Formula C, vowel slanted, 6 groups.
7. Stamp II, Horse 4, Formula C, vowel slanted, 6 groups.
8. Stamp III, Horse 3, Formula A, vowel slanted, 6 or 7 groups.

Figure 43. The Sri Pashupati Post Card.
Postal Stationery

Figure 44.
The Postal Stationery of 1935.
Figure 45. The 2 Pice red error with 8 Pice overprint.

Figure 46. The 1959 4 Paisa Post Card.
9. Stamp III, Horse 5, Formula C, vowel slanted, 6 groups.
10. Stamp III, Horse 3, Formula D, vowel upright, 5 groups.
11. Stamp III, Horse 5, Formula D, vowel upright, 6 groups.

**The Post Cards of 1920 to 1935**

During this period there appeared two separate types of 2 pice postcards both printed in blue. The stamp on the first type is a new die of the previous type, while the other has rectangular stamp patterned after the 1907 Sri Pashupati adhesives, and bears a date of 1933.

The earliest known date of the first type is a usage in 1925. The inscription is totally different to the preceding types as is the horse. (Fig. 42-2) These are very seldom seen and perhaps a dozen copies exist in the hands of collectors. From the data to hand, I have only been able to distinguish two types. One of these has a horse similar to type 3 and the other similar to type 5. There also seem to be minor differences in the setting of the inscription, especially with relation to the last word on the right and its relationship to the curved inscription over the horse. I have also observed that the curved inscription is flattened somewhat in one of the cards: (Fig. 42-1)

Tentatively we may separate these types as follows:

Inscription A.—Lower line not centered under word above.
Inscription B.—Lower line centered under word above.
Inscription C.—Arched inscription over horse flattened.

With these differences described the cards may be listed in chronological order of earliest date as follows:

Horse similar to type 5, inscription C (Earliest date 1925)
Horse similar to type 3, inscription A (Earliest date 1930)
Horse similar to type 3, inscription B (Earliest date 1931)
Horse similar to type 3, inscription C (Dates illegible)

The earliest use of the second type card is reported to be in 1935. It seems quite probable, however, that this card was placed in use at an earlier date. The inscription and the placement of the horse is quite similar to the cards of the crossed kukhri type in blue. The stamp, however is a rather crude
copy of the 1907 Perkins Bacon Shri Pashupati adhesive. (Fig. 43)

There are two distinct types of this card. On the first the stamp is framed by an outer line and there are four prominent rivet heads, two on each side of the stamp. The inscription is in heavy letters and the horse is heavy and square appearing. On the second type there are no rivet heads at the sides of the stamp and the horse appears quite similar to type 3 of earlier cards. The inscription is in much lighter and thinner letters. These cards have been found used as late as 1937.

Postal Stationery of 1935

Coincidental with the appearance of the re-engraved "Sri Pashupati" stamps in 1935, there was issued a series of postal stationery items consisting of a 2 pice post card, a 4 and 8 pice envelope and a 24 pice registry envelope.

The design of these stamps is the familiar "Sri Pashupati" enthroned in the Himalaya mountains which is seen on the adhesives of the period. The design is arranged in the form of a vertical oval which contains all the inscriptions and symbols embodied in the adhesive stamps. The post card in addition has a device of crossed kukhris and the symbols of Siva Mahadeva impressed in the center of the card. The 24 pice registry envelope has an inscription in black Devanagari characters at the top, signifying registered mail. (Fig. 44)

The paper employed for these stamps is the familiar native paper in different shades of buff, and as usual it varies somewhat in texture.

There were several errors observed in this issue. The most important of these is the two pice post card stamp printed in error on the envelopes in red. (Fig. 45) This error was discovered after some time and the envelopes were surcharged with "8 pice" in black. The surcharge occurs as one word and as two words. It is also known inverted.

The other errors consist of the entire post card printed on an envelope, the 4 pice printed twice on the envelope in red, and
the 8 pice printed on the reverse of the envelope. The 24 pice registry envelope is also known without the black inscription.

These items may be summarised:

**Post Card.** 2 pice  dark brown
   Var: Printed on an envelope

**Envelope.** 4 pice  yellow green  (Local Letter)
   8 pice  scarlet  (Foreign or India letter)
   orange vermilion
   Var: Two 4 pice stamps printed in red

24 pice  orange  (registered letter)
   Var: black inscription missing

2 pice  scarlet

8 pice  black surcharge on red 2 pice
   Var: Surcharge inverted

---

Figure 47. The 1959 6 Paisa Envelope.
The Universal Postal Union Issues

After the admission of Nepal to the Universal Postal Union in 1959 the postal stationery was changed. The post card was issued in the denomination of 4 paisa printed in brown upon a yellow card stock. The stamp is inscribed in both English and Nepali. The design features the king's crown. (Fig. 46)

The envelope was issued in the denomination of 6 paisa printed in red upon a light blue, diagonally laid paper. (Fig. 47) It is also inscribed in both English and Nepali. It is interesting to note that this envelope was supplied folded but entirely without gum. The user had to provide his own mucilage to put the envelope together and to seal it. Occasionally an envelope will be found showing a portion of the papermakers watermark.

The aerogrammes have been referred to under air mail issues.
Counterfeit and Bogus Stamps

Counterfeits

The following notes are made on some counterfeits of the early Nepalese stamps seen in collections and dealers' stocks. Of the Half Anna value there are two distinct types. One is squat (22 by 16 mm.) the other too large (23½ by 16½ mm.), the correct measurement being 23 by 16 mm. In both the Kukris and bow of the central design are incorrect, as are also the letters in the bottom labels. The larger counterfeit is surrounded by an outer frame line 2 mm. from the design, and it also has a fancy and impossible postmark. It has been noted on pelure paper and also on thick paper, almost card, and is very easy to recognise. The squat variety, while avoiding the above absurdities, is also not difficult to distinguish from an original. The vermilion stamp has also been extensively counterfeited. It can readily be identified by a break in the inner frame line in the lower right corner of the upper panel. This is a dangerous counterfeit. Of the One Anna value at least three varieties have been seen:

(a) Printed in bright red, every detail of the design is wrong!
(b) The lines across the outer frame resemble those of the "redrawn frame" variety (setting IX of 1903), but the lettering is different, and the details of the centre are wrong (e.g. one Kukri only, pointing right, and the Sripech above the central disc is too flattened.) The paper is thin wove, but not the local hand-made paper. Seen in grey and blue and also tête-bêche. This is fairly good and deceptive.
(c) A poor effort. There are no Kukris at all, the writing is almost illegible to a Nepali, and the outer frame lines are
shaky and indistinct. Seen in bright blue, with barred postmark.

The *Four Annas* value is represented by one design, which seems common, and has a family resemblance to the *One Anna* (b) forgery described above, e.g., too few lines in the outer frames, letters somewhat different to the original, and the details of the central design indistinct and incorrect. Specimens have been seen in dark green and pale yellow-green on very thin paper, with a faked postmark of bars.

Counterfeits of the *Two Annas* value have not yet been seen, but no doubt they exist. There are no indications to suggest that these were made in Nepal to deceive the postal authorities and to defraud the revenue. On the contrary, the existence of tête-bêche pairs, fancy postmarks, and papers that are not the local hand-made variety, clearly suggest that they originated outside the boundaries of Nepal, to deceive stamp collectors.

Counterfeits of the locally printed pice denominations of the “Sri Pashupati” design are known. They can be distinguished easily from the genuine by reference to the value panels. They show for all denominations the characters of the 2 pice. The only two which are likely to deceive are the 2 pice itself and the error of color, the 2 pice in green. These can be distinguished from the genuine by the paper, which, for the genuine is smooth, white wove, while the counterfeit is on grayish paper with a slightly shiny surface. These were probably manufactured with an eye to defrauding the Post rather than for deceiving collectors.

**Bogus Stamps**

The philately of Nepal, in contrast with that of several other small countries has been relatively free from fraud and fakery. However there are a few fantasies which have lately been offered as genuine stamps and proofs.

The one most likely to fool the collector has been described as the “Cavalry” stamp. It is a blue stamp showing the king’s crown stated to be of the denomination of 1 rupee. It is claimed
to have been issued in 1875 for the purpose of carrying letters on a courier system established by the Royal Cavalry! To authenticate this fraud the perpetrator even had an article placed in the local newspaper. The story goes that there are five copies in existence. One in the British Royal Collection, one in the collection of the King of Nepal, one given to a Col. Cooper, one now missing and the one being offered. I have been offered three of these already.

Another form of fantasy consists of the 4 pice, green, of 1935 being offered as a proof printed in black and having been used in error. This is very easily detected by treating with "Chlorox" or some similar bleaching solution. The green color is rapidly restored.

In the past few months another bogus item has been seen. These are called "proofs" of the 1907 series. They are crude photographic reproductions made in four colors entirely different from the originals. These can be found also as entire sheets of 100 subjects and used on cover. The covers are so obviously faked as to be insulting to the intelligence. One, claimed to have been rescued from the waste basket of the Prime Minister, was on a genuine envelope of 1930. The original stamp had been removed and the fake substituted and tied with an ink blot. Several others have been offered bearing the cancellation of Birganj. The "covers" were placed in the mail at Raxaul in India, just across the border from Birganj, with Indian stamps paying the postage!

The collector should also beware of covers showing the 1917-1918 stamps used with the 1941 series. These are strictly favor covers and never did postal duty. The genuine cancellations were applied by bribing a postal clerk.

The bogus items described here are about all that exist of any danger. These will not fool anyone who is at all familiar with the proper stamps or the proper usages.
THE POSTMARKS found on the stamps of the first types vary considerably. Ten different kinds are described below, but others certainly exist:

(i) Double Whorl, right-handed, of five curved lines, enclosing a Devanagari “N,” ณ in the centre; 27 mm. diameter. This is a most remarkable and effective “killer.” (Fig. 48, Type 3)

(ii) Square postmark of nine broad bars, with a Devanagari letter inside; 20 mm. (Fig. 48, Type 2) (Fig. 48, Type 8)

(iii) Large circular seal of broad concentric circles and bars, with ณ in centre; 24 mm. diameter (other letters may exist.)

(iv) Thin circle enclosing nine thin bars, with ณ in centre (other letters may exist). (Fig. 48, Type 1)

(v) Double hexagon; the outer measuring 22 mm. enclosing an inner hexagon of eight broad bars, in the centre an uncoloured ณ. (Fig. 49)

(vi) Large circular cancellation, formed of eleven thick bars, with uncoloured ณ in the centre; 25 mm. diameter. (Fig. 48, Type 6)

(vii) Small hexagon, 17½ mm. across, enclosing a square; in the centre an uncoloured ณ.

(viii) Circular “Sun” postmark, with many rays; a Devanagari letter in the centre. (Fig. 48, Type 5)

(ix) Large circle cancellation, 27 mm. diameter, enclosing many thin bars, and with a large ณ in the centre. (Fig. 48, Type 7)

(Opposite page)

Figure 48. Cancellations of the Native Post Office.
(x) Small rectangular seal, with truncated corners, 15½ mm. by 11½ mm., with lines and lettering inside, but the details are indistinguishable. (Fig. 48, Type 4)

This seems to be a private seal, as is probably a somewhat similar oval seal, 13 mm. by 9 mm., and a bar seal, 3½ mm. broad, length unknown, seen upon some of the “Sri Pashupati” stamps. The Postal authorities in Kathmandu have explained that in the smaller offices, where postmarks had not been sup-
plied, the postmaster was instructed to cancel stamps in pen and ink, or to use his private seal. Pen cancellations invariably denote postal use, as no Nepalese stamp was ever used fiscally.

Later postmarks are circular, generally of large size, with the name of the post office around the top and the date in a band across the centre, some have नेपाल. “Nepal,” in a straight line below the date band. Some have a circular “Sun and crescent” at the top. Diameters are 34 mm., 36 mm., 38 mm., and 44 mm. (Fig. 50, Type 1 + 3)

The most striking of these later cancellations is one found upon the 1907 Perkins Bacon stamps. This consists of a circle measuring 24 mm. in diameter, in the upper half of which are two lines of Gurkhali, the first having SRI followed by a star, and the second being the name of the post office. These inscriptions are uncolored. The lower half of the circle is left blank, for the date to be written by hand. (Fig. 51, Type 3)

On the pictorial issue we find that new types of cancellations have been introduced. The first of these is a double lined circle, 31½ mm. in diameter, with the Devanagari inscription running three quarters of the way around the circle and a date bar across the central portion. (Fig. 50, Type 2) The second is a double lined circle, 29 mm. in diameter, with an attached streamer of killer bars and Devanagari characters between the second and third bars. This type has so far been seen struck only in violet on philatelic first day covers of the pictorial issue. It may be a special cancellation which was used only for this purpose. (Fig. 50, Type 5) The third type currently found is a large circle, 40 mm. in diameter, with the name of the post office in an arc at the top and the characters for Nepal in a straight line at the bottom. Between these two is a narrow straight line date. Again the entire mark is in Devanagari lettering. (Fig. 50, Type 4)

(Opposite page)
Figure 51. Cancellations of the Native Post Office.
The top row shows the typical telegraphic cancellations.
The cancellations used for stamps on telegraph forms during the 1917-1918 period, and also up to a short time ago still in use for this purpose, were two; one for the Head Office and the other in the Sub-offices. They are described below:

A: Head Office. A large crescent containing a colorless inscription reading “Telephone Head Office” rendered phonetically in Devanagari characters. Below is the date “74,” corresponding to 1917 A. D., the year that the telephone system was inaugurated. There is a scroll on each side to fill up the space below the inscription. Above the crescent is a large sun-face surrounded by eight triangular rays. Between the sun and the crescent is the honorific “Sri.” (Fig. 51, Type 1)

B: Sub-offices. A large crescent as before, but this contains only the phonetic inscription “Telephone suboffice.” Above is a curved band with “1974 Sal” (1974 year), the space between the band and the crescent being occupied by “Sri”, flanked by scrolls. (Fig. 51, Type 2)

These cancellations usually were hit upon four stamps at a time, because so many stamps had to be used in large blocks and even sheets to pay the telephone charges.

There is one other type of telegraphic cancellation which may occasionally be found. This originates in the town of Amlekhgunj (Settlement of Emancipated Slaves). It consists of a large rectangle surrounded by scroll ornamentation. This mark seems to be of considerable rarity. (Fig. 48, Type 9)
The British Indian Post Office was the most important and busiest Post Office in Nepal. All postal matter going to or coming from India or abroad, to or from Kathmandu and most of Nepal, except for a few outlying border districts, had to pass through it. It was a branch of the Indian Posts and Telegraphs Department that dates from very early times.

Robson Lowe in his book "Encyclopaedia of British Empire Postage Stamps, Vol. III" records a prestamp cancellation of 1816. This offers evidence that this Post Office probably dates back to the first appointment of a British Resident in Nepal, i.e. before 1830.

The procedure for collecting and dispatching Nepal mail from this Post Office was as follows. Ordinary unregistered mail destined for India and beyond was collected daily at various Nepal Post Offices (stamped with Nepal stamps) and sent to a small Post Office at the gates of the Legation. From here the postbags were taken once a day in the afternoon, 100 yards or so to the Legation Post Office. All registered mail for India or abroad had to be posted individually at the Legation Post Office, not at Nepal Post Offices.

The stamps of Nepal at that time were accepted as prepaid to destination in India. But letters destined for abroad must either have been posted in the Legation Post Office, franked only with Indian postage, or, if posted in the Nepal Post Office, must in addition to the Nepal stamps bear the necessary Indian
stamps to carry it to its destination. This was necessary as Nepal was not a member of the Universal Postal Union until 1959.

Kathmandu lies 75 miles from the Indian frontier. Originally the mail bags were carried by runners the whole distance in two days, one or more of the runners (as usual in India) carrying also a spear and jingling bells to frighten away wild animals. About 25 years ago communications between Kathmandu and the Indian frontier were improved by the construction of a narrow gauge railway to the foothills from Raxaul, and two lengths of motor road, but up to 1947 about 20 miles of the journey were still done by runners, who carried the mail bags daily over two high passes of 7000 ft., except when the road was blocked by monsoon floods or winter snow.

The Post Office at Kathmandu was originally and remained for many years a Residency Post Office. About 1923 it became a "Legation" Post Office. In 1948, when the British Legation became an Embassy, the Post Office came under the control of the Indian Embassy of the new Dominion of India. These changes coincide with changes of cancellations and postmarks allotted to the Post Office.

As previously mentioned, the earliest cancellation known was dated 1816. Later handstruck stamps came in use in 1833 and 1837. The latter is known struck in red. (Fig. 52, Types 1 & 2) Indian lithographed stamps of 1854-57 period are known on Nepal covers with either, (1) a rhomboid of dots or (2) "B/137" in a spider web. (Fig. 52, Type 3) Later on, various types of Indian Postmarks were used, characterised by the specific Nepal number, "137." Renouf's supplement No. 1 mentions "types 7, 10 and probably 9 with 137." (Fig. 53)

Between 1873 and 1880 a Renouf type 32 obliterator was used with "C-37" (Fig. 52 Type 5). In 1894 a simple round postmark is known, 20 mm. in diameter, with just "Nepal" and the date. (Fig. 52, Type 7) This has not been recorded before.

(Opposite page)

Figure 52. Cancellations of the British Post Office. Early types.
Fig. 52, Type 13 is also found in conjunction with Fig. 52, Type 6. The squared circle with bars is also recorded from Nepal in 1899 (Fig. 52, Type 8). Later still, named and dated circular cancellations were used. (Fig. 52, Types 11 & 12). In 1923 and up to 1947 the usual cancellation read, "British Legation (date) (Nepal)" in a double circle. (Fig. 54, Type 1). Finally in 1948 the postmark was again changed to, "Indian Embassy (date) (Nepal)" (Fig. 54, Type 2), a single circle, 25 mm. in diameter, with the same inscription, combined with seven wavy lines about 40 mm. long. This is still in use. (Fig. 54, Type 3)

This list of cancellations is probably not complete, but it is fairly comprehensive. The gradual change from Residency to Legation and now to Embassy is an interesting point in the
Figure 53. Cancellations of the British Post Office as used in 1865.

Figure 54. Cancellations of the British and Indian Post Offices. Legation and Embassy markings.
history of Nepal. It was the Indian Embassy which in 1950 gave sanctuary to the King of Nepal when he escaped from his Palace.

It is not proper to close this chapter without some reference to the combined frankings. As already noted, a letter destined for an address outside of India was required to bear Indian franking, consequently combinations with Indian stamps are fairly common. There is another form of combination which is very interesting and rare. This is the combination with the stamps of Tibet. There is a large colony of Nepalese merchants resident within the borders of Tibet. While most of their correspondence is carried directly across the passes by courier to Nepal and hence does not require postage, a small amount is sent via India, through Kalimpong and the Indian Postal Agency in Gyantse. These letters require only the Nepalese stamps to carry them to Gyantse, but if they are addressed to Lhasa or any other up-country city, the Tibetan postage must be paid by the affixing of a Tibetan stamp. Such combination covers are rare, forming an interesting addition to any collection of Nepal.
APPENDIX A
Catalogue Lists, 1881-1918
SETTING NO. IN BRACKETS

First Issue, 1881. Type 1.
White Wove Paper.

(a) Pin-perforated—Gummed
No.
1 1 anna, dull deep blue (1).
2 1 anna, ultramarine (2).
3 1 anna, milky blue (3).
4 2 annas, bright purple (1, 2, 3).
a.—Tête-bêche (3), pair.
5 4 annas, bright yellow-green (1).

(b) Imperforate—Ungummed
6 1 anna, dull deep blue (1).
7 1 anna, ultramarine (2).
8 1 anna, milky blue (3).
9 2 annas, bright purple (1, 2, 3).
a.—Tête-bêche (3), pair.
10 4 annas, bright yellow-green (1).

Second Issue, 1886. Type 1.
(a) Medium Local Paper—Imperforate

11 1 anna, grey-blue (4, 5).
12 1 anna, dull steel blue (6).
a.—Tête-bêche (4, 5, 6), pair.
13 2 annas, violet (4).
14 2 annas, grey-violet (5, 6, 7).
15 4 annas, yellow-green (2, 3).
a.—Tête-bêche (5), pair.

(b) Thick Local Paper—Imperforate
16 1 anna, steel blue (8, 9, 10).
a.—Tête-bêche (8, 9, 10), pair.
17 2 annas, deep violet (8).
a.—Tête-bêche, pair.
18 2 annas, bright violet (9, 10).
a.—Tête-bêche, pair.
19 4 annas, deep yellow-green (4, 5, 6).
a.—Tête-bêche, pair.
b.—Sage-green (5).

Third Issue, 1903—07. Type 1.
Thin to medium local paper of poor quality

20 1 anna, pale blue (11).
Imperforate.
a.—Perforated.
b.—Tête-bêche, pair.
c.—Cliché cleaned or recut.
21 1 anna, grey to greenish-blue (12, 13) Imperforate.
a.—Perforated.
b.—Tête-bêche, pair.
c.—Cliché cleaned or recut.
d.—Printed in green (13).
22 2 annas, deep violet (11),
Perforated.
23 2 annas, gray violet (12), gray
lilac (13), lavender (14),
depth lilac, slate lilac,
Imperfurate.
  a.—Perforated.
  b.—Tête-bêche, pair.
24 2 annas, rosy mauve (14),
Imperfurate.
  a.—Tête-bêche, pair.
25 4 annas, bright yellow green
(7), Imperforate.
  a.—Tête-bêche, pair.
26 4 annas, blue green, yellowish
green, emerald (8).
Imperfurate.
  a.—Tête-bêche, pair.

Fourth Issue, 1904. Type I Recut.
Frame recut on all clichés, fewer
lines.

Thin to medium local paper of poor
quality
Blurred impressions.

27 1 anna, dull blue, bright blue
(14, 15). Imperforated.
  a.—Perforated.
  b.—Center or frame further
recut or cleaned.
  c.—Tête-bêche, pair.
  d.—White wove paper of
European manufacture
(15).
  e.—Green, error. Substituted
cliché.

Fifth Issue, 1917-1918.
Type 3. Paper as before.

28 1 anna, dull blue, indigo, ultramarine. Imperforate.
  Type I. Paper as before.
29 2 annas, maroon, pale purple,
brown purple, slate purple,
magenta, plum (15, 16),
aniline carmine (17, 18).
Imperforate.
  a.—Tête-bêche, pair.
30 2 annas, claret (19), venetian
red (20), cinnamon (21),
depth brown (22). Imperforate.
  a.—Tête-bêche, pair.
31 2 annas, chestnut (21), choco-
late (22). Imperforate.
  a.—Tête-bêche, pair.
  b.—Perforated.
32 2 annas, orange brown (22, 23).
Imperforate.
  a.—Tête-bêche, pair.
  b.—Brown, very blurred im-
pression (22).
33 4 annas, green, dull green, deep
green (9). Imperforate.
  a.—Tête-bêche, pair.
  b.—Brown, very blurred im-
pression. (22)
33 4 annas, green, dull green, deep
green (9). Imperforate.
  a.—Tête-bêche, pair.

Official Stamp (? 1899-1918.
Type 2

Thin fine local paper.
Imperforate.

34 ½ anna, black brown (1)
35 ½ anna, black brown, gray
black (2, 4, 5, 6, 7, 8).
Imperforate.
  a.—Perforated (2). 
  b.—Tête-bêche, pair.
36 ½ anna, orange vermilion (3).
Imperforate.
  a.—Perforated.
  b.—Tête-bêche, pair.
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</table>