

BAMRA

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Chapter 1: BAMRA STATE & THE AUTHENTICITY OF ITS ISSUES

BAMRA was a small State of about 1988 square miles, situated between 21°08'N and 22°11'N latitude, and 84°10'E and 85°15'E longitude. During its six years as a stamp-issuing State between 1888 and 1894 it was attached to the Sambalpur District of the Central Provinces of India, but subsequently from 1905 until Independence it was transferred to Bengal Province and formed one of the Orissa Tributary States. Accounts of its population vary, but the 1891 census showed about 105,000, rising to 123,378 within the decade. The Ruler from 1869 to 1903 was RAJA SIR SUDHAL DEO, K.C.I.E., of Rajput descent, a man of advanced education and enlightened views. Most of the area is forested but the northern border was touched by the Bengal Nagpur Railway with a station at Bamra town.

Philatelic writers from the outset have questioned whether there was a genuine need for a State Post, citing its comparative unimportance and small size, and the "most unnecessary profusion of values and varieties". However, now, almost a century later, the perspective is clearer; certainly the Ruler had the right to his own postal service, and it would have served remote parts better (and perhaps more cheaply) than the Imperial post.

Bamra and its stamps first came to the notice of collectors in February 1890, when the 4as. and 8as. values of the first issue were chronicled in the *Illustriertes Briefmarken Journal*. Messrs. Stanley Gibbons wrote to the Postmaster of the State on the 28th of that month, enclosing £10 and asking for that amount in the stamps of the State. The reply was as follows:

The 21st April 1890

Font-Mogar, Bamra, C.P.

Sir, - In reply to your letter of the 28th Feb. 1890, I have the honour to say that the postage stamps in use in the Bamra Feudatory State are not worth the purpose you want them for. We have no machine here to stamp them properly; we have got them prepared like ordinary tickets by means of the printing press for anyhow carrying on business. However, we send a sample of each class for your satisfaction without charging anything for them. We return the note registered at our own expense.

Yours faithfully,

(Signature illegible).....

Private Secretary to H.H. the Chief of Bamra.

There seems to be little doubt from this letter that the first stamps of Bamra were printed for postal use and not for collectors. One of each value of the first issue, from the ½a.

to the 8as., was enclosed with this letter, and this prompted Gibbons to try again, this time asking for a large number of stamps. It may well be that this was the turning point which resulted in the State printing so many of the later issues, cancelling to order, issuing stationery etc. The reply to Gibbons' second letter was:

Bamra, 5.8.90.

Dear Sir, - I received your kind letter of 3rd July 1890, and know that you want postage stamps used in the Bamra State to value of The postage stamps sent to you as samples are no longer in use in the State, for H.H. the Rajah has been pleased to change these into new form. I therefore have herewith sent you such numbers of each kind of stamps as are equal in value, etc.

With this letter came fifty-nine stamps of the first issue: three x ½a., twenty-eight x ¼a., fifteen x 1a., eight x 2as., three x 4as. and two x 8as., also there were about eight hundred assorted values of the second issue setting I.

We can infer from these letters, from the rarity of material on cover, the issue of reprints of the first set, and the frequent use of cancelling-to-order in later years, that, although there must have been a postal service and stamps were at least in the first place, used for that purpose, the State soon realised what a lucrative source of income philatelists were. It is probable, however, that the postal service did exist throughout the six years before the Imperial Post Office took over, and Mr. Peter Röver has established that there were at least eleven State Post Offices functioning by that time.

These were as follows:

- | | |
|-----------------------|---|
| (1) Barkot (Tahsil) | (2) Deogarh (Capital, sub-office and Imperial P.O.) |
| (3) Gaurpali | (4) Govindpur (sub-office renamed Bamra) |
| (5) Gugua | (6) Jamankhera |
| (7) Kuchinda (Tahsil) | (8) Naikul |
| (9) Riamal | (10) Saraipal |
| | (11) Bhujpur (later renamed Shirod) |

Two other offices were opened sometime later (before 1925) by the Imperial Post Office - (12) Garpush and (13) Kesaibahal.

Mr. Röver makes several quotations from the Report on the Administration of the Feudatory States of the Chhattisgarh Division which gives some interesting background material relating to the postal history of Bamra. It appears that the British Government were well satisfied with the Raja insofar as his administration abilities were concerned, but were not happy with the small amount of information which they received from him. It is probable, for this reason, that we shall never

know the full postal history of this State and be able to resolve such questions as whether the first resettings of the first series of stamps were of a "prepared for use" status as several prominent collectors have suspected. The following interesting notes were gleaned from the reports:

1889-90: The Chief of Bamra administers his State so well that he would usefully, for his own reputation, furnish more information regarding his affairs. His report is, as usual, the most meagre of all that have been received.

It seems that he did not oblige them. This same report indicated that there were 11 schools in the State. This is a matter of some importance since the Post Offices were located at the schools.

1890-91: 13 schools were reported here but it is not clear if this implied that two further Post Offices were opened before the Imperial Post took over.

1891-92: This indicated that Bamra and Nandgaon had the best Rulers. Also he (the Rajah) has established a large printing press which pays well.

1892-93: The Rajah has hitherto kept the postal arrangements in his State entirely in his own hands, although the question of inducing him to consent to the amalgamation of his system with the Imperial Post Office has for some time past been under discussion. The authorities of the Imperial Post Office department are now prepared to take over the arrangements, undertaking to afford the same postal facilities and conveniences to the public of Bamra State as in British India, and at the same time assuring the Rajah that he will at no time be called upon to contribute towards the cost. Under these circumstances it is hoped that he will agree to the arrangement. Judging from the accounts of the past two years it should be to his advantage financially as well as in other respects.

1893-94: Imperial Post Offices have now been opened in all States. The Bamra State Post was taken over on 1st Jan. 1895.

These notes from the various reports are of considerable importance and it does not seem likely that the British Government were completely hoodwinked into believing that there was a thriving State Post if it did not exist, although it is possible that they did not know the full story, since there is no comment on the extensive cancelling to order of the stamps which we know took place.

It has been suggested that the many varieties of spelling and ornament position which occurred in both issues might have been deliberately contrived for collectors. However, this is probably not true since it is not surprising to find such mistakes with such a laborious method of printing. Each stamp consisted of numerous tiny pieces of type-metal clamped together, with 20 separate pieces in each stamp of the first

issue and up to 54 pieces for each stamp of the second issue. Taking into account sheet sizes, this made about 1920 pieces of metal used per sheet in the first issue and up to 1080 in the second issue. Bearing in mind that the forme was first set up for a particular value and then the English and Oriya value characters were then removed and replaced with a different value, it seems incredible that not more than about a dozen distinct errors in the English spellings exist. In fact, it shows that a great deal of care was taken rather than deliberate production of errors which could so easily have been made more common. These tiny pieces of type metal are studied in detail in this Handbook and many of the errors can be explained away as loose type or an unnoticed error being later corrected. The late Robert Bateman compared some non-philatelic printed matter which was printed in Bamra State as late as 1946 and this used a similar, if not identical, font as the stamps, and showed that no progress had been made in either printing technique or accuracy in all those years. The errors in this case were certainly not made for collectors.

From the foregoing arguments, therefore, it seems that the stamps of Bamra are not as black as they are often painted. It is a pity that so many were sold to collectors and that genuinely used material is so scarce, and that so many remainders of the second issue were sold to dealers (at double face it is said) after the State Post ceased, since the stamps of this State are among the most interesting of all the Native States and provide the collector with a fascinating field for study.

The purpose of this section of the Handbook is to collate all the more important information that has been written about the stamps, stationery and postmarks of Bamra, to add findings from current research, and to indicate where information is still weak and where further research is needed. One of the most useful articles ever to be written on this subject was that by Major Evans in *Stanley Gibbons' Monthly Journal* of 1898 and 1899. In this, he set up a standard system of notation and classification of all the known settings, which is still used by philatelists to the present day. The classifications and notations in this Handbook are basically the same, although some modifications have been found necessary in the light of new information and because of the greater detail in which the stamps have been studied during the preparation of this section. It is hoped that, in this form, this section of the Handbook will provide a useful starting point for future research into the intriguing stamps of this State.

Chapter 2: THE FIRST ISSUE OF BAMRA.

These were printed, as was the second issue also, by the Jagannata Ballabh Press at Deogarh, Bamra's chief town. There were six values - a $\frac{1}{4}$ a. and a 4as. printed in black on yellow paper, a $\frac{1}{4}$ a. and an 8as. on rose paper, a 1a. on blue and a 2as. on green. The paper was quite a thin "bazaar" type of wove, and the impressions which the hand-press produced made quite heavy indentations, sometimes actually puncturing the thin paper. The two higher values were first reported in the *Illustriertes Briefmarken Journal* of February 1890, but the two lower values not until the August 1890 issue of *Le Timbre-Poste*; however, it is probable that they were all issued at about the same time.

The designs were very elementary, each stamp comprising 20 or 21 pieces of type clamped into a block. At the top is the English word "BAMRA" in seriffed capitals and below this is "postage" in lower case English type. Below this are 7 or 8 characters in Oriya script, the last character of which indicates the value, and under this is an ornament shaped like a furled flag or ribbon which sometimes points to the left and sometimes to the right. The Oriya language is sister to Bengali but written in a very distinctive script necessitated originally by the qualities of the only writing material available, the leaves of the talipot palm. Scribes used an iron stylus and were compelled to avoid straight lines particularly in the horizontal direction, to avoid splitting the leaf. The horizontal top-line of most Devanagari scripts was replaced by a flourishing curve, forming the greater part of each character and making them all look alike at first glance, while the central distinguishing parts have been so reduced that it requires good eyesight to read from printers' type! The script occurs on no other postage stamps except those of Bamra, though it is found on some other Orissa States' fiscals, and the former "Indian Postal Notes".

The translation of the Oriya inscriptions is illustrated in Plate I. The first four characters spell "MĀSUL", meaning "postage", the next "TA" is an abbreviation for "TANKĀ", meaning "money" or "Rupee" according to context. This word is spelled out in full on the one rupee value of the second issue of this State and can be compared with the modern Bangladeshi high values in "Taka" or "Rupees", or the Tibetan "T(R)ANGKA" which means either money or a specific coin. The small circle following denotes an abbreviation like the English stop. On the two lower values, the actual value is in Oriya numerals, 3 or 6, the word "pies" being implied, indicating $\frac{1}{4}$ and $\frac{1}{2}$ anna. In the four other values, fraction signs or merchant's notation is used. Oriya arithmetic, like most Hindu business reckoning, is based on dividing or multiplying by

four. A vertical stroke represents $\frac{1}{4}$ rupee and a diagonal stroke (horizontal in other places) denotes $\frac{1}{16}$ of a $\frac{1}{4}$, i.e. $\frac{1}{16}$ rupee or 1 anna. Two or three of either unit are indicated by attaching small hooks (derived from the numerals 2 and 3) to the top of the vertical stroke or the foot of the diagonal one. It may not be coincidence that the colours of the $\frac{1}{4}$ anna and $\frac{1}{4}$ rupee values are both yellow and of the $\frac{1}{16}$ anna and $\frac{1}{16}$ rupee values are both rose.

The complete "plate" for the first issue stamps consisted of 96 stamps, comprising over 1920 pieces of type-metal clamped together. In order to print another value, it was necessary to change the final Oriya character in the third line of every stamp. Curiously, however, in some values, the entire plate was not used, at least not in those sheets which have been recorded. The $\frac{1}{4}$ a., 4as. and 8as. values are known to have been printed from the complete plate of eight rows of twelve stamps, but the 1a. comprised only eight rows of nine, and the 2as. was only eight rows by ten, i.e. the last three or two columns respectively were not used for those values. Whether the reason was due to a shortage of the appropriate value character is not known, but this is a possible explanation. No sheet of the $\frac{1}{4}$ a. value is known and its size has not been definitely established but Major Evans recorded what he believed to be a copy of row 2, No.11, and so it is possible that the entire plate was used.

M. Moens was able to illustrate complete sheets of the higher values - 1a., 2as., 4as. and 8as. in his early catalogue (see Plates III to VI), and these sheets subsequently went into the Ferrari-Hind collection and were sold in more recent years in Robson Lowe's sale of Mr. Dawson's collection in 1967. The 4as. value, however, was a reconstruction from a block of 30 and another of 10 x 8. Dr. A.M.Benders kindly loaned the writer a complete sheet of the scarce $\frac{1}{4}$ a. value for study (see Plate II) and another block of 76 of this value appeared in the 1973 Haverbeck sale, as did a block of 80 of the 8as. value.

Major Evans reported a horizontal pair of the 2as. value with a wide margin at the right hand side showing an albino impression of two more stamps, which showed that the entire plate had been used, but had not been inked in the last two columns. Furthermore, at least one of the albino impressions appeared to have the "6" character present, suggesting that the $\frac{1}{4}$ a. value had been printed earlier than the 2as., although, of course, the 1a. value could have been interposed between the two, since that only comprised nine columns.

A further interesting variety appeared in the Robson Lowe sale of 13 October 1965, which consisted of a five row by eleven block of the 8as. value - the second to sixth rows of the sheet being complete apart from the last column at the right. At the left hand side, however, the first column was repeated on the back of the sheet. The explanation given was

that the sheet had been printed with the left hand edge folded so that the first column appeared on the back. It was then unfolded and the first column was then printed, presumably with the rest of the plate masked to prevent a double printing. All this seems to suggest a great deal of care being exerted in these early days, despite the crude printing method available.

Apart from the blocks and sheets mentioned above, several other small strips and blocks exist, some of which were illustrated by Major Evans in the *Monthly Journal* of December 1898. However, of the rare $\frac{1}{2}$ a. value, there is only a pair to be recorded so far.

There are several interesting features in the sheets of these stamps which help to facilitate plating:

- (1) The scroll at the bottom of the stamps occurs with its end either pointing to the left or to the right, and these are irregularly mixed in the sheet. In one position (row 8, No.4), it is inverted, and this variety occurs in the 1a., 2as., 4as. and 8as. values but not in the $\frac{1}{2}$ a., nor has it been recorded in the $\frac{1}{2}$ a. value.
- (2) The third character of the Oriya script exists in two forms. In the lower three rows of the sheet it is like a reversed "B" but with a small lower loop and a large upper one and a separate vowel sign below. In the top five rows, both loops are about the same size and the vowel sign below is cast as an integral part of the type.
- (3) The circular sixth character is small in the lower three rows of the sheet and also in some positions in the upper five rows; however, in most positions in the upper five rows it is much larger.
- (4) An inverted "g" in "postage" occurs in row 5 No.1 of the $\frac{1}{2}$ a., $\frac{1}{2}$ a. and 1a. values, but has not been recorded in the three higher values.
- (5) The "a" of "postage" is missing in row 8 No.3 of the 2as., 4as. and 8as. values, but this has not been recorded in the three lower values.
- (6) The vowel "loop" under the third character is missing in row 8 No.9 of all values and also in row 6 No.4 of the 2as., 4as. and 8as. values; it is present however in this position of the $\frac{1}{2}$ a. and 1a. values.

Apart from the above there are many other minor varieties, particularly displaced, weak or unprinted letters, and with sufficient study these could establish the true order in which the six values were printed. The strongest clues come from the pair of 2as. stamps with the albino $\frac{1}{2}$ a. impressions, which suggest that the $\frac{1}{2}$ a. was earlier than the 2as. (with, possibly, the 1a. in between) and hence the inverted "g" group of lower values was earlier than the missing "a" group of higher values. It is quite likely, therefore, that the plates were produced in the order of increasing face value.

The plan below can be used as a general guide for plating small blocks and strips:

- A = Scroll with end pointing right. *N.B.* (A) implies inverted and pointing left in the 1a., 2as., 4as. and 8as. values only.
- a = Scroll with end pointing left.
- B = Third character with a small upper loop.
- b = Third character with a large upper loop.
- C = Sixth character a large circle.
- c = Sixth character a small circle.
- (a) = Missing "a" of "postage" variety in the 2as., 4as. and 8as. values only.
- (g) = Inverted "g" in "postage" variety in the ½a., ¼a. and 1a. values only.

	Row.1	Row 2	Row 3	Row 4	Row 5	Row 6	Row 7	Row 8
No.1	ABC	ABc	aBc	ABC	ABC(g)	abc	abc	abc
No.2	ABC	aBC	aBc	ABC	ABC	abc	abc	abc
No.3	ABC	ABC	aBc	aBC	aBC	abc	abc	abc(a)
No.4	aBC	ABC	aBc	aBC	aBC	abc	abc	(A)bc
No.5	ABC	ABC	aBC	aBc	ABC	Abc	Abc	abc
No.6	ABC	ABC	aBC	ABC	aBC	Abc	Abc	Abc
No.7	ABC	aBC	aBC	ABC	ABC	Abc	abc	abc
No.8	ABC	aBC	ABC	aBC	ABC	Abc	Abc	Abc
No.9	ABC	aBC	ABC	aBC	aBc	Abc	abc	Abc
No.10	ABC	aBC	ABC	ABC	aBC	abc	abc	abc
No.11	ABC	aBC	ABC	ABC	ABC	Abc	abc	abc
No.12	ABC	aBC	ABC	ABC	ABC	Abc	abc	Abc

Two important varieties exist of the rare ½a. value, but in the absence of multiple pieces their positions can only be inferred by comparison with other values in sheets. One (BM1b) has the figure of value inverted (Plate VIII); this was recorded by Major Evans in *Gibbons Monthly Journal* of October 1902 and a copy appeared in the Dawson sale in 1967, but it has only recently been catalogued by Gibbons as S.G.1b. From comparison with sheets of the ¼a., this variety is probably row 8, No.6, i.e. from the bottom row. The other variety, BM1c (S.G.7) is curious in that the figure of value is replaced by a totally different piece of Oriya type rather like a reversed "B" with a hook on top, representing a syllable which is pronounced either JI or YI, according to the context. This appears to have no meaning, unless it is itself an error for the rather similar character reading PA, which could be an abbreviation for PAW meaning one

quarter. (See illustrations on Plate I). This stamp was believed by Major Douie to be from row 7, No.6. - which would place it immediately above the first-mentioned variety; if only such a pair existed! A copy was acquired by Gibbons in the same collection as variety BMLb and first illustrated in November 1902, achieving catalogue status shortly afterwards. No copies have been traced on the market and none were available for examination; it is possible that both of these varieties are in fact unique, emanating from a sheet the former existence of which was postulated by Major Evans.

Other varieties in the Dawson sale were a strip of three of the 1a. value in which the middle and bottom stamps were only partially printed and were crossed through in manuscript. There were also three others, two in black on white and the third in violet on white, which are possibly of proof status. The latter stamp was mentioned in the *Monthly Journal* of October 1902, and is a 4a. value with the inscription and scroll enclosed in a single lined frame.

The first Resettings or "Reprints" (½a. and ¼a. only)

These were first described in *Le Timbre-Poste* of December 1890, and were probably prepared after the forementioned letter of August 5th had been despatched to Gibbons. Each value was printed in blocks of eight varieties in four horizontal pairs. M. Moens described them as blocks of sixteen, but this was because there were two impressions of the blocks, one over the other (Plate VII).

In common with the second resettings, the feature which distinguishes these from the original printings is the shape of the fourth Oriya character which, in the resettings, looks something like an insect with a round back, three legs below and the top body line turning to form a very short tail at the right. In the original stamps, there was a distinct tail, making a definite angle with the top of the body and the legs are less distinct, it being difficult to decide whether there are two or three.

In this first resetting, the scrolls all have their tail to the right and there is a slight space between the fourth and fifth characters. They are known only for the ½a. and ¼a. values, the former being on yellow paper and the latter rose as in the original issue. In the ½a. value, the third character always has a large top, whereas in No.5 of the ¼a. this character has a small top. Also, No.7 of the ¼a. value has the variety "RAMRA" for "BAMRA".

The second Resettings or "Reprints".

M. Moens' agent despatched sheets of these to him on April 14th 1891 and the stamps were described in the *Monthly Journal* of June 1891. All six values were represented, in blocks of 20

varieties, five horizontal rows of four. Unlike the first resettings, the scrolls all have their tail to the left. In the $\frac{1}{2}$ a. value (Plate VIII) Nos. 1, 4, 7, 10, 11, 18 and 19 have the third character with the large top whereas in the other values ($\frac{1}{2}$ a. Plate VII) this only occurs in positions 1, 4 and 18. The papers are similar to the originals although the $\frac{1}{2}$ a. and 8as. are in a much brighter rose, almost carmine. Also the clichés are printed further apart than are the originals of the first resettings.

Varieties which occur are (i) inverted "B" in "BAMRA", which occurs in position 7 of all values except for the $\frac{1}{2}$ a., (ii) inverted "RA" in "BAMRA" which occurs only in No. 10 of the $\frac{1}{2}$ a. value. Other varieties noted are a double print of the 1a. and a missing circle character in the 2as. (cliché 18).

Another curiosity of the second resettings was reported in the *Monthly Journal* for January 1901, i.e. sheets of 20 of the $\frac{1}{2}$ a., $\frac{1}{2}$ a., 1a. and 2as. values with all the usual varieties but with each stamp surrounded by four pieces of plain rule forming a frame. At the same time, others were reported with the block of 20 surrounded by a double frame, the inner being a plain line and the outer a line of scallops, both of them crossing at the corners.

In the *Monthly Journal* of August 1903, Mr. L. Hanciau suggested some arguments for the first resettings to have been issued for postal use. The arguments were based on the dates of various of M. Moens' letters which had come into his possession. The evidence was no means watertight and was refuted by Major Evans, although the possibility remains that he might yet be proved correct. Hanciau explained how, on Sept. 12th 1890, M. Moens' agent at Jalpaiguri (Bengal) had sent 300 copies of each of the two values of the first resetting together with sheets and part sheets of the genuine 1a., 2as., 4as. and 8as. values. This agent was always rather dilatory and the suggestion was that he had obtained these, all together, prior to the 5th August when the last remainders of the first issue had apparently been despatched to Gibbons.

Major Evans, in reply, quoted a letter which had first appeared in *The Philatelic Journal of India* for November 1897:

We have it on the best authority that the rubbishy Bamra 'reprints' of which so many have been seen of late, are not reprints at all, but pure and simple imitations, made by someone in the State without either permission from, or knowledge of, the Raja. We hear that the Raja sold the remainder of the stamps, which became useless on the abolition of the State Post, to an enterprising speculator on the spot, who took the whole stock at double face value. After doing an excellent trade with these, this man appears to have felt the need to replenish his

stock, and the result has been those 'reprints'. It is only fair to the Bamra Durbar to make this public.

Unfortunately, this letter does not clear the air since we know that the 'reprints' were issued long before the take-over by the Imperial Post in 1894 and the question arises whether the 'reprints' referred to were actually the various resettings of the second postal issue. Major Evans seemed convinced, however, that M. Moens' agent in Jalpaiguri had purchased the first resetting stamps together with large stocks of the genuine higher values and that the second resetting stamps had been prepared especially for M. Moens' other agent at Jullunder (Patiala). It is doubtful now, whether the question will ever be resolved.

Chapter 3: THE SECOND ISSUE OF BAMRA.

As mentioned earlier, the first that philatelists knew of the second issue was when Gibbons received a stock of about 800 copies of various values, printed in sheets of 20, in reply to their second letter to the State. They were probably issued, therefore, sometime between the two letters, i.e. between the 21st April and the 5th August 1890.

The design was type-set, as in the first issue, but was much more elaborate, each unit (herein for convenience loosely referred to as a cliché) consisting of between 49 and 54 small pieces of type metal clamped together. Basically, the stamps are square, with thick outer frame lines. The inner space is divided into sections with two thin vertical lines and four thin horizontal lines. At the left and right respectively are the words "BAMRA" and "STATE" in capital letters, and at the top is the word "Feudatory" separated by a thin line from the word "Postage" which in all settings apart from the first may begin with a capital or a small letter "p". In the centre is an ornament, which occurs in various sizes and pointing in various directions; this is said to be an elephant's trunk holding a stick. Below this is the value in five or six characters of Oriya script; here it is spelled out in words as opposed to the numerals and fractions of the first issue, and it is repeated at the bottom in English words. The Oriya values are as follows:

Quarter anna	- "ek paisa" i.e. one pice;
Half anna	- "dui paisa" i.e. two pice;
One anna	- "ek ana"
Two annas	- "dui ana"
Four annas	- "chari ana"
Eight annas	- "ath ana"
One rupee	- "ek tanka"

There were several settings of these stamps which makes them an interesting group of stamps to study. Major Evans' articles in the *Monthly Journals* of February and March 1899, were the first comprehensive listings of these, using an ingenious system of reference to the size and position of the central ornament, and to the distribution of the small and capital p's in "postage". This scheme has been used in essentially the same form, by collectors to the present day and, with a few modifications, has been adopted in this Handbook. The research has, however, been taken a step further to attempt to discover the order in which the different values were set up within each setting. In order to change the value it was only necessary to change the English and Oriya value characters leaving the rest of the design intact. However, this sometimes resulted in type becoming loose or falling out and having to be replaced. On the whole, however, the frame lines of the clichés remained unchanged except in a few notable cases throughout the entire period.

Apart from setting I, which consisted of twenty clichés, each setting comprised sixteen units in four rows of four. This block of sixteen or twenty was impressed five times on the printing paper, thus giving five panes horizontally or five vertically. The horizontal strips were 560 to 580mm. in length with wide margins of over 30mm. at the ends in a few sheets recorded and the vertical strips were about 450mm. in length, for the panes of sixteen. Mr. Stoney reached the conclusion that settings II to IV were all printed in vertical strips, whereas settings V to X were horizontal. In setting I, however, only the ½a. and 1a. values were in vertical strips, the other values being horizontal. No evidence has been found to contradict these findings but they may not have been invariable. The impressions were frequently printed very close together so one can be easily misled in plating a small block which overlaps two impressions. The coding system used by Major Evans to identify the size and position of the various central ornaments has been retained in a modified form as follows:

(1) Ornament 4mm. long:

"A" - end to right and up;	"a" - end to right and down;
"Ā" - end to left and down;	"ā" - end to left and up;

(2) Ornament 5mm. long:

"B" - end to right and up;	"b" - end to right and down;
"Ḃ" - end to left and down;	"ḃ" - end to left and up;

(3) Ornament 6½mm. long:

"C" - end to right and up;	"c" - end to right and down;
"Ĉ" - end to left and down;	"ĉ" - end to left and up;

(4) Ornament 11mm. long:

"D" - end to right and up; "d" - end to right and down;
 "D̄" - end to left and down; "d̄" - end to left and up.

Each setting had a characteristic distribution of the ornaments and of capital and small "p's" in the word "postage". Colours have been described using Gibbons Colour Key (copyright 1970). Strictly, most of the colour descriptions should be preceded by the word "pale", but this has been omitted for simplicity. Fading of the paper is common in most colours and this can cause some confusion.

Settings 1A and 1B (Plates IX - XI).

Comment: Major Evans merely described these as setting I, but since the ornaments of the ½a. and ¼a. values differ from those of the higher values, these differences are indicated by the A and B.

Values and Colours of the Paper:

½a. - Rose-lilac;	4as. - Dull rose;
¼a. - Dull green;	4as. - Rose-lilac;
1a. - Bistre-yellow (shades);	8as. - Rose-lilac;
2as. - Rose-lilac	1r. - Rose-lilac.

Setting 1A:

(½a. and ¼a. only)

A	A	a	a
a	a	A	A
a	C	C	c
c	c	C	c
d	D	D	d

Setting 1B:

(higher values)

Ā	Ā	ā	ā
ā	ā	Ā	Ā
ā	C̄	C̄	c̄
c	c̄	C̄	c̄
d̄	D̄	D̄	d̄

Special Characteristics:

This was the only setting to be produced in sheets of 20 and was also the only setting to possess the 11mm. ornament. The latter ornament immediately identifies the setting, but care should be taken not to confuse it with two types of forgery described in Chapter 6. All stamps of this setting possess a capital "P" in "Postage". No explanation has been proposed for the inversion of all trunks in setting 1B excepting cliché 13.

A further unusual feature of this setting is that the two highest values, the 8as. and 1r., were printed together in the same block of twenty, the ten left hand stamps being the 8as. and the ten right hand stamps being the 1r. value. Also, this is the only setting in which the ½a., 2as. and 4as. values occur in the rose-lilac colour (or mauve, as Gibbons current catalogue incorrectly describes it). The "S" of "STATE" is higher in all

clichés (except No.2) than in all other settings, except that, from setting III on, cliché 5 is high.

Varieties:

In No.8 of every value (except, of course, the 8as.) is the "Eudatory" error. Also, in the ½a. alone, "Quatrer" occurs in No.3 and the "e" of "Postage" is inverted in No.7.

Order of Production of the Values:

This has not yet been established, but it is probable that setting IA came first due to the shortage of ½a. and ¼a. values at the time when the new issue was introduced. It may be that the ½a. was first, the inverted "e" being corrected before producing the ¼a. by changing the word "Quarter" to "Half" and the Oriya word "ek" to "dui". Major Evans recorded a spaced "s t" in No.16 of the ½a. and 4as. (colour of latter not stated) and a spaced "g e" in the same cliché of the 2as. but these are not constant. Dr. Benders records displaced outer frames in two copies of No.19 of the 2as. together with the English value being displaced slightly to the right, but all these may be the result of loose pieces of type. In cliché 18 he also points out a broken first "a" of "anna" in all values, and a break in the central ornament in the 1a., 2as., 4as. and 8as., but not in the two lower values. Further study may give a clue as to the order in which the values were set up.

Setting II (Plate XII):

Comment: M. Moens was sent samples of the second design in sheets of sixteen in a packet dated March 4th 1891. These were possibly the second setting stamps although the values were not mentioned. In any case, it is clear that these were produced at least as early as January or February of 1891. The setting II stamps described here were probably the first of the settings in blocks of sixteen since this is the only setting, apart from setting I, in which the 6½mm. trunk and the pale rose-lilac colour were used. It was used only for the three higher values and, unlike setting I, the 8as. and 1r. values were in separate sheets. These are among the least common settings of Bamra.

Values and Colours of the Paper:

4as. - Dull rose; 8as. - Rose-lilac; 1r. - Rose-lilac.

$\frac{P}{C}$	P	p	P
	a	c	c

The diagram shows the irregular
arrangement of the ornaments and
p's in this setting.

$\frac{P}{C}$	$\frac{P}{C}$	p	p
		a	c
P	P	P	P
a	a	a	A
$\frac{P}{A}$	$\frac{P}{A}$	$\frac{P}{A}$	$\frac{P}{A}$

Special Characteristics:

As can be seen from the diagram, small p's were introduced for the word 'postage' in positions 3, 7, 8, 10, 11 and 12. They continued in this same distribution for the next three settings. As in setting I, the Oriya value is inscribed as one word without a break.

Varieties:

No.5 of each value has the spelling "BAMBA". No.2 of the 8as. value is spelled "Foudatory" and "Postagc" whereas No.2 of the 1r. value only has the "Postagc" error and the 4as. value has neither.

Order of the Values:

The "Postagc" variety suggests that the 8as. and 1r. values were adjacent printings but, apart from this, little has come to light to suggest whether the 4as. preceded or followed, or in which order the pair was produced. Major Evans mentioned that he received the 4as. value some time after the other two, which suggests that it may have been the last of the group. He received this value at the same time as copies of the 8as. and 1r. values of setting IV.

Setting III (Plates XIII - XV)

Comment: Setting III was the next to appear as can be shown by the appearance of certain flaws in the design which led naturally into the fourth and later settings. The four lower values only appear in this group and a remarkable, previously unpublished, discovery was made by studying minor flaws in the designs, i.e. that the two lowest values were each set up again after dismantling those values, in other words, there are two sub-settings of each. A possible explanation is that the first printing of these values was inadequate to meet the demand for low values which may have become short because of the intervening higher values which had been printed in settings I and II.

Colours of the Paper and the Values:

½a. Bright rose (IIIb and IIIId)

½a. Pale dull green (shades) (IIIa and IIIc)

1a. Bistre-yellow (shades)

2as. Bright rose.

P	P	p	P
B	a	B	B

P	P	p	p
b	b	a	b

The arrangement of the p's and ornaments

is as in the diagram -

P	p	p	p
a	a	a	Ā

P	P	P	P
Ā	Ā	Ā	Ā

Special Characteristics:

The p's and the 4mm. ornaments are identical to the previous setting but, curiously, all the 6½mm. ornaments of the previous setting had now been replaced by 5mm. ornaments. It is difficult to conceive a reason for this. It might have been to create more uniformity of size or possibly the larger ornaments were required to print some other document. This is the only setting in which the ¼a. and 2as. values appear in the bright rose shade and both the rose and the green papers are known to fade to very dull colours. The 1a. and 2as. and indeed all the higher values have the Oriya value in two words from this setting on.

Spelling Errors:

There are none in this setting. In Gibbons *Monthly Journal* of September 1904, a missing "e" in "postage" variety was mentioned for the 2as. in position 16, but this was believed to be imperfect printing, the "e" frequently being weak, and is not a true error.

Order of the Values:

This is known to be: ¼a.(IIIa), ¼a.(IIIb), ¼a.(IIIc), ¼a.(IIId), and then finally 1a. and 2as. The reconstructions of the lower values were discovered recently during studies of small defects by the writer with the help of Dr. A.M.Benders and Mr. W.P.Molineux. The ¼a. value in sub-setting IIIb is immediately distinguishable from that in sub-setting IIId since, in IIIb, the fourth Oriya character is the same as was used in all the other settings for the ¼a. and ¼a. values i.e. with a simple curved back. In IIId, however, there is a loop inside the curve at about the ten o'clock position, making it a long "I" instead of a short vowel. Either this was a compositor's error, or there was a temporary scarcity of type due to some other job in hand.

The ¼a. value in sub-setting IIIa cannot be immediately differentiated from that in sub-setting IIIc in individual clichés except by looking for damaged or displaced Oriya letters. The differences are indicated in the following table:

<u>Cliché</u>	<u>Feature</u>	<u>IIIa</u>	<u>IIIc</u>
1	3rd character	Break left of top loop	No break
2	4th "	Normal	Break in top
3	5th "	Squashed bottom	Normal
4	3rd & 5th "	Breaks at bottom of each	Both normal
5	2nd character	No tail	Tail to right
6	Oriya value	In one word	In two words
7	1st character	Slightly flat at right	Normal
8	6th "	Normal	Raised
9	2nd "	Normal	Broken bottom
10	2nd "	No tail or slight tail	Tail to right
11	6th "	Broken just above middle	Normal

<u>Cliché</u>	<u>Feature</u>	<u>IIIa</u>	<u>IIIc</u>
12	3rd character	Break at bottom	Normal
13	6th "	Normal	Raised
14	6th "	Normal	Dot above it
15	3rd "	Normal	Dot inside top
16	3rd & 4th "	3rd dented top, 4th broken	Both normal

Some of the features which give clues to the order of production of the setting III values are as follows:

- Cliché 2 - Fourth character is broken in ½a. IIb and ½a. IIIc, but no other, and so these are probably adjacent in one or the other order.
- Cliché 14 - Dot over the last character in ½a. IIIc, ½a. IIb and ½a. IIId but no other and so, taking into account cliché 2, we have the order IIb, IIIc, IIId or IIId, IIb, IIIc or IIIc, IIb, IIId or IIId, IIIc, IIb as an adjacent group.
- Cliché 15 - Dot inside third character in ½a. IIIa and ½a. IIb but in no other. This established IIIa, IIb, IIIc, IIId or IIId, IIIc, IIb, IIIa.
- Cliché 5 - The last character is bent or broken in the middle in ½a. IIId, 1a. III and 2as. III and in the 4as. and 8as. of setting IV and so this establishes IIIa, IIb, IIIc, IIId as being an adjacent group.
- Cliché 4 - A break in the "s" of "annas" occurs in the 2as. value of setting III and in the 4as. and 8as. of setting IV. Since the 1a. does not have an "s", the 1a. must have preceded the 2as. and so the order is established as ½a. IIIa, ½a. IIb, ½a. IIIc, ½a. IIId, 1a. III, 2as. III.

There are many other ways in which the quoted order could have been determined and a few confirmatory features are:

- Cliché 16 - "BAMRA" is displaced downwards in the 2as. III and in all values of setting IV but in no other value of setting III, and so the 2as. was the last of the group.
- Cliché 16 - The third character has a flattened top in IIIa and IIb but in no other, so these must be adjacent.
- Cliché 9 - The last character is full length and raised in IIIa, IIb and IIIc, but in IIId, the 1a. and 2as. III and in the stamps of setting IV it is short and slightly curved to the left. This establishes a, b and c as an earlier group.

Before leaving this interesting group, it should be noted that, whereas the ½a. in setting IIIa differed quite a lot from setting IIIc in the third to sixth characters, setting IIb resembled IIIc in most of these features. Also, the features of setting IIIa consist in many instances of breaks in the letters. The suggestion is that, due to the many damaged characters in IIIa,

the word "PAISA" was replaced throughout the setting in changing to IIIb, but was left intact when changing to IIIc.

Setting IVA and IVB (Plate XVI).

Comment: Major Evans grouped these together as one setting (IV); however, since the 4as. value differs in three of its ornaments from the 8as. and 1r. values, the letters A and B have been added to emphasize the difference. In common with setting II, this setting was only used for the three highest values which were possibly getting scarce during the various manipulations of the lower values in setting III.

Colours of the Paper and the Values:

4as. - Bright rose (IVA);	<u>IVA</u>				<u>IVB</u>			
8as. - Bright rose (IVB);	P	P	p	P	P	P	p	P
1r. - Bright rose (IVB).	A	B	B	B	A	B	B	B
	P	P	p	p	P	P	p	p
	b	b	a	b	b	b	a	b
The arrangement of the p's	P	p	p	p	P	p	p	p
and ornaments is shown in	a	a	a	a	A	a	a	a
the diagrams -	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>
	A	A	A	A	A	a	A	A

Special Characteristics:

The p's are arranged as in settings II and III and the ornaments of the 4as. value in setting IVA differ from those of setting III only in positions 1, 2 and 12. This is the only setting in which the 4as. and 8as. values were printed on this paper.

In the 4as. value, the second Oriya character ("RI") is a different form to what it was in settings I and II in that it now has a plain curved top with a separate accent above it to represent the "I" sound. This accent is generally weak or missing in position 6.

The 1r. value has a capital "R" in "Rupee" throughout and No.16 of the 8as. value has the English value as one continuous word. In cliché No.7 of the 8as. value, both "T's" of "STATE" are lower than the other letters in the word.

Spelling errors:

There are none in this setting.

Order of the Values:

Major Evans first saw the 4as. value in April 1891 and there are several flaws which show that it was, in fact, the first of the three to appear:

- Cliché 4 - This shows a break in the bottom curve of the "s" of "annas" in the 4as. and in the 8as. and also in the 2as. of setting III. This suggests the order 4as., 8as., 1r., since the 1r. must be adjacent to the 8as. (both being from sub-setting IVB).
- Cliché 8 - The lower tail of the second "a" of "annas" is missing in the 4as. and 8as. of setting IV as it had been in the 1a. and 2as. of setting III. This gives the same conclusion.
- Cliché 12 - The second "n" of "annas" shows a weak or broken top in the 4as. and 8as. as it had throughout setting III.

Quite apart from these features, the ornaments of setting III bear a much stronger resemblance to the pattern of setting IVA than they do to that of setting IVB.

Setting V (Plates XVII, XVIII)

Comment: This setting was used for only two values. It can be shown to have followed the fourth setting since, in position 16, there is a notch under the bottom frame $4\frac{1}{2}$ mm. from the right hand end. This notch also appeared throughout setting IV, and in the later issues of setting III, but from setting VI on, this frame became inverted so that the notch appeared above the left hand end.

Values and Colour of the Paper:

1a. - Reddish-purple;	$\frac{P}{a}$	$\frac{P}{a}$	$\frac{p}{b}$	$\frac{P}{b}$
4as.- Deep pink medium-thick paper.				
N.B. - Major Evans and Gibbons' current catalogue refer to these as Magenta and Rose-red respectively; however, the above descriptions are more correct by Gibbons' Colour Key. The arrangement of the p's and the ornaments is as shown in the diagram -	$\frac{P}{B}$	$\frac{P}{B}$	$\frac{p}{A}$	$\frac{p}{B}$
	$\frac{P}{b}$	$\frac{p}{a}$	$\frac{p}{a}$	$\frac{p}{a}$
	$\frac{P}{A}$	$\frac{P}{A}$	$\frac{P}{A}$	$\frac{P}{A}$

Special Characteristics:

The p's are all arranged as they were in the previous three settings but the ornaments are very different, as if, this time, most of them had been removed and replaced when the value was changed.

This is the only setting in which the medium-thick deep pink paper was used, and makes this setting of the 4as. value instantly recognisable even though the shade is not separately listed in Gibbons' catalogue. The second Oriya character "RI" in the 4as. value has reverted again to the first type with the folded top (instead of a separate accent) in all positions except for clichés 9, 11, 13 and 14, which do have the separate accent.

This was the first of several settings of the 1a. value

(i.e. IX, VIIa and VIIb) which were on the reddish-purple paper. There were, in fact, two important sub-settings (see "Order of the Values" below) Va and Vb. In all clichés, except No.16, of sub-setting Va, the Oriya value is split into two words; also, in clichés 2, 9, 11 and 12 of Va, the third Oriya character has its top loop the same size as the bottom - neither of these features is present in any other ¼a. value.

Spelling Errors:

Cliché 16 of the ¼a. value may show one or other of two spelling errors of the word "BAMRA", i.e. (a) with "AMRA" inverted, or (b) with only the "M" and the last "A" inverted, as if a partial attempt had been made to correct the first (?) error.

Order of the Values:

Information is weak on this setting since it is not one of the most common. There are clearly two sub-settings of the ¼a. value, Vb being distinctly scarce. It has been shown that the ¼a. value was set up both before and after the 4as. value in setting V. The ornaments and p's in both sub-settings of the ¼a. are identical, but the clichés of the two are easily separable, at least those which have so far been identified in the second sub-setting since that is the scarcer of the two. The writer is indebted to Dr. A.M.Benders for the loan of a ¼ pane of sub-setting Va and to Mr. W.P.Molineux for a further strip of three. A further single which appears to be from the same sub-setting completes the pane. The first two Oriya characters in many, but not all, positions bear a strong resemblance to those used in the preceding setting - lr. IV. In particular, there are certain distinct flaws which are common with that setting, e.g. clichés 2 and 3 both have a break in the second character and No.8 has a slightly flattened top to the second character. The feature which should be examined is the form in which the Oriya value appears:

- (A) Third character (P) with equal sized top and bottom loops. Value in two words.
- (B) Third character with large top loop. Value in two words.
- (C) Third character with large top loop. Value in one word.

The values in setting Va are all of the (A) or the (B) form with the exception of cliché 16. Cliché 16 has the spelling error with "AMRA" inverted and has type (C) value due to the characters having slipped to the right. On comparing a single copy of the other spelling error (M and A inverted), this appears to be from the same sub-setting Va although I cannot be absolutely sure of this. So far, only five clichés from sub-setting Vb have been found and these are all with the value in form (C) similar to the ¼a. VI. The characters representing "PAISA" are also very similar to those of setting VI and bear

similar flaws, e.g. in cliché 12 there is a kink in the line under the "B" of "BAMRA" as in VI but it is not present in Va or in the 4as. V; in position 14, the fourth Oriya character has a break identical to that in VI. It is therefore clear that this sub-setting must have followed the 4as. value.

The general pattern as discovered so far is:

<u>Va.</u>				<u>Vb.</u>			
B	A	B	B
B	B	B	B	.	C	C	C
A	B	A	A	.	.	.	C
B	B	B	C	.	C	.	.

As can be seen, cliché 16 of Vb has not yet been reported, but it probably has no spelling error.

Setting VI (Plate XVIII)

Comment: Only one value appeared in this setting. It can be shown to have followed setting V and to have preceded the VII to IX group by close examination of minor flaws. It is clearly linked to the earlier settings by the similarity of the arrangement of the p's which differ in only one position, but there are several features which it has in common with the VII to IX group and so it must have been intermediate:

- Position 3 - There is a notch over the bottom frame, $7\frac{1}{4}$ mm from the right hand end. This feature continued in the later settings, but in settings III to V this notch usually showed under the left hand end, thus showing that it had become inverted in setting VI.
- Position 4 - A kink appeared for the first time in the thin line over the Oriya value and continued in the later settings.
- Position 16 - Another notch occurs over the bottom frame line, $4\frac{3}{4}$ mm. from the left end and continued in the later settings. In settings III to V this had been under the right-hand end and so had become inverted in settings VI onwards; "BAMRA" is displaced upwards with the line under it in the normal position. In setting V, both "BAMRA" and the line had been displaced upwards.

Layout of the Setting and Paper Colours:

There are several shades and varieties of paper in this setting, but they can usually be classified under one or other of the following headings:

- $\frac{1}{2}$ a. - Pale blue-green (a bright shade with the thickness of paper similar to that of most other settings)

P	$\frac{P}{a}$	p	$\frac{P}{b}$
a	$\frac{a}{B}$	b	$\frac{a}{B}$
$\frac{P}{B}$	P	$\frac{p}{A}$	p
$\frac{B}{B}$	B	$\frac{A}{A}$	B
P	p	p	p
b	$\frac{a}{A}$	a	$\frac{a}{A}$
$\frac{P}{A}$	p	$\frac{P}{A}$	P
$\frac{A}{A}$	A	$\frac{A}{A}$	A

½a. - Pale dull blue-green (medium thin to fairly thick opaque).

The p's and ornaments are arranged as shown in the diagram on the previous page.

Special Characteristics:

This is the only setting to use the blue-green shade or the more opaque variety of dull blue-green paper, and these help in separating this setting. However, the thinner varieties of the dull shade are very similar to the other settings of the ½a. value. The p's are arranged in the same pattern as in settings II to V, except in position 14 where a small p has now been introduced. Curiously, in the first row, ornaments 1 and 3 and in the remaining rows ornaments 2 and 4 are now inverted from their positions in setting V.

Spelling Errors:

The first "a" of "anna" is inverted in position 11 and this cliché has not been recorded without this variety. The same variety continued in the later settings - ½a. VIIa and ½a. IX.

Settings VII to IX (Plates XIX - XXI).

Comment: A close study of this group shows that they are not so straightforward as Major Evans' listings would suggest. They differ mainly in the ornaments in the four stamps in the bottom right-hand corner of the sheet. Setting VIII has the ornaments as in setting VII except for those in clichés 11 and 15 which are interchanged. Setting IX has the same ornaments as setting VIII except for those of clichés 12 and 16, which are interchanged. Major Evans suspected that the ornaments were loose in these positions and fell out and were interchanged in replacing them. He was uncertain of the order in which the three settings appeared. Recent studies have shown that these settings are even more interlocked than he believed and so the three settings will be dealt with as a group. Major Evans' notation, i.e. VII, VIII and IX, will be retained instead of treating them as sub-settings of one another as they strictly are.

Arrangement of the Settings

For the first time the p's are set out in a regular pattern with alternate rows of capital and small letters. The ornaments are mostly in different positions from the previous setting.

<u>VII</u>	<u>VIII</u>	<u>IX</u>
P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>
a A <u>Ä</u> <u>a</u>	a A <u>Ä</u> <u>a</u>	a A <u>Ä</u> <u>a</u>
P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>
a A <u>Ä</u> <u>a</u>	a A <u>Ä</u> <u>a</u>	a A <u>Ä</u> <u>a</u>
P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>
b B <u>Ä</u> <u>a</u>	b B <u>Ä</u> <u>a</u>	b B <u>Ä</u> <u>b</u>
P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>	P P <u>P</u> <u>P</u>
b B <u>Ä</u> <u>b</u>	b B <u>Ä</u> <u>b</u>	b B <u>Ä</u> <u>a</u>

Values and Colours of the Paper:

<u>VII</u>	<u>VIII</u>	<u>IX</u>
½a. - Reddish purple (VIIa and VIIb)	2as. - Dull rose	½a. - Reddish Purple
½a. - Blue-green		½a. - Blue-green
2as.- Dull rose		1a. - (shades) Pale yellow (orangey)
4as.- Dull rose		2as.- Dull rose
8as.- Dull rose		4as.- Dull rose
N.B. Many shades exist of the ½a. VIIb varying from dull to bright.		8as.- Dull rose
		1r. - Bright rose (?)

The ½a. in setting VII is previously unrecorded and is a recent find by Mr. W.P.Molineux and confirmed by the writer. Only a single copy has been seen (cliché 16) and so it is possibly from setting VIII instead. The 2as. of setting VII was not recorded by Douie in his listing in *PJT* April 1925, or by Evans (*SGMJ* 1899), but the writer confirms its existence, having seen a single clear copy of cliché 11; also it was listed by Dawson in *PJT* November 1938. Evans and Dawson did not record the 4as. of setting VII, although Douie did, and Calman and Collins illustrate a lower block of eight. Evans and Dawson did not record the 4as. of setting IX although Douie did and there is mention of a pane in the Robson Lowe sale of the Dawson collection in January 1967. There is a question mark against the 1r. listed here in setting IX (with the small "r" in "rupee"). Evans believed that this was setting IX as listed by Dawson, although it was described in the Dawson sale as setting X, which is dubious.

Special Characteristics:

Setting IX is the only setting in which the 1a. occurs in the distinct yellow shade with an orange tinge, described in Gibbons' catalogue as "orange", although far from it when using their colour guide. The paper of this value is more of a medium thickness than the thin paper of the earlier settings.

The small "r" in "rupee" has been mentioned above. In the 4as. value, the second Oriya character (RI) is of the type with a separate accent in every cliché of the sheet. The regular pattern of the p's in these settings has already been mentioned.

Errors of Spelling:

The ½a. in both settings VIIa and IX has an inverted first "a" in "anna" in position 11 as did the ½a. of setting VI. The 1a. value in setting IX is spelled "annas" in position 11. In No.16 of the 1r. the Oriya value letters are arranged in the order 2, 3, 1, 4, 5.

Order of the Values:

This appears to be a much more complex matter than Major Evans suspected when he labelled the settings VII, VIII and IX, although he did have reservations as to which order the settings

appeared. The full story has still not been established but the clues which are discussed below are strong evidence that the settings are interlocked in a complex manner and that both setting VII and setting IX re-appeared after having been replaced by a different setting. The evidence is as follows:

- (1) The inverted "a" in position 11 of the $\frac{1}{2}$ a. VIIa and IX is strong evidence of these being adjacent settings. Also, since the same variety occurred in the $\frac{1}{2}$ a. VI, this suggests that they were the earliest to appear. No other settings have this variety.
- (2) Thus we have the earliest group as ($\frac{1}{2}$ a. VIIa, $\frac{1}{2}$ a. IX) or ($\frac{1}{2}$ a. IX, $\frac{1}{2}$ a. VIIa), the order having not yet been established. Already we must arrive at the conclusion that either the setting VII or the setting IX must have re-appeared after having disappeared, otherwise we cannot explain the existence of the other values of the first setting of this early pair.
- (3) Some explanation is needed as to the meaning of VIIa and VIIb. The $\frac{1}{2}$ a. is known in sheets with the inverted "a" (VIIa) and in sheets without the inverted "a" (VIIb). Comparing frame lines, value characters etc. of $\frac{1}{2}$ a. VIIa with $\frac{1}{2}$ a. IX, they are clearly identical, the only difference being in the bottom right-hand ornaments. This is strong evidence for placing them adjacent and the explanation is probably that the ornaments were loose, fell out and were replaced in reversed order. The VIIb sheets, however, differ strongly and have many flaws which are not present in VIIa. They are clearly a completely new reconstruction. The differences between these settings are tabulated at the end of this section.
- (4) The next most important clue in unravelling these settings is the presence of a strong outward kink in the centre of the inner left-hand frame line, in position 16 of some settings. Those which show this feature are: $\frac{1}{2}$ a. VIIb, $\frac{1}{2}$ a. VII (or VIII), $\frac{1}{2}$ a. IX and 1a. IX, and this would suggest that these are adjacent. The flaw does not occur on the 4as. VII, the 8as. IX and the 2as. VIII, so these must form another adjacent group. The remaining values have not yet been reported as to whether they belong to the kink group or the non-kink group, i.e. the 2as. and 8as. VII, the 2as. IX, 4as. and 1r. IX. Therefore we have: (the inverted "a" group) (the kink group) (the non-kink group) or, alternatively (the inverted "a" group) (the non-kink group) (the kink group).
- (5) The next piece of evidence lies in a very worn copy of No.16 of the 4as. X, which appeared to have the kink present, but I cannot be certain and no supporting evidence has yet been supplied. Setting X is very different from the VII to the IX group and so could not have appeared in the middle of them. Therefore, if this setting does show the kink flaw, it is certain evidence for placing the kink group last. This gives the rough order as follows, with the order of the settings within the brackets as yet undetermined: ($\frac{1}{2}$ a. VIIa, $\frac{1}{2}$ a. IX) (4as. VII, 2as. VIII, 8as. IX)

($\frac{1}{2}$ a. VIIb, $\frac{1}{2}$ a. VII or VIII, $\frac{1}{2}$ a. IX, 1a. IX). Also, the position of 2as. and 8as. VII, 2as., 4as. and 1r. IX are still to be established.

(6) It is clear from the above patterns that, since the setting VIII appears in the middle group and since both VII and IX occur in both end groups, then both VII and IX must have re-appeared again after having been replaced by another setting. This is a most extraordinary and unexpected conclusion.

(7) It is difficult to take the arguments any further at this stage without using guesswork, but it is an interesting piece of research which specialists, in the future, might like to pursue. One or two guesswork arguments that might be applied are: (i) 1a. IX has the error "annas" in position 11 and so the preceding setting was probably a 2, 4 or 8as. value. This either places it first in the last bracket or else the unplaced 2as. VII or IX precedes it in that bracket. (ii) The 2as. VII or 2as. IX may be adjacent to 2as. VIII, the 4as. VII adjacent to 4as. IX, and the 8as. VII adjacent to 8as. IX, one being changed to the other due to the loose ornaments falling out as we deduced for the $\frac{1}{2}$ a. value. (iii) If arguments (i) and (ii) are valid, then the newly discovered $\frac{1}{2}$ a. is probably setting VII, otherwise we would have to accept the re-appearance of setting VIII also, which is stretching credulity too far.

In order that settings VIIa and b of the $\frac{1}{2}$ a. can be identified, the following table has been drawn up. VIIa is very constant in its appearance and inseparable from $\frac{1}{2}$ a. IX apart from the four ornaments in the bottom right-hand corner, but the $\frac{1}{2}$ a. VIIb varies a lot and it is probable that careful study will reveal various states of the setting. There are also several distinct shade variations to this setting which I suspect will probably turn out to be the last of the VII to IX group.

<u>Stamp</u>	<u>Feature</u>	<u>$\frac{1}{2}$a. VIIa & IX</u>	<u>$\frac{1}{2}$a. VIIb.</u>
1	1st character	Squashed and distorted & break in u of quarter	Normal
2	1st character	Small, also top left corner slightly open	Large, corner may be open or closed
3	3rd character	Flattened top as in VI	Normal
4	Bottom corners	Left open, right closed	Vice-versa
5	5th & 6th char.	Normal	5th with broken top. 6th short, top frame displaced north-west.
6	1st character	Blunt at left	Spur at left. 4th sometimes has a dented back.
7	Bottom rt. corner	Slightly open	Closed
8	3rd character	Broken at top of vertical	Normal
9	Top left corner	Widely open	Not so wide. In a subsetting, line under trunk slopes down to right

Stamp	Feature	<u>1a. VIIa & IX</u>	<u>1a. VIIb</u>
10	1st character	Thin lined with blunt top	Small, thicker lined
11	1st a of anna	Inverted	Normal
12	Inner left frame	High	Low
13	3rd character	Normal	Sometimes broken at top left
14	4th character	Break top left as in VI	Normal
15	6th character	Normal	May be raised sometimes
16	4th character	Broken top	Normal

Setting X

Comment: This is one of the scarcer settings and, although it might have been suggested that the many variations indicating a large printing of the 1a. VIIb might have been the result of printing large quantities especially for collectors, this accusation could hardly be applied to this setting.

Layout of the setting:

There is only one value:

4as. - Pale dull rose.

The p's and ornaments are arranged as in the diagram -

P	P	P	P
a	A	\bar{A}	a
P	P	P	P
a	a	\bar{A}	\bar{A}
P	P	P	P
b	B	a	a
P	P	P	P
b	b	\bar{B}	\bar{B}

Special Characteristics:

As can be seen, the p's are regularly arranged, as they were in the VII to IX group. About half the ornaments remain in the same position as in the VII to IX group, but the only one in the bottom right-hand block remaining the same is No.15 which is the same as in setting VII and so is further slight evidence for placing the 1a. VIIb last in the VII to IX group.

All the second Oriya characters (RI) are of the first type, i.e. with the folded top, and so this prevents confusion with this value in setting VII.

It will be noted from the diagram that in this setting an extra "a" trunk has been added in place of an "A" trunk, bearing in mind that, although these are of the same length, they are not inverted versions of one another. This is the first change in the ratio of the ornaments since setting II.

Spelling Errors: There are none in this setting.

Chapter 4: IDENTIFICATION OF THE SETTINGS OF INDIVIDUAL STAMPS.

The tables provided in this chapter will enable individual stamps to be allocated to a limited number of possible positions or settings and, in about 70% of the cases, to be allocated to the exact position in the setting. If the result of using the tables does result in several alternatives, then the stamp should be compared with a complete sheet of stamps, looking particularly at the ends of the thin inner frame lines which often exhibit tiny hooks in one direction or another. This will usually reduce the possible alternatives to one.

The general procedure is as follows:

(1) Knowing the colour and value of the stamp to be positioned, examine the various alternatives in table I. Specific characteristics of some or all clichés in the setting are mentioned in the table and this will often help to decide exactly which setting. At worst you will be limited to a very few alternatives. Gibbons' colour key has been used in classifying the colours and, if in doubt, that may be consulted or, alternatively, compare the shades with known copies of the settings.

(2) If the stamp has a capital "P" in "Postage" proceed to table II, or if it has a small "p" proceed to table III. In these tables, using the rows appropriate to the suspected settings, follow down the column for the appropriate code letter for the central ornament and one can find the cliché numbers in those settings which have those ornaments.

(3) If several alternatives remain, then table IV might be able to help as this lists special flaws and features which developed in the various clichés during various periods. Failing this, comparison with a complete sheet should give the final identification. It should be mentioned that the comparison need not necessarily be made with a sheet of the same setting, since the thin inner frame lines and the outer frame lines usually (but not always) remained the same over a very large range of settings, although the gaps at the corners may vary from one setting to another.

<u>Table I</u>		<u>Instant Recognition Features</u>		
<u>Value</u>	<u>Colour</u>	<u>Characteristic</u>	<u>Deduced Setting</u>	<u>Clichés with characteristics</u>
½a.	Rose-lilac	Only setting in that colour	IA	All
½a.	Bright rose	3rd char. with smooth round top	IIIb	All
½a.	" "	3rd char. with loop at top	IIIId	All except No.1 broken
½a.	Reddish-purple	Value in two words	Va	All except No.16

<u>Value</u>	<u>Colour</u>	<u>Characteristic</u>	<u>Deduced Setting</u>	<u>Clichés with characteristics</u>
½a.	Reddish-purple	"AMRA" or "M" & "A" inverted	Va	No.16
½a.	" "	Inverted first "a" in "anna"	VIIa or IX	No.11
½a.	" "	Oriya value in one word	Vb, VIIa, VIIb, IX	All
½a.	Dull purple	Shade variation	VIIb	Some printings
½a.	Dull green	11½mm ornament	IA	Nos.17 to 20
½a.	Dull green	"Eeudatory"	IA	No.8
½a.	Dull green or blue-green	Inverted first "a" in "anna"	VI	No.11
½a.	Bright blue-green	Shade	VI	Some printings
½a.	Dull blue-green	Medium thick opaque paper	VI	Some printings
½a.	Dull green (shades)	Normal thin paper	IA, III, VI, VII, IX	-
1a.	Bistre-yellow	11½mm ornament	IB	Nos.17 to 20
1a.	" "	6½mm ornament	IB	Nos.10 to 16
1a.	" "	"Eeudatory"	IB	No.8
1a.	" "	Capital "P" in "Postage"	IB or III	All IB, some III
1a.	" "	Small "p" in "postage"	III	3,7,8,10,11,12
1a.	" "	5mm ornament	III	1,3,4,5,6,8
1a.	Pale orangey-yellow	Medium thick paper	IX	-
2as.	Rose-lilac	Only setting in this colour	IB	-
2as.	Bright rose	Only setting in this colour	III	-
2as.	Dull rose	-	VII, VIII, IX	-
4as.	Rose-lilac	Only setting in this colour	IB	-
4as.	Dull rose	Oriya value in one word	IB or II	All
4as.	" "	Oriya value in two words and separate accent over second Oriya character	VII, IX	All
4as.	" "	Oriya value in two words and looped top to second Oriya character	X	All
4as.	" "	11½mm ornament	IB	Nos.17 to 20
4as.	" "	"Eeudatory"	IB	No.8

<u>Value</u>	<u>Colour</u>	<u>Characteristic</u>	<u>Deduced Setting</u>	<u>Clichés with characteristics</u>
4as. Dull rose		"BAMBA"	II	No.5
4as. Bright rose		Only setting in this colour	IVA	-
4as. Deep pink		Medium thick paper	V	-
8as. Rose-lilac		Capital "P" in "Postage"	IB or II	All IB, some II
8as. " "	" "	Small "p" in "postage"	II	3,7,8,10,11,12
8as. " "	" "	11½mm ornament	IB	Nos.17,18
8as. " "	" "	"Foudatory" and "Postage"	II	No.2
8as. " "	" "	"BAMBA"	II	No.5
8as. Bright rose		Only setting in this colour	IVB	-
8as. Dull rose		-	VII or IX	-
1r. Rose-lilac		-	IB or II	-
1r. " "	" "	11½mm ornament	IB	Nos.19,20
1r. " "	" "	Small "p" in "postage"	II	3,7,8,10,11,12
1r. " "	" "	"Eudatory"	IB	No.8
1r. " "	" "	"BAMBA"	II	No.5
1r. " "	" "	"Postage"	II	No.2
1r. Bright rose		Capital "R" in "Rupee"	IVB	All
1r. " "	" "	Small "r" in "rupee"	IX	All

Note: In the above table, for the 8as. and 1r. of setting IB, only the left and right half sheets exist respectively, i.e. 1,2,5,6,9,10,13,14,17,18, for the 8as. and 3,4,7,8,11,12,15,16, 19,20, for the 1r. value.

Table II. Positions of the capital "P" stamps.

This table shows the various clichés which show the various sizes and orientations of the central ornaments. The ornament coding is the same as that used in the previous chapter, i.e. -

Ornament 4mm. long:

"A" - end to right and up; "a" - end to right and down;
 "Ā" - end to left and down; "ā" - end to left and up;

Ornament 5mm. long:

"B" - end to right and up; "b" - end to right and down;
 "Ḃ" - end to left and down; "ḃ" - end to left and up;

Ornament 6½mm. long:

"C" - end to right and up; "c" - end to right and down;
 "Ĉ" - end to left and down; "ĉ" - end to left and up;

Ornament 11mm. long:

"D" - end to right and up;

"d" - end to right and down;

"D̄" - end to left and down;

"d̄" - end to left and up.

Setting	A	a	\bar{A}	\bar{a}	C	c	\bar{C}	\bar{c}	D	d	\bar{D}	\bar{d}
IA	1,2 <u>7,8</u>	<u>3,4,</u> <u>5,6,</u> 9	-	-	10,11 15	12, 13,14 16	-	-	18, 19	17, 20	-	-
IB	-	-	1,2 <u>7,8</u> 9	3,4 5,6 9	-	13	10, 11, 15	12, 14, 16	-	-	18, 19	17, 20
II	-	<u>2,9</u>	13,14 15,16	-	-	4	1, <u>5</u> , 6	-	-	-	-	-

The 6½mm. and 11mm. ornaments were not used in any of the later settings.

Setting	A	a	Ā	ā	B	b	B̄	b̄
III	-	2,9	13,14 15,16	-	1,4	5,6	-	-
IVA	1	9	13,14 15,16	-	2,4	5,6	-	-
IVB	1,9 13	-	15,16	14	2,4	5,6	-	-
V	-	-	13*,14* 15,16	1,2	-	9*	5,6	4
VI	16	1	13, <u>15</u>	2	6	9	5	4
VII	2	1	3, <u>11</u>	4,12	10	9	-	-
VIII	2	1	3	4	10	9	11	12
IX	2	1	3	4	10	9	<u>11</u>	12
X	2	1,4 11,12	3	-	10	9	-	-

Notes on Tables II and III.

- (1) The asterisks in setting V indicate those positions in which the second Oriya character of the 4as. value has a plain curved top and a separate accent. In other positions of this setting the character has a folded top.
- (2) The underlined positions are where spelling errors occur in some values. See details in Chapter 3 under the appropriate setting.
- (3) It should be remembered that the 8as. of setting IB only occurs with the left hand clichés 1,2,5,6,9,10,13,14,17,18. and the 1r. value in that setting occurs only in the remaining right hand clichés.

Table III. Positions of the small "p" stamps.

Setting	A	a	\bar{A}	\bar{a}	B	b	\bar{B}	\bar{b}	c
II	-	7,10, 11	12	-	-	-	-	-	3,8
III	-	7,10, 11	12	-	3	8	-	-	-
IVA & IVB	-	7,10 11,12	-	-	3	8	-	-	-
V	-	10,11* 12	7	-	-	-	8	3	-
VI	14	11	7	10,12	8	3	-	-	-
VII	6	5	7	8	14	13	15	16	-
VIII	6	5	7,15	8,16	14	13	-	-	-
IX	6	5	7,15	8,16	14	13	-	-	-
X	-	5,6	7,8	-	-	13,14	15,16	-	-

Table IV. Identification of Individual Clichés.

The use of Tables II and III will often result in a choice between several possible positions. To take the identification further it is best to compare the stamp with a known sheet of the particular setting and examine the individual pieces of type carefully, especially the way in which the frame lines meet at the corners, or alternatively, the direction of the tiny hooks which often appear at the ends of the thin inner frame-lines. These hooks are particularly useful since these lines were rarely changed from one setting to another and so a cliché can often be identified in this way by comparing a stamp with a different setting.

There are, however, certain flaws which will help in the identification of some clichés, since they occurred in given positions over a series of consecutive settings and these, used in conjunction with the previous tables should allow over 70% of all stamps to be placed without reference to any known sheet or illustration, although confirmation is always advisable, since temporary extraneous flaws due to dirt on the plate frequently occur.

Cliché 1: Break in the left side of the second "A" of "BAMRA" from the 2as. value of setting III onwards through all subsequent settings.

Cliché 2: In setting I, the "S" of "STATE" is 5mm. below the top line, whereas in all other positions of this setting it is level with the line above 'Postage'. From setting II on, the horizontal line over the Oriya value developed a distinct downward hook at the right hand end, weak in the earlier settings but clearer later. This should not be confused with cliché 6, which is the only other position showing this feature. As a double check, all settings from II on show a distinct break at

at the top of the first vertical stroke of the "M" of "BAMRA" and also, from the 1A of setting III on, the bottom line of the "d" of "Feudatory" is broken (4as. X not confirmed). The 8as. and 1r. of setting II both have the 'Postage' error and, in addition, the 8as. has the 'Foudatory' error. Also, from setting II on, the line under "postage" is displaced to the left.

Cliché 3: All stamps of setting III and the 4as. of setting IVA show a slight break in the lower frame of the stake in the central ornament. Also, stamps of setting III to V sometimes, but not always, show a notch under the left hand end of the bottom frame, $7\frac{1}{2}$ mm. from the end. From setting VI on, this frame was inverted so that the notch is over the right hand end. In setting III to X, this is one of only three clichés in which the thin inner right hand frame is less than 11mm., i.e. $10\frac{1}{2}$ mm. (see Nos.11 and 12). Unlike the others, however, this line has faint outward hooks at the ends.

Cliché 4: In the 2as. value of setting III and in the 4as. and 8as. of setting IV, there is a break in the bottom loop of the "s" of "annas". From setting VI on, there is a distinct downward kink near the middle of the line under the trunk. From the 1a. of setting Va onwards, the "B" of "BAMRA" has a distinctly broken top line, but this flaw may also appear in other positions in weak impressions.

Cliché 5: From setting II on (excepting 1a. of VIIb and 4as. X) the words "BAMRA" and "STATE" are raised higher than in any other sheet position with the exception of the very high "BAMRA" from setting V on, in position 16. The centre of the "A" of "BAMRA" is about level with the line under "Feudatory" whereas the "S" of "STATE" varies from a little higher than that line in setting II to starting level with it in the later settings. In most printings of the 1a. of IIIId, the 1a. and 2as. of III and the 4as. and 8as. of IVA, there is a distinct kink in the middle of the vertical character at the end of the Oriya value. A copy of the 1a. IIIId has been seen without the variety however. The three values of setting II are characterised by the "BAMBA" error.

Cliché 6: As in cliché 2, the horizontal line over the Oriya value has a slight downward hook at the right hand end from setting II on. These are the only two clichés to show this hook. The values of setting II, III and IV sometimes show a tiny break in the middle of that same line, but this depends on the heaviness of the impression.

Cliché 7: From setting II to X, there is a break in the thin inner right hand frame, 2 to 3mm. from the bottom. Curiously, clear copies of the 1a. of Va and the 4as. of setting V have been seen without the flaw but this may be due to ink clogging the gap. From setting IIIId on, there are usually three slight dents visible in the frame line under the Oriya value. There may also be one or

two breaks visible in the line over the Oriya value, particularly in settings II to V, but these do not always show. From the lr. of setting IVB (possibly the 8as. of IVB also?), the right hand serif and the top point of the "t" of "Feudatory" are broken off.

Cliché 8: From settings III to VI inclusive, there is a break in the vertical stroke of the "p" of "postage" near the top. This sometimes shows as a distinct gap and sometimes as a mere flaw behind the loop. Traces of this flaw have also been noted in setting II. In later settings, this same letter "p" was moved to position 14. (q,v,) The 1a. and 2as. of setting III and the 4as. and 8as. of setting IV show a missing tail serif at the bottom of the second "a" of "anna(s)". Settings 1A and B are characterised by the "Eudatory" error, excepting, of course, the 8as. which does not exist in this position.

Cliché 9: The first top serif of the "u" of "Feudatory" is missing from the 1a. IIIa onwards, but this may also appear to be missing in other positions in weaker impressions. There is also a faint notch in the right hand outer frame about 1½mm. from the top in most settings, although the earlier ones (II and III) are very weak. In the settings 1a. IIIa, 1a. IIb and 1a. IIIc, the last Oriya character is full length and slightly raised. In the 1a. IIId, 1a. III, 2as. III and all values of setting IV it is short, raised and usually shows its bottom part curved slightly to the left.

Cliché 10: From the lr. of setting II onwards, there is a small break in the top inner frame, 1½mm. from the left hand end. Also, from setting IV onwards, the left 3mm. of the top outer frame line is bent distinctly downwards. From the 1a. VI on, there is a kink under the "B" of "BAMRA", but this should not be confused with a similar flaw which developed in cliché 12.

Cliché 11: In settings II to X there are only three clichés in which the thin inner right hand frame line is shorter than 11mm. i.e. No.3, about 10½mm., No.11, about 10½mm. and No.12, about 10½mm. In position 11, this frame has a slight hook to the right at the top and to the left at the bottom. The 1a. of setting VI and the 1a. of settings VIIa and IX are characterised by the inverted "a" in "anna" in this position.

Cliché 12: This cliché has a short inner right frame (10½mm.) and a short inner left frame (10½mm.) in settings II to X and is the only cliché with the inner left frame less than 11mm. In the settings from 1a. Vb onwards, there is a distinct kink in the thin frame under the "B" of "BAMRA" but this should not be confused with a similar flaw which developed in cliché 10. In settings III and IV, the second "n" of "anna" has a broken top and the top line of the "E" of "STATE" usually shows a break although the latter is often weak in other positions.

Cliché 13: From the 2as. value of setting III onwards, the lower serifs of the first "A" of "BAMRA" are broken, the

inner part of the left serif being missing and the inner part of the right serif showing as a dot. In settings IV to X, there is a distinct downwards kink in the thin frame over the English value, about 1mm. from the left hand end. Also, from setting III on, clear copies may show a notch inside the outer right frame just above the "S".

Cliché 14: The ½a. of IIIb and IIIc and the ½a. of IIIc show a distinct break in the third Oriya character and a dot over the last character. The ½a. of setting Vb, VIIa and IX, and the ½a. of setting VI show a slight break in the top of the fourth Oriya character. In the 2as. of setting VIII, that same broken character was used in the second position in the word. In settings VII to X, the broken "p" in "postage", which had originally been in cliché 8, was moved to cliché 14.

Cliché 15: In the ½a. of setting IIIb and IIIc and the ½a. of IIIc, there is a heavy black spot in the top of the third Oriya character.

Cliché 16: In settings III to V inclusive (with the possible exception of ½a. IIIa), there is a notch under the right end of the bottom frame, 4½mm. from the end. From setting VI onwards, this line was inverted so that the notch was over the left hand end. As from the 2as. of setting III, there were some notable displacements of the word "BAMRA" and the thin frame beneath it. In the 2as. of setting III and all three values of setting IV, "BAMRA" is displaced downwards and the line upwards. In the ½a. of Va and the 4as. V, both "BAMRA" and the line are displaced upwards (½a. Vb not yet recorded). In settings VI to X, the line is normal but "BAMRA" is displaced upwards (not to be confused with cliché 5). In the ½a. and 1a. of setting IX, the ½a. of VIIb and the ½a. of VII (or VIII), there is a distinct outward kink in the middle of the thin inner left hand frame line. In the ½a. of setting Va, the errors "M" and "A" inverted or "AMRA" inverted occur.

Cliché 18: All anna values of setting I show a broken top to the first "a" of "anna".

General Note: Care must be taken with some of the above-mentioned flaws, since kinks or breaks may be filled in or disguised by a dirty plate or a postmark. Cliché differences have not yet been found between the adjacent same-value settings - ½a. settings VIIa and IX, ½a. settings VII and IX and 2as. of settings VII, VIII and IX, 4as. settings VII and IX and 8as. settings VII and IX, except for the main ornament differences already described in Chapter 3.

Chapter 5: THE POSTMARKS OF BAMRA

Cancelled stamps of Bamra are moderately common but there is little doubt that, in the majority of cases, the marks are CTO. The normal postal cancellers appear to have been commonly used for

this purpose, which suggests that much of this activity was carried out at the Deogarh Head Post Office and, also, it makes it difficult to decide whether a particular stamp is CTO or not. Several complete sheets have been recorded with a strike applied to every stamp and, since the standard 27mm. circle cancellers were rather larger than the stamps themselves, this resulted in all stamps (apart from those at the sides of the sheets) showing portions of adjacent cancellations on all four sides. More than 75% of cancelled copies show traces of these adjacent strikes, indicating strong evidence, if not actual proof, of cancelling to order. Even copies without signs of adjacent markings may be CTO, since the practice of applying a strike to every stamp in the sheet was not invariable and was sometimes done irregularly. Cancelling-to-order of covers was also done, since at least two unaddressed cancelled covers have been reported and, in addition, several addressed ones look highly philatelic. So the general conclusion must be reached that, despite the existence of a genuine postal service and the reputable nature of this service in the early days, which was discussed in the earlier chapters, genuinely used copies are very few and far between and probably number less than 10% of all cancelled stamps. Furthermore, with the present state of the research, little help can be given to the collector to identify the genuinely used specimens except for the guidance given from adjacent strikes and from the use of certain recognisable fixed date cancellers.

The cancellations are not easy to study since they are not always clearly applied, even when CTO, often being smudgily applied or blurred due to wear. Seven varieties have been recorded, each of which is probably a different canceller although it is possible that, in some cases, new lettering was inserted in the same handstamp. Because of the poor strikes and the fact that the stamp is smaller than the cancellation, it is often difficult to decide which of the types was used for a particular strike, especially as the seven varieties are basically so similar in general appearance.. It is possible that other types or sub-classes will be discovered and that those recorded below may need re-classification in the light of future research, but they form a reasonably compact and even chronological pattern which is a useful basis for future study.

Each type consists of a 27mm. circle with three or four lines of inscription. At the top are five Oriya characters which Mr. Padgham has identified as Deogarh, the Capital (see Plate I). Below this is the English word "BAMRA" in seriffed capitals. Below this comes the date in English and, in two types there is a fourth line with the date in Oriya numerals. The English years are given in full (4 figures) except in type P5, but the Oriya years show the last two figures only, still using the Christian era. For the Oriya numerals, see Plate I. For convenience, the seven types can be classified in two groups:

Group I: In all of these, "BAMRA" is nearer to the top of the circle than to the bottom. Also, with the exception of type P4, unlike the types in Group II, the date was variable instead of being unchanged. It is probable that only P1, P2 and P3 were used for postal purposes, although all three were also extensively used for cancelling to order.

Group II: In all of these, "BAMRA" is more or less across the centre of the circle and, in all types, the date was never changed. None of these shows any Oriya date at the bottom.

Group I - "BAMRA" approx 9mm from top of circle, 15mm from bottom

Dates recorded:	1891-92	1892-93	1892-94	1-3-1894 only
Oriya date present	Yes	Yes	No, but often shows smudges	None
Dividing lines	None	None	sometimes show	None
Top Oriya:				
length of word	12½mm	11½mm	12½mm	11½mm
height of letters	2-2½mm	1¾-2mm	2-2½mm	1¾-2mm
Length of "BAMRA"	17mm	16¼mm	16¼mm	15mm
Type reference	P1	P2	P3	P4

Type P1: This and P2 are the only types to show the Oriya date.

The circle is usually flattened at 4.30 o'clock. It appears to have been the earliest type, the earliest date recorded so far being 21.2.1891. It is known cancelling reprints of the first issue on cover, showing that CTO use was made of it as well as, presumably, postal use. Unlike P2, it has a single hyphen between the month and the year of the date.

Type P2: This differs from P1 in that the top Oriya word is small and "BAMRA" is shorter. Also there is a double hyphen between the month and year of the date. If dates can be relied upon, it may have superseded P1 sometime after mid-1892. Clear copies show a slight flattening of the circle at 4.30, and so the same ring may have been used.

Type P3: This is the most common type and shows several variations over its long period of use. It is most often found with a 1894 date, but 1893 is known and Dr. Benders has shown the author some reprints of the first type stamps cancelled with P3, dated 12.9.1892. It is probable that it superseded P2 and the backdating occurred only for CTO use, since August 1893 is the next recorded date after this. Like P2, this type also shows the double hyphen between the month and year of the date. The bottom of the "B" of "BAMRA" is usually broken, making it look like an "R". Traces of dividing lines usually appear between

the lines of script but are often missing in the earlier dates of use. In late 1894 they usually show above and below "BAMRA". February 1894 is a common month and, during this month, the "18" of the year is usually very weak or missing. 1.10.1894 and 1.11.1894 are also common dates and, at this late period, black marks appear before and after "BAMRA" and there is heavy smudging below the date and frequently two clear horizontal lines at the bottom of the circle - these features do not show in the earlier impressions, but I suspect that it is still the same mark.

Type P4: This is distinctive because of its fixed date in which the "1" numeral for the day slopes steeply and is followed by a long hyphen. Apart from this, the letters of "BAMRA" are much narrower than the other types.

Group II: "BAMRA" roughly central (i.e. $11\frac{1}{2}$ -12mm from the top and bottom of the circle). Fixed English date.
No Oriya date.

English date	13 MA 94 or missing	15-7-1894	31884101
Dividing lines	None or trace above Oriya	4 incl. thick under date or missing	Traces above and below Oriya
Top Oriya word:			
length of word	12mm	$9\frac{1}{2}$ mm	10mm
height of letters	$2-2\frac{1}{2}$ mm	$1\frac{1}{4}-1\frac{1}{2}$ mm	$1\frac{3}{4}-2$ mm
Length of "BAMRA" (approx.)	16mm	$17\frac{1}{2}$ mm	$15\frac{1}{2}-16$ mm
Type reference	P5	P6	P7

Type P5: This has a narrow "R" and "A" in "BAMRA" which is distinctive when the date is absent. Also there is a $1\frac{1}{2}$ mm break in the circle at 2 o'clock.

Type P6: This is an uncommon type for which the tiny Oriya lettering is characteristic. Also, when the dividing lines are visible, the thick line (about 1mm thick) under the date is very distinctive. There is sometimes a trace of a vertical line following the five Oriya letters at the top. The "R" of "BAMRA" has a distinct upturned tail. Dr. Owen Davies has shown me a copy of this strike cancelling to order a reprint of the first issue.

Type P7: This has a peculiar garbled "date". The strikes usually appear very worn and, in one example seen, "BAMRA" was displaced close to the left hand side of the circle. The "R" of "BAMRA" is quite small and the last "A" is quite tiny.

Apart from the preceding standard types, several bogus types have been noted. Apart from the T.P.O. type which may have been applied by favour, it is probable that these were not done officially:

- (A) A "T.P.O." type of postmark consisting of an 18½mm. circle with three lines of inscription "N.1 IN/SET No.2/SE.14". This has been seen applied to a complete set of reprints of the Type 1 stamps (second series) and also to a copy of the 1r. value (setting IVB) of the Type 2 stamps. N.1 at that date was a section in the Nagpur Division; its route in available records much later (Calcutta - Jharsaguda) actually traversed the northern part of Bamra State. Although it is not certain that this was the same c.1890, its appearance, presumably as a 'favour' obliteration, on the stamps make the possibility more probable.
- (B) An indecipherable 18 x 15mm. oval mark on a ½a. stamp of setting IIIId.
- (C) A smudgy indecipherable square (?) mark with about 16mm. sides on a ½a. stamp of setting IIIb.
- (D) An apparent A25 duplex type strike (Malta!) on a ½a. stamp of setting IIIId.

It is possible that there are many other bogus types to be found, but they are of little philatelic interest.

Bamra stamps used on cover are quite rare and, of the very few seen, the majority were probably cancelled to order. However, in view of the fact that there can be little doubt that there was a postal service, some will certainly be genuine. It is unfortunate that few genuine covers seem to have survived for modern collectors and that cancelling to order was so common that it is very difficult in many cases to be sure that one has a genuinely used item.

Chapter 6: THE FORGERIES, POSTAL STATIONERY AND FISCAL STAMPS OF BAMRA.

Forgeries (Plate VIII)

Forgeries of the Type 1 stamps of Bamra were reported in Gibbons' *Monthly Journal* of September 1903, but little information was supplied. The inverted "g" variety was said to exist in the forgery and the fourth Oriya character, which is so useful in separating the "reprints" from the originals, was said to resemble the shape of that of the originals. It is not possible to say, therefore, whether these are the same as those recorded below (FA1) but they are probably not, in view of the inverted "g" variety. Collectors must be wary, therefore, in purchasing these stamps, genuine copies of which are quite scarce. The more common re-settings, or 'reprints' were discussed in Chapter 2.

Type FA1: Dr. A.M. Benders reported three of these recently to the author. They were typographed in pink, blue and yellow in shades very similar to the originals, but the three stamps were identical in design and were all of the 4as. value with the vertical stroke indicating the value, so this is an immediate clue for all except the yellow copies. The English

lettering and much of the Oriya lettering was quite accurate, but the word "postage" was much closer to the Oriya inscription than in any of the originals, i.e. about 1mm. distant. The main faults in the Oriya script were (i) the separate accent under the third character is simply a curve with no vertical stroke, and (ii) the fifth letter has rather too large a top. Finally, the bottom ornament is clearly wrong - the tail, which points left, is closed and the ornament has light shading in its centre.

(N.B. - The FA references are reserved for further forgeries reported of the Type 1 stamps, and the following FB series are those of the Type 2 stamps).

Type FB1: These are the most common forgeries to be found in the stamps of Bamra. They are produced from a single type-set cliché in which the Oriya value remains "ek paisa", i.e. quarter anna, even though the English value is changed to produce other values. This makes it instantly recognisable for all except the ½a. value. The centre ornament is the long 11mm. trunk (pointing right) as was used in setting I, but the colours are mostly different from those used for settings IA and IB and, since the rose-lilac shade has not been recorded, even the ½a. value should not be confused. The type-face closely resembles that of the originals, but the stamps are about a millimetre too narrow and there is a distinct gap between the frame lines in the bottom left hand corner. Several paper varieties have been recorded and it is probable that others exist:

- ½a. - Very thin, bright rose paper;
Thin, reddish-purple paper (Mr. W.P.Molineux reports a pair of these with a wide margin above and below, showing that they had been printed in horizontal strips);
Medium thickness reddish-purple paper.
- ½a. - Thin, dull green paper.
- 1a. - Medium thickness, yellow paper.
- 2as.- Very thin, bright rose paper;
Medium thickness, dull rose paper;
Medium thickness, dull purple paper.
- 4as.- Very thin, bright rose paper;
Thin, reddish-purple paper;
Medium thickness, dull purple paper;
Medium thickness, reddish-purple paper.
- 8as.- Medium thickness, dull purple paper.
- 1r. - Very thin, bright rose paper;
Medium thickness, reddish-purple paper.

Bogus obliterations are also known on these forgeries, generally in the form of a cork-type mark consisting of an 18mm. black or purple circle with a white cross cut into it.

Type FB2: This is a much more crude type, possibly lithographed. The lettering is rather irregular, e.g. the word "Postage" has a small "a" and the top curve of its "s" is much more open than the bottom curve, and, in the sole copy so far

recorded, the first "a" of "annas" (in the 4as. value) is very distorted, looking like an "s". The 11mm. central ornament has again been used, this time pointing left. On close examination it appears that only the surface of the paper is coloured, with white paper sandwiched between. The single copy seen has three peculiarities - (i) it is gummed; (ii) it has an indecipherable black square obliteration (approximately 15mm.); (iii) most extraordinary of all, the back shows a faint impression of an Argentinian stamp (the 1891 San Martin stamp, S.G.195) reading the right way round, in the correct deep blue colour!

4as.- Pale slate-lilac medium wove paper.

Type FB3: This type is immediately recognisable by the very large English and Oriya type-face and also by the peculiarly shaped central ornament which resembles a "crocodile clip" as used by electricians to make temporary connections. Only one value has been recorded so far:

½a. - Typographed on thin, reddish-purple wove paper, slightly redder and thinner than that used for the genuine stamps.

Type FB4: This is a rather dangerous type, reported by Dr. Benders. It is a 1a. value. The paper quality is fairly good, but the yellow is rather deeper and brighter than the normal setting I and III stamps and the black colour is rather too dark. It appears to be a photographically produced reproduction of cliché 7, setting III and clearly shows the break in the inner frame under the "TE" of "STATE" which is typical of that cliché as well as all its usual characteristics. An immediate give-away feature is its very speckled appearance. It is very possible that the entire sheet was reproduced in this way and possibly other values too. In view of the accuracy of the design, collectors must take care as better reproductions may exist.

1a. - Deep, bright yellow paper, jet-black ink.

Bamra Stationery. (Plates XXIV - XXV)

There are three basic designs of postal stationery envelopes and one of a postal stationery card. None of these is exceptionally common and, although it is difficult to conceive that such a small State had a real postal need for them, it is equally difficult to conceive that they were intended for collectors in the small quantities which must have been prepared. It could be argued that they were intended for collectors, but, due to lack of demand, the bulk were destroyed, but this does not explain why several different designs were prepared at, apparently different periods. The majority of the stationery is to be found unused and the majority of the scarcer "used" copies appear to be cancelled to order, although it is difficult to be

certain in some cases.

Envelope Design E1 - 1889?

These are envelopes of toned wove paper with a rectangular patterned border around the edge of the front. The only indication of its origin and value is a three line inscription on the flap which reads "BAMRA" and "POSTAGE" in two lines of serifed capitals followed by an Oriya inscription reading "6 pies" i.e. ½a., in four characters. This is similar to the inscription on the ½a. type one stamps but there is a curved line which separates the numeral from the circle. These exist in two main sizes (which vary a little within a millimetre or so of the quoted dimensions) and several important varieties can be listed:

E1	- Size 116 x 64mm.	Flap with a pointed tongue;
E1a	- do.	Flap with a rounded tongue;
E1b	- do.	Oriya value missing;
E1c	- do.	23 ornaments at top and bottom instead of 24.
E1d	- Size 178 x 65mm.	"Bag" shaped, flap opening at the short end.

According to Major Evans, in Gibbons *Monthly Journal* of March 1899, these envelopes were probably issued soon after the first stamps although they were not chronicled until July or August 1890. He also recorded the varieties E1b and E1c and the larger size E1d which he described being 187-190mm. long. The measurements given above are from Higgins & Gage, but no example has been seen by the writer, and it is just possible that there is some confusion here with design E2 below. E1b occurs with the flap in the rounded tongue form and has not been recorded with the pointed tongue. The Higgins & Gage Stationery Catalogue (1968) quotes that reprints exist of type E1a which sell at double the normal price but no further information is available on these. Mr. Singhee records variations in the position of the top and bottom ornaments in the right hand frame in January 1978 "India Post".

Envelope Design E2 - 1890?

This is in the same format as E1d but the border consists of a series of loops all round. The "stamp" on the flap is similar although the third Oriya character is a much thinner stroke, shaped like a hook.

E2	- Size 178 x 65mm.	"Bag" shaped, flap opening at the short end.
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Dr. A.M.Benders records two settings of the flap "stamp", one being with the second and third lines of the inscription 2½mm. apart, and the other with them 4mm. apart. Other variations may also exist, but insufficient copies have been seen.

Envelope Design E3 - 1891?

This is a more conventional type with a representation of

a stamp at the top right-hand corner. The stamp bears some resemblance to the second issue of Bamra stamps and probably appeared about the same time. Unlike the stamps, however, it has no internal frame lines and the English value is above the trunk ornament. The Oriya value under the trunk is similar to that used on the flap of the E2 envelopes, i.e. numerals and not words.

E3 - Size 138 x 79mm. Cream laid paper, black printing;
E3a - do. White laid paper, black printing.

Major Evans considered that the cream laid version was the earlier, since he possessed copies of the white laid variety with many of the letters filled in. However, filled in letters are also common in the cream version and so this is not a clue to their age. There are at least two distinct settings to be identified, both equally common among the dozen or so covers examined while preparing these notes:

- Setting 1: The two lines at the right hand end of the trunk end together. Also, the second "a" of "anna" has a distinctly sloping back.
- Setting 2: The top line of the right hand end of the trunk finishes about 1½mm. short of the other. The second "a" of "anna" has a normal vertical back. A sub-setting reported by Dr. Benders shows the "ST" of "STATE" lower than the rest of the word.

Post Card Design C1 - 1894.

This is a coloured postcard with a very ugly stamp at the top right hand corner. The stamp is printed from the cut-down central portion of the die (or more probably the woodblock) used for the first Court Fee stamps of circa 1890. Below the portrait - which presumably depicts the Raja - is the value in English only, in block capitals and above is a blank label which looks as if something had been intended to be written in but it was filled with horizontal shading lines as an afterthought. At the extreme top and bottom edges some crude "perforation" has been drawn in. This is the only postal issue of Bamra without the value in Oriya. To the left of the stamp, there are three lines of inscription across the card. Firstly "BAMRA STATE POST CARD" in English seriffed capitals, then two lines of Oriya characters which Mr. D.C. Padgham has deciphered as "Bamra Post Card" and "Only the Address to be written this side". The printing of the card is very heavily impressed and stands out proudly on the back.

C1 - Size 133 x 85mm. Yellow-green on fairly opaque pale blue-green card;
C1a - Size 128 x 84mm. Yellow-green on very pale greenish grey card;
C1b - do. Yellow-green on very pale greenish cream card;
C1c - do. Yellow-green on cream coloured card.

The colour of these cards tends to fade and often appears to be rather patchy, but it is believed that Cla, b and c are distinct varieties, since examples have been seen which are quite evenly coloured on both sides. These three are also slightly less opaque than the larger (Cl) card. There appears to be only the one setting of the Cl series and all copies seen have a slight break near the top of the right hand frame of the stamp. Some copies also show a break in the shading lines inside the top panel, 5mm. from the top left hand corner. Both Cl and the smaller varieties exist with and without this flaw, and it has not been established in what order the four varieties appeared.

A few of the E3 type envelopes have been reported in "used" condition, but many are obviously CTO, e.g. with no address, and several others are suspiciously neat looking and may be CTO. The same is true for the few "used" postcards reported. As with the stamps used on cover, few genuinely used items seem to have survived. Much research is still required to attempt to establish which of the existing "used" covers, cards and envelopes are genuinely used.

Fiscal Stamps (Plates XXVI - XXVII)

Contributed by D. C. PADGHAM.

All inscriptions are in English except where otherwise stated.

Court Fees: 1890 (Fig.1) - Inscribed FEUDATORY STATE/BAMRA.

Printed apparently from woodblock, on white wove, imperf. 41 x 25mm. with "perforations" drawn in on the block.

4as. mauve;

8as. green.

First reported in Morley's *Philatelic Journal* May 1902; the same periodical in December 1904 stated that only one copy of each was known to exist, both in used condition. Morley's catalogue of 1910 adds a date of issue 1890, which is probably conjectural. The present illustration is from Morley, and no examples have been available to the writers. The die or block was cut down for use in printing the Post Card of 1894.

193- (?) (Fig.2) - Inscribed BAMRA STATE E.S.A. (= Eastern States Agency). Typo, with halftone portrait and background; values probably inserted in printer's type. Imperf. 102 x 52mm.

(a) On chalky paper, good impression

4as. olive green (used copy dated 27.5.37);

8as. magenta (used copy dated 30.4.40).

(b) On toned wove, poor impression, probably wartime printing

2as. pink (used copy dated 21.6.43);

5as. grey (used copy dated 26.2.47).

Revenue Stamps: Used to supplement Court Fee adhesives, and no doubt also for the ubiquitous Receipt Duty.

193- (?) (Fig.3) - Inscribed BAMRA - BAMRA. Crudely typo, apparently from a woodblock with value inset in printer's type. Imperf. 22 x 36mm. on white wove, except as noted. On some copies there are traces of a different, uninked design adjoining at right without intervening margin. These 1a. revenues seem to have been printed from another cut-down block of which the right hand portion would have carried the usual Court Fee data. There is a wide range of shades, among which the following are distinctive:

- 1a: deep violet;
- purple-brown*;
- pale brown*;
- carmine;
- pink*;
- red on yellow wove* (dated copy 1.8.36).

*these copies have a distinct circumflex accent on the last "a" of "anna".

194- (?) (Fig.4) - Halftone blocks, 19 x 27mm., inscribed BAMRA/STATE E.S.A./REVENUE.

(a) Line perf.11, good impression, white wove:

1a. slate grey.

(b) Imperf., poor impression, toned wove:

- 1a. deep violet;
- violet (dated copy 26.2.47);
- carmine.

Stamped Paper for Legal Documents: 1887 (Fig.5) - Typeset in English, Oriya and Hindi type, bordered and decorated with printer's ornaments. Central block depicting apparently a conch shell and "chakra" (circle with four tridents, emblem of a Rajput clan). 67 x 59mm., on white wove sheet of paper:

1a. black.

Inscriptions: English - THE BAMRA FEUDATORY STATE STAMP PAPER/
ONE ANNA;

Hindi - (at foot) EK ANA = one anna;
(right, inner) 1887 (Christian era);

Oriya - (at foot) EK ANA = one anna;
(left, inner) 1887 (Christian era);
(sides and top) SHTEMP KAGAZ (= stamp paper)/
G. JADHANI (?)/DEOGARH BAMANDA (= Deogarh
Bamra). (See Plate I).

193- (?) (Fig.6) - Indian stamped paper, King George V, typo at Nasik, overprinted BAMRA STATE in large black capitals:

2as. blue (used copy dated 28.11.37).

"Certified Copy" paper: 194- (?) (Fig.7) - Typo, large imprinted stamp 173mm. wide, perforated through stamp across top of sheet for separation from counterpart, with printed columns on front and back:

3as. carmine (used copy dated 21.6.43).

Chapter 7: FUTURE RESEARCH

There are still many problems to be solved with the stamps of Bamra and it is quite possible that other settings may yet turn up which have not yet been recorded. In this Chapter several topics are discussed for which information is still weak, and useful research could be carried out by any philatelist who has the right material and is prepared to make a close study.

(1) Setting VIIb: A number of variations have been pointed out in this setting by Dr. Owen Davies, who kindly loaned me some sheets and blocks for study. Unfortunately it will require a much wider study in order to resolve the situation. Although there are some quite strong variations, it does not seem likely that there was yet another reconstruction of the $\frac{1}{2}$ a. in setting VII, but it is likely that further research will enable that setting to be resolved into various states of the setting, and these could lead to stronger evidence for placing it last in the VII to IX group. As a possible starting point for future investigations into the states of this setting, the details of Dr. Davies' sheets and blocks have been tabulated below:

	Ref.A	Ref.B	Ref.C	Ref.D
Item:	Sheet of 16	Left half sheet	Nos.2,3,6,7	Sheet of 16
Colour:	Pale dull purple	Reddish purple	Bright red-dish mauve	Pale dull purple
Appearance:	Rather clogged and possibly overinked	Fairly sharp	Fairly sharp	Sharp
4th Oriya character	Most clichés with distinct tail at right except 9,10 and 12	Tails to 1,2 and 6 only	Hardly any tails	Most clichés weak (especially 14) with hardly any tail
No.2	Top L.H. corner open, R.H. closed. Strong ink mark right of ornament	ditto, but only faint ink mark	Both ends open. No ink mark	Top R.H. corner open, L.H. closed. Trace of ink mark

	<u>Ref.A</u>	<u>Ref.B</u>	<u>Ref.C</u>	<u>Ref.D</u>
No.6	4th and 6th characters normal	ditto	6th normal 4th with bent back	6th short, 4th with bent back
No.9	Normal	ditto	-	Line over Oriya slopes down to right. Ornament slipped
No.13	Normal	3rd character badly broken at left	-	3rd character broken and 4th with slight dent at top left. (5th & 6th are very weak but may be transient)
No.15	6th character raised	-	-	6th normal, break at bottom of 3rd.
No.16	6th $\frac{1}{2}$ mm. from frame and characters evenly spaced	-	-	6th $1\frac{1}{2}$ mm. from frame and characters evenly spaced.

Note that sheet Ref.D is probably later than sheet Ref.A since there are several bent and broken characters, although the breaks may not have shown in A due to the over-inking. Several other variations have been noted in single copies, e.g. No.16 with the 6th character close to the frame and a space between the 5th and 6th characters, and yet another with a space between the 4th and 5th. No.2 has been seen with the strong ink mark also with the top right hand corner open, and so this feature is unreliable. Many shade variations exist and so this may have been quite an extensive printing. Mr. W.P.Molineux records a pane of these which is roughly pin-perforated!

(2) Order of the Values within the Settings: Much has been discussed about this in Chapter 3, but there are still many to be resolved especially those of the first two settings. The complicated interlocking of the VII to IX group has also been discussed in detail, but further information is still required to determine the actual order in which the values appeared with greater certainty.

(3) The Postmarks: It is felt that there is still much more to be learned from a close study of the postmarks. There are some suspicions that Type P2 may be a late version of P1, and even P3 may be the same mark. The top Oriya word is usually very blurred, but among the clearer P1 and P2 marks seen,

there seems to be some irregularity in the size of the characters and in their positions relative to the letters of "BAMRA". Insufficient copies have been available for study but it is possible that other sub-types might be separable.

In spite of the obvious frequency of cancelling-to-order, the general picture suggests that the dates used for the marks were realistic and probably represented the actual date of application (with the exceptions of P4 to P7 which seem to have had only one date). The clues are - (i) P1 dates occur for 1891, 2 & 3 and do not appear to have been used for settings beyond the 1/2 a. of Va; (ii) Cancellations on the 1/2 a. of setting I extend from early 1891 to mid 1892; on 1/2 a. Va from early to mid 1893; and on VIIb from early 1894 to the end of 1894. With some exceptions, a similar pattern can be traced for the other values, but it needs examination of many more copies before any definite conclusions can be drawn; (iii) P5 to P7, although single dated, were only used on the later settings. These are by no means proof of the use of correct dates being applied, but they are sufficient clue to make it worth while pursuing the study and eventually possibly even attempting to use it to establish the dates at which each setting, and perhaps each value in those settings, actually appeared.

It is also clear that very few genuinely used stamps on cover, or even genuinely used stationery, have survived. Much research is still needed to establish which of the "used" items currently existing actually did genuine postal service.

Chapter 8: THE CATALOGUE.

The listings in the following tables are in accordance with what has been described in the text. Each item has been given a reference number preceded by the letters BM (for Bamra) so that catalogue numbers from the *Handbook* can be quoted without any confusion with Gibbons' numbers. With rapidly changing values these days, it is not easy to quote prices for a catalogue such as this, but a rarity grade has been attempted, based on the number of items of each which has been seen or recorded during the preparation of this section of the *Handbook*:

- C = a common stamp relative to the others;
- M = moderately common;
- S = fairly scarce;
- R = rarely seen;
- RR = very rare;
- RRR = extremely rare.

1888. Type 1 Design. Type-set at the Jagannata Ballabh Press, Deogarh.

No.	S.G.	Value/Colour	Rarity	Sheet Size
BM1	1	½a. Black/Yellow	R	Unknown, probably 8 x 12
BM1a	1a	do. "g" inverted	RRR	
BM1b	1b	do. value inverted	RRR	
BM1c	7	do. value like reversed "B"	RRR	
BM2	2	½a. Black/Rose	S	8 rows x 12
BM2a	2a	do. "g" inverted	RRR	
BM3	3	1a. Black/Blue	S	8 rows x 9
BM3a	3a	do. "g" inverted	RRR	
BM3b	-	do. inverted scroll	RRR	
BM4	4	2as. Black/Green	S	8 rows x 10
BM4a	4a	do. "a" omitted	RRR	
BM4b	-	do. inverted scroll	RRR	
BM5	5	4as. Black/Yellow	S	8 rows x 12
BM5a	5a	do. "a" omitted	RRR	
BM5b	-	do. inverted scroll	RRR	
BM6	6	8as. Black/Rose	S	8 rows x 12
BM6a	6a	do. "a" omitted	RRR	
BM6b	-	do. inverted scroll	RRR	

In view of the reprints which exist of the above stamps (see Chapter 2) and of the forgeries (see Chapter 6) great care must be taken in purchasing them.

1890-91?Resettings ("Reprints") of Type 1.

No.	Resetting	Value/Colour	Rarity	Block Size
1	First	½a. Black/Yellow	S	4 rows x 2
2	"	½a. Black/Rose	S	"
2a	"	do. "RAMRA" variety	R	
3	Second	½a. Black/Yellow	M	5 rows x 4
4	"	½a. Black/Rose	M	"
4a	"	do. inverted "RA"	R	
4b	"	do. inverted "B"	R	
5	"	1a. Black/Blue	M	
5a	"	do. inverted "B"	R	
6	"	2as. Black/Green	M	"
6a	"	do. inverted "B"	R	
7	"	4as. Black/Yellow	S	"
7a	"	do. inverted "B"	R	
8	"	8as. Black/Rose	S	"
8a	"	do. inverted "B"	R	

1890 (June?)Type 2 DesignType-set as before

No.	S.G.	Value/Colour	Setting	Rarity grade Unused "Used"	Notes
BM7	8	½a. Rose-lilac	1A	C S	20 stamps in sheet
BM7a	8a	do. "Eudatory"		S -	Cliché No.8
BM7b	8b	do. "Quatrer"		S -	Cliché No.3
BM7c	8c	do. Inv. "a" in "Postage"		S -	Cliché No.7

No.	S.G.	Value/Colour	Setting	Rarity grade		Notes
				Unused	"Used"	
BM8	9,26	1a. Bright Rose	IIIb	M	S	4th char. plain back
BM9	9,26	1a. Bright Rose	IIIId	C	S	4th char. with loop
BM10	10,27	1a. Reddish purple	Va	M	M	Value 2 Oriya words except BM10a & b.
BM10a	10b	do. Inverted "AMRA"		R	-	Cliché No.16
BM10b	10c	do. Inv."M" and 2nd "A"		R	-	Cliché No.16
BM11	10,27	1a. Reddish purple	Vb	S	R	Value one Oriya word
BM12	10,27	1a. Reddish purple	VIIa	C	S	-
BM12a	10a	do. Inv. "a" in "anna"		M	-	Cliché No.11
BM13	10,27	1a. Reddish purple	IX	C	S	-
BM13a	10a	do. Inv. "a" in "anna"		M	-	Cliché No.11
BM14	10,27	1a. Reddish purple	VIIb	C	M	-
BM15	12	1a. Dull green	IA	M	-	20 stamps in sheet
BM15a	11a	do. "Eudatory"		R	-	Cliché No.8
BM16	12,29	1a. Dull green	IIIa	C	S	-
BM17	12,29	1a. Dull green	IIIc	C	M	-
BM18	11,28	1a. Blue green (bright shades)	VI	C	M	Variable shades
BM18a	28a	do. Inv. "a" in "anna"		M	R	Cliché No.11
BM19	12,29	1a. Dull bluish green	VI	M	S	Paper thin to opaque
BM19a	29a	do. Inv. "a" in "anna"		S	R	Cliché No.11
BM20	11,28	1a. Blue green	VII	R	-	-
BM21	11,28	1a. Blue green shades	IX	C	-	-
BM22	13	1a. Bistre-yellow	IB	S	-	20 stamps in sheet Value one Oriya word
BM22a	13a	do. "Eudatory"		R	-	Cliché No.8
BM23	13,30	1a. Bistre-yellow	III	C	M	Shades exist. Value two Oriya words
BM24	14,31	1a. Yellow (orangish)	IX	M	S	Medium thick paper
BM24a	14a	do. "annas" for "anna"		R	-	Cliché No.11
BM25	15	2as. Rose lilac	IB	S	-	20 stamps in sheet
BM25a	15a	do. "Eudatory"		R	-	Cliché No.8
BM26	17,34	2as. Bright rose	III	M	M	-
BM26a	16,32	2as. Dull Rose	VII	R	-	-
BM27	16,32	2as. Dull rose	VIII	M	M	-
BM28	16,32	2as. Dull rose	IX	S	R	-
BM29	18	4as. Rose lilac	IB	RR	-	20 stamps in sheet
BM29a	18a	do. "Eudatory"		RRR	-	Cliché No.8
BM30	19	4as. Dull rose	IB	R	-	2nd Oriya char. without accent
BM30a	19a	do. "Eudatory"		RRR	-	Cliché No.8
BM31	19,34	4as. Dull rose	II	RR	R	Without accent
BM31a	19b	do. "BAMBA"		RRR	-	Cliché No.5
BM32	19,34	4as. Dull rose	VII	M	S	With accent
BM32a	19,34	4as. Dull rose	IX	R	-	With accent
BM33	19,34	4as. Dull rose	X	S	S	Without accent
BM34	20,35	4as. Bright rose	IVA	M	R	With accent
BM35	-	4as. Deep pink (thickish)	V	S	M	Without accent, exc.9,11,13,14.
BM36	21	8as. Rose lilac	IB	R	-	Pane of 10 only

No.	S.G.	Value/Colour	Setting	Rarity grade		Notes
				Unused	"Used"	
BM37	21,36	8as. Rose lilac	II	RR	-	-
BM37a	21a,c	do. "Postage" and "Foudatory"		RRR	-	Cliché No.2
BM37b	21b	do. "BAMBA"		RRR	-	Cliché No.5
BM38	23,38	8as. Bright rose	IVB	M	M	-
BM39	22,37	8as. Dull rose	VII	M	S	-
BM40	22,37	8as. Dull rose	IX	M	S	-
BM41	24	lr. Rose lilac	IB	R	-	Pane of 10 only
BM41a	24a	do. "Eudatory"		RRR	-	Cliché No.8
BM42	24,39	lr. Rose lilac	II	R	-	-
BM42a	24c	do. "Postage"		RRR	-	Cliché No.2
BM42b	24b	do. "BAMBA"		RRR	-	Cliché No.5
BM43	25,40	lr. Bright rose	IVB	M	S	Capital R in Rupee
BM44	25a,40a	lr. Bright rose	IX?	RR	-	Small r in rupee
BM44a	40b	do. Native characters in order 2,3,1,4,5		RRR	-	Cliché No.16

GENERAL NOTES: (1) Colour descriptions differ from those quoted in the current Gibbons' catalogue (e.g. Gibbons' "mauve" = "rose lilac" above) but they are based on Gibbons' Colour Key (1971). Strictly, in most cases, the word "pale" should precede each description, but this has been omitted for simplicity.

(2) The "used" column refers to both CTO and genuinely used copies. It will be noted that these are, on the whole, less common than the unused items, as has been said in the text. CTO copies probably outnumber genuinely used copies by at least 10 to 1. A dash indicates that no used copy has been reported although it may well exist.

(3) No attempt has been made to separate the capital "P" in "Postage" stamps from those with a small "p" as in Gibbons current catalogue. In settings IA and IB, only capital "P" stamps occur. Apart from these, the capital "P" stamps are slightly more common than the small "p" stamps in settings II to VI, and then they are equally common in settings VII to X.

(4) Distinction between the various settings listed can be made using the methods described in the appropriate sections of this Handbook, but distinction between BM12 and BM13, BM20 and BM21, BM26a, BM27 and BM28, BM32 and BM32a, BM39 and BM40 will usually only be possible for certain clichés.

BIBLIOGRAPHY AND CREDITS.

Much valuable information has been gathered from the following Publications for inclusion in the foregoing pages:

Feb. 1890	<i>Illustriertes Briefmarken Journal</i>	- First ref. to 4as. and 8as. values.
Aug. 1890	<i>Le Timbre-Poste</i>	- The ½a. and ½a. values.
Oct. 1890	Stanley Gibbons' <i>Monthly Journal</i> Vol.I, p.81.	- Gibbons' correspondence with the State.
Dec. 1890	<i>Le Timbre-Poste</i>	- The first reprints of Type 1.
May 1891	<i>Le Timbre-Poste</i>	- Type 2 in sheets of 16 stamps.
?	Moens' Catalogue	- Illustrating sheets of Type 1.
1910	Morley's Catalogue of Fiscals/ Revenues (2nd edition)	- The Court Fees.
Nov. 1897	<i>Philatelic Journal of India</i>	- Letter re sale of reprints.
Dec. 1898	<i>SGMJ</i> Vol.IX, p.92	- Evans' article on the Type 1 stamps.
Feb. 1899	<i>SGMJ</i> Vol.IX, p.130	- Evans' article on the Type 2 stamps to setting VI.
Mar. 1899	<i>SGMJ</i> Vol.IX, p.150	- Evans' article on the Type 2 stamps settings VII to X.
Apr. 1899	<i>SGMJ</i> Vol.IX, p.164	- Corrections to Evans' articles.
Sep. 1899	<i>SGMJ</i> Vol.X, p.59	- Reporting the ½a. in setting IX.
Jan. 1901	<i>SGMJ</i> Vol.XI, p.143	- Varieties of the second reprints.
Oct. 1902	<i>SGMJ</i> Vol.XIII, p.64	- Varieties of the Type 1 stamps.
Nov. 1902	<i>SGMJ</i> Vol.XIII, p.89	- Recording variety BMlc.
Jan. 1903	<i>SGMJ</i> Vol.XIII, p.132	- Recording small r in rupee variety.
Aug. 1903	<i>SGMJ</i> Vol.XIV, p.36	- Hanciau's article on Type 1 stamps.
Sep. 1903	<i>SGMJ</i> Vol.XIV, p.45	- Forgeries of the Type 1 stamps.
Sep. 1904	<i>SGMJ</i> Vol.XV, p.48	- Missing 'e' variety of 2as. III.
Dec. 1904	Morley's <i>Philatelic Journal</i> p.94	- The Court Fees.
Apr. 1925	<i>Philatelic Journal of India</i> p.40	- Douie's article on Bamra.
Sep. 1938	<i>Philatelic Journal of India</i> p.89	- Dawson's article on Type 1 stamps.
Nov. 1938	<i>Philatelic Journal of India</i> p.111	- Dawson's article on Type 2 stamps.
Feb. 1941	<i>Philatelic Journal of India</i> p.20	- Stoney's article on Type 2 stamps.
Sep. 1968	<i>India Post</i> p.105	- Bateman on printing methods.
May/Jun 1969	<i>India Post</i> p.57	- Röver on Bamra's Post Offices.
Nov/Dec 1971	<i>India Post</i> p.124	- Erroneous article on ½a. VI.
Jul/Sep 1972	<i>India Post</i> p.66	- Bamra Study project.
Oct/Dec 1972	<i>India Post</i> p.108	- Bamra questionnaire.
Jan/Mar 1978	<i>India Post</i> p.22	- Singhee on Postal Stationery.

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BAMRA

THE ORIYA INSCRIPTIONS

FIRST ISSUE

ମା ସୁ ଲ ଟଂ

MĀ-SU-L
= PostageTA. → abbrev. of TAṆKĀ (see below)
= Money (or rupee)

VALUES:	(numerals = pies)	(Fractions of a rupee)	(S.O.T)
	୩ ୭	/ ୧/ ୧ ୧	୧
	= 3 6	= 1/16 2/16 1/4 3/4	୫୧ or ୪୧
		ie. 1a. 2a. 4a. 8a.	(?)

SECOND ISSUE

VALUES IN WORDS:

ଏକ or ଦୁଇ

ପଇସା

E-KA

DU-I

PA - I - SĀ

= one (or)

two

pice (quarter anna)

[as above]

ଚାରି

ଆଠ

ଅଣା

ଏକ ଟଙ୍କା

E-KA, DU-I, CHĀ-RI,

Ā - THA,

A - NĀ ;

E-KA TA-ṆKĀ

= one, two, four,

eight,

annas;

one rupee

STATIONERY

[CARD] ବାମ୍ରା ପୋଷ୍ଟ କାର୍ଡ । / କେବଳ ମାତ୍ର ଠିକଣା

BĀ-MĀNDĀ PO-SHT-KĀ-RD.

/ KE-BA-L MĀ-TRA THĪ-KĀ-NĀ

= Bamra Postcard.

/ Only

but address

ଏହା ପାଖରେ ଲେଖି ନାକୁ ହେବ ।

[ENVELOPES] ଟଂ ୬

E-HA PĀ-KHA-CHE LE-KHI-NĀ-KU HE-WA.

TA. (pies) 6

= this side (must-be-written)

[as 1st issue]

POSTMARK

ଦେବଗଡ଼ି

NUMERALS

୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୦

DE-W-GA-R

1 2 3 4 5 6 7 8 9 0

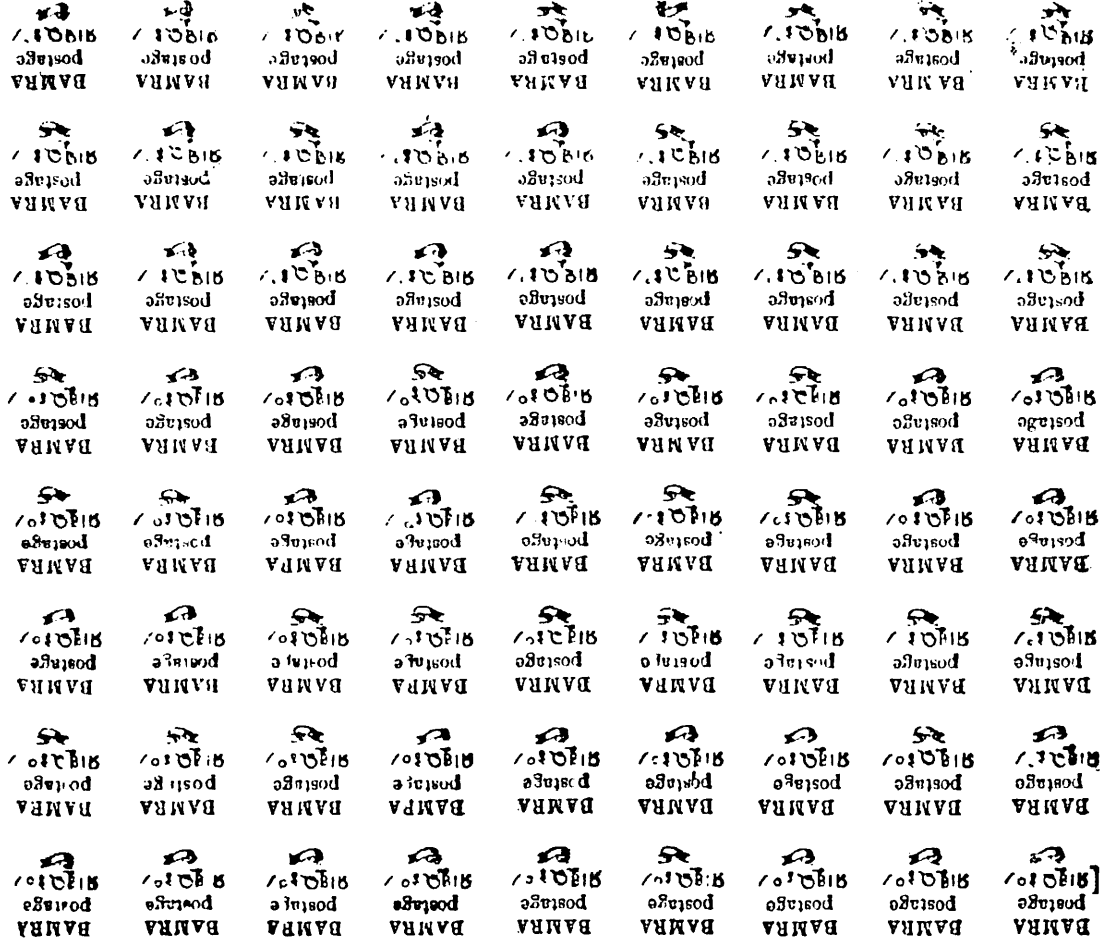
STAMPED PAPER (see Fig. 5, Plate XXVI)

ସ୍ଟାମ୍ପ କାଗଜ / ୧୮୮୭ / ଦେବଗଡ଼ି ବାମ୍ରା

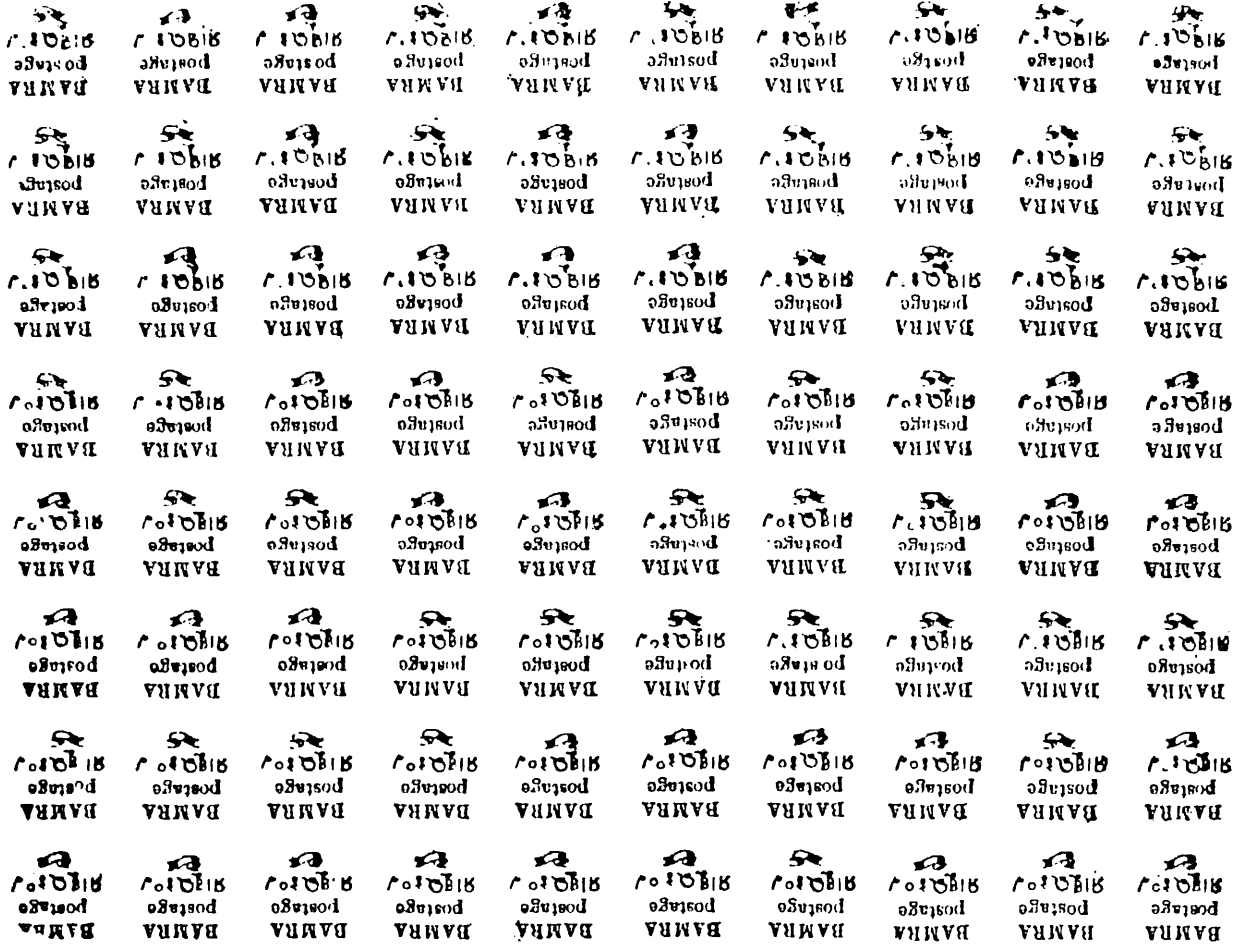
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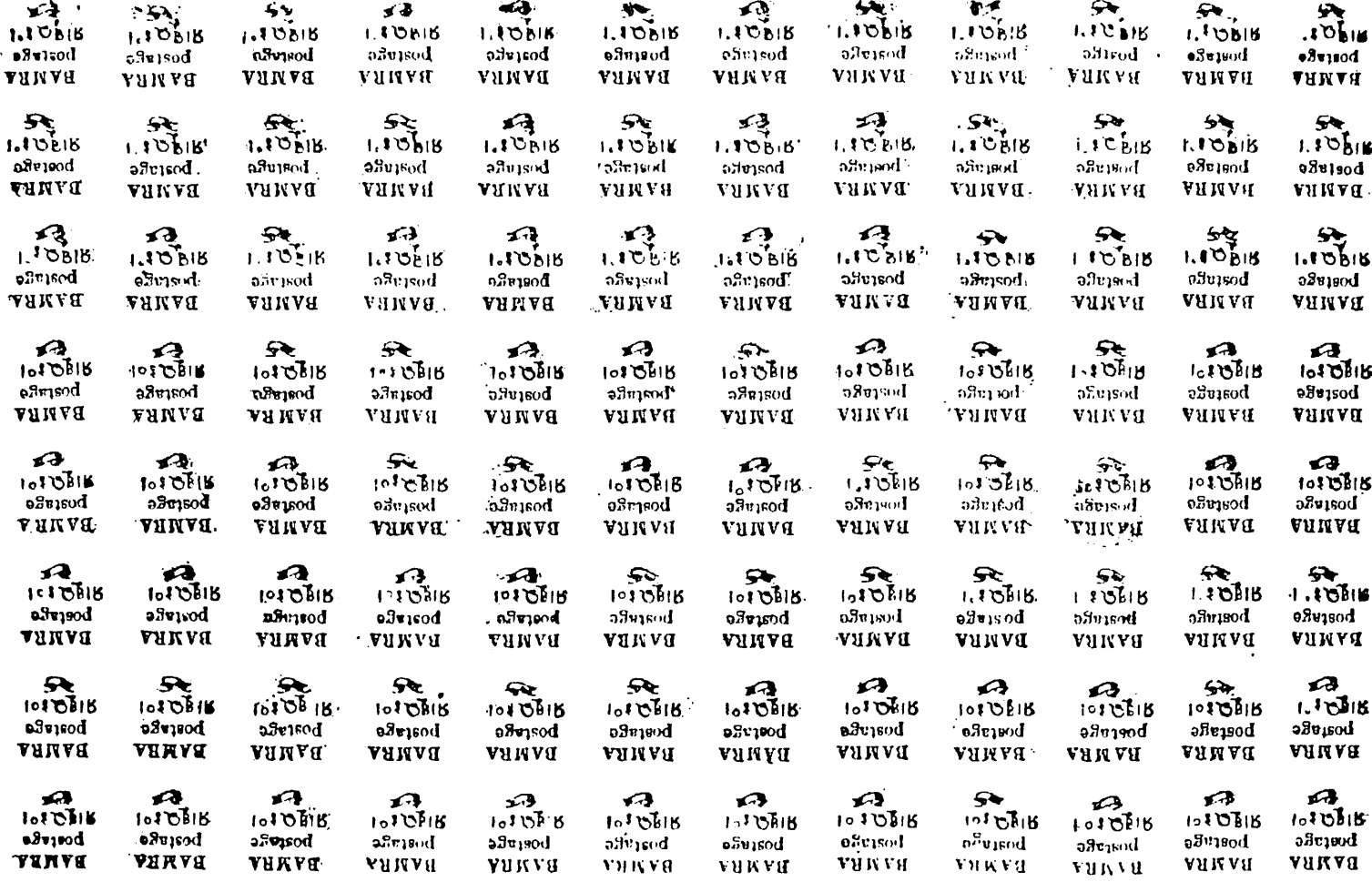
1873



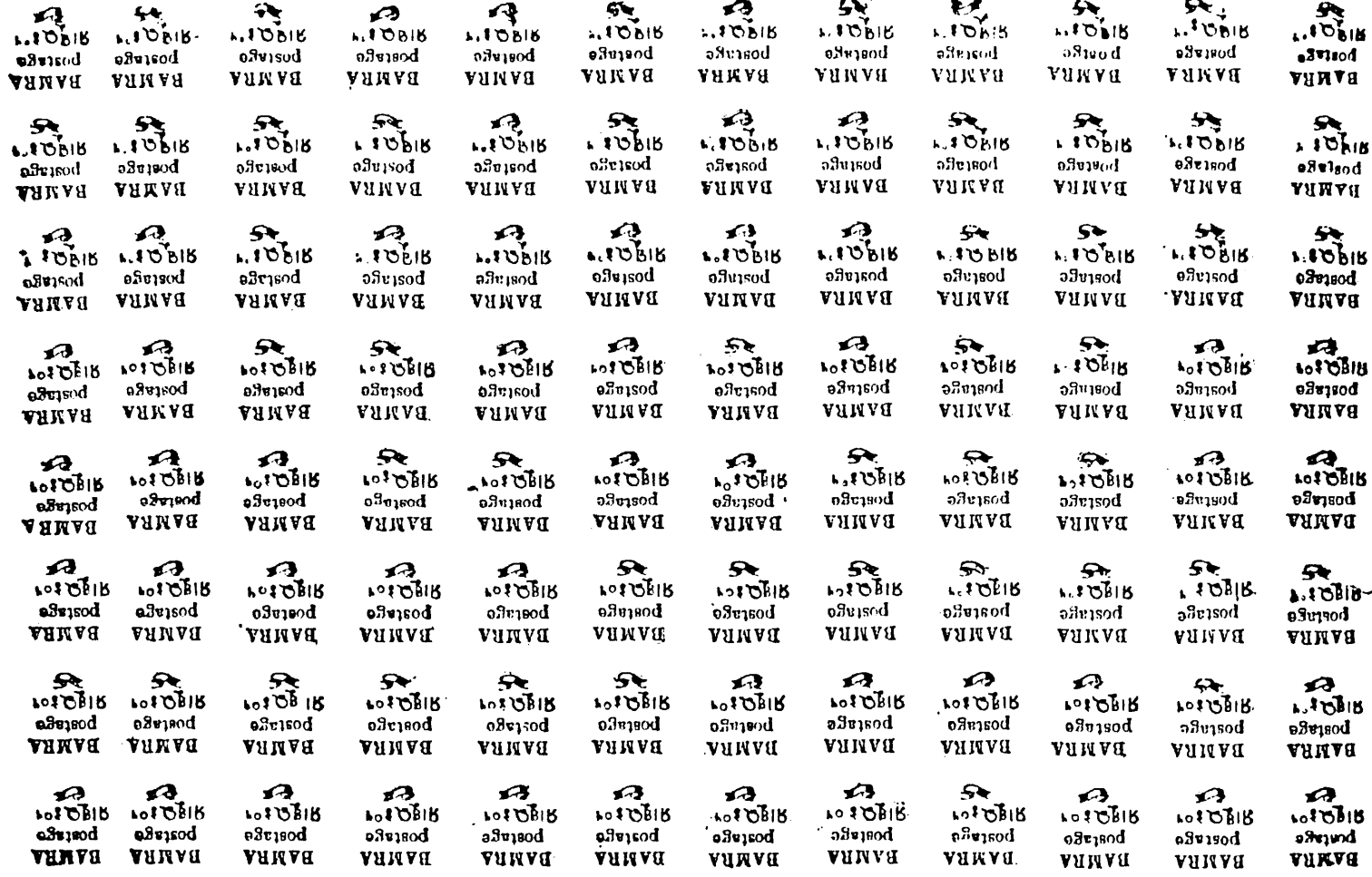
One anna Type I.



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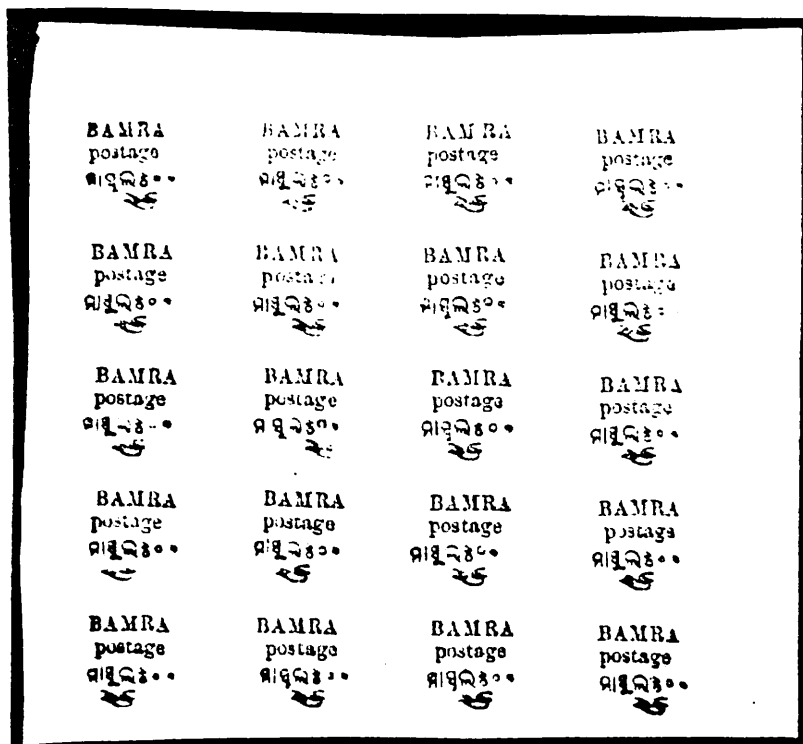


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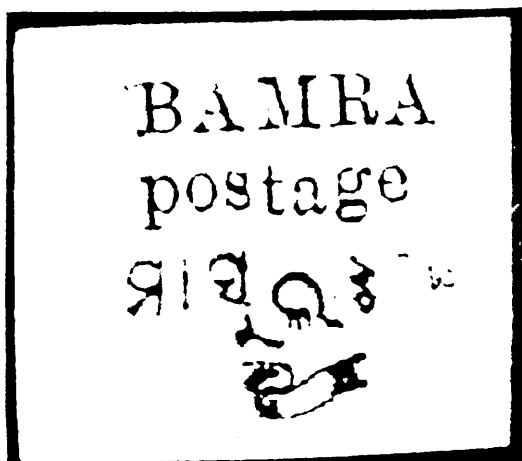


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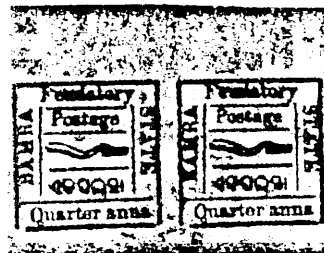
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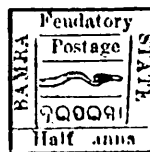
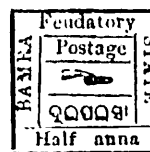
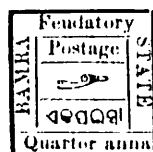
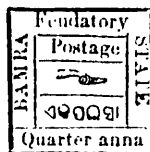
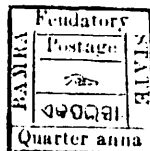
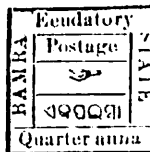
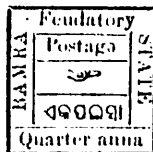
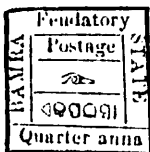
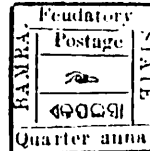
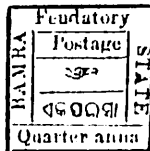
Quarter anna - second resetting.

No.BM.1b - Quarter anna variety value inverted.
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Forgeries: Types FA1, FB2, FB3.

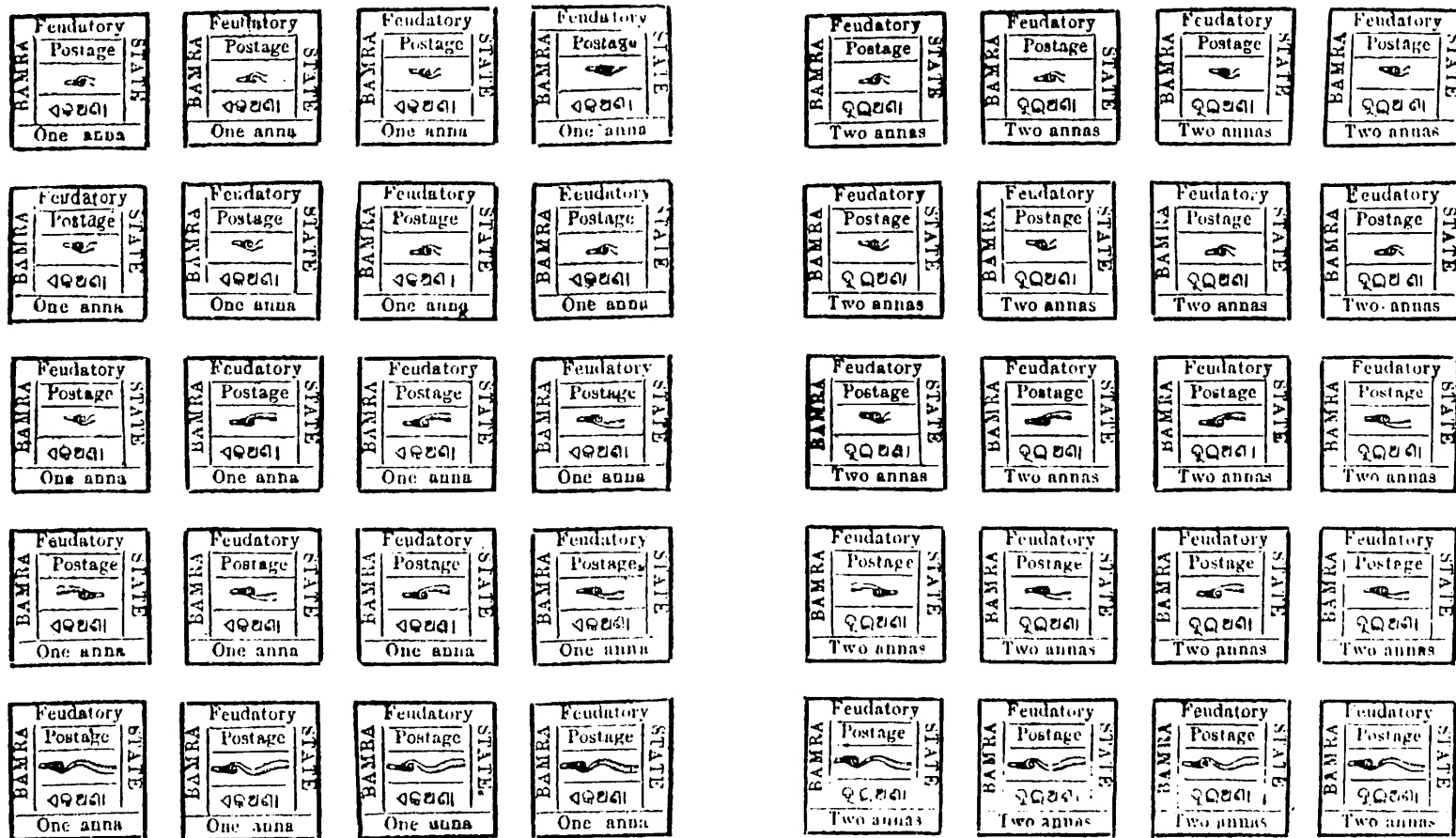


Forgeries: Pair of Type FB1.



Quarter anna - Setting IA

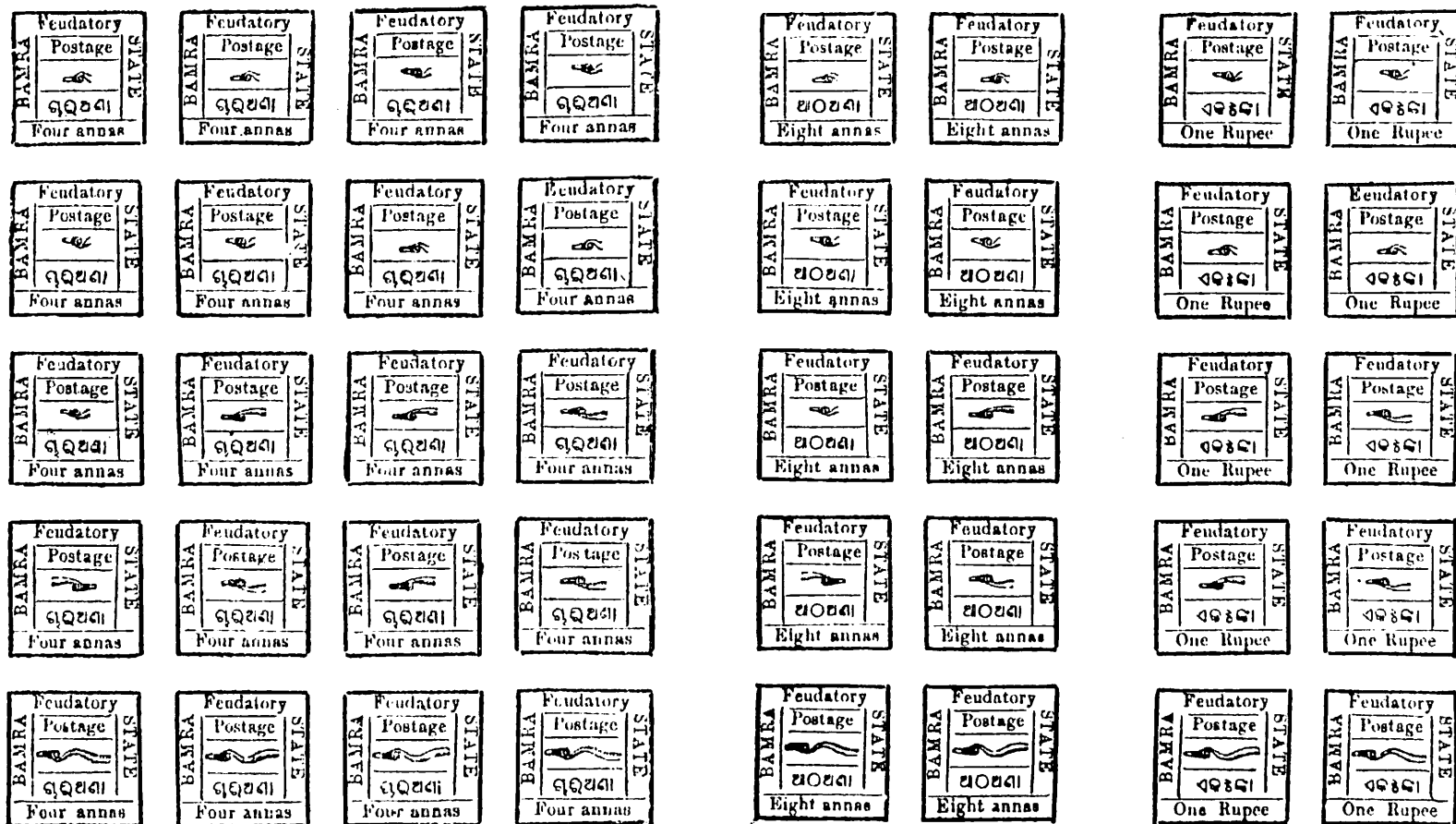
Half anna - Setting IA



One anna - Setting 1B

(Note: Positions 4 & 5 had been poorly retouched in the printing block from which this is reproduced)

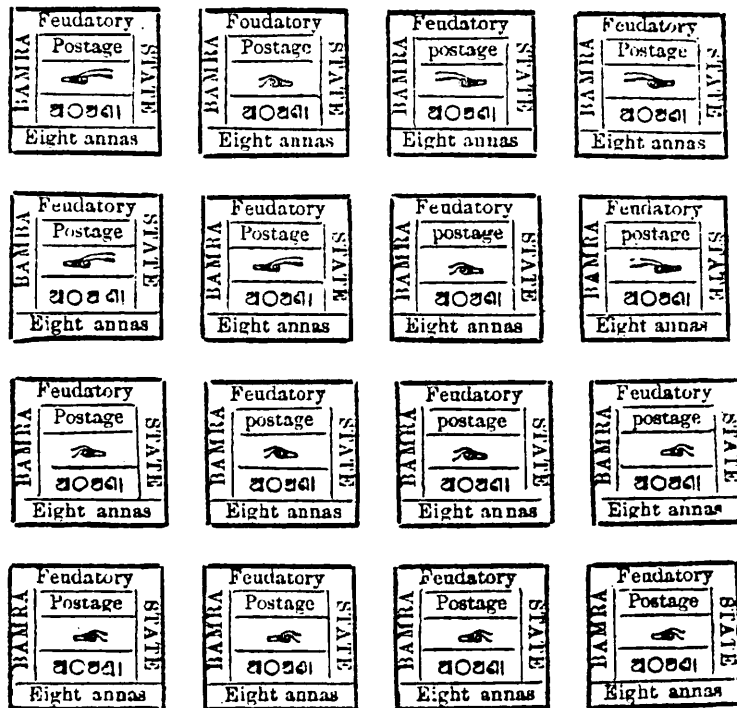
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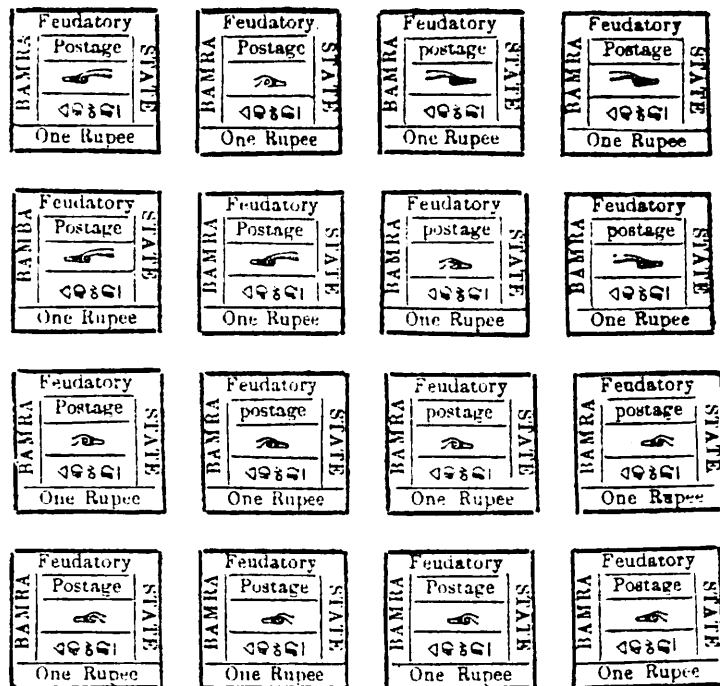
Four annas - Setting 1B.

Eight annas - Setting 1B.

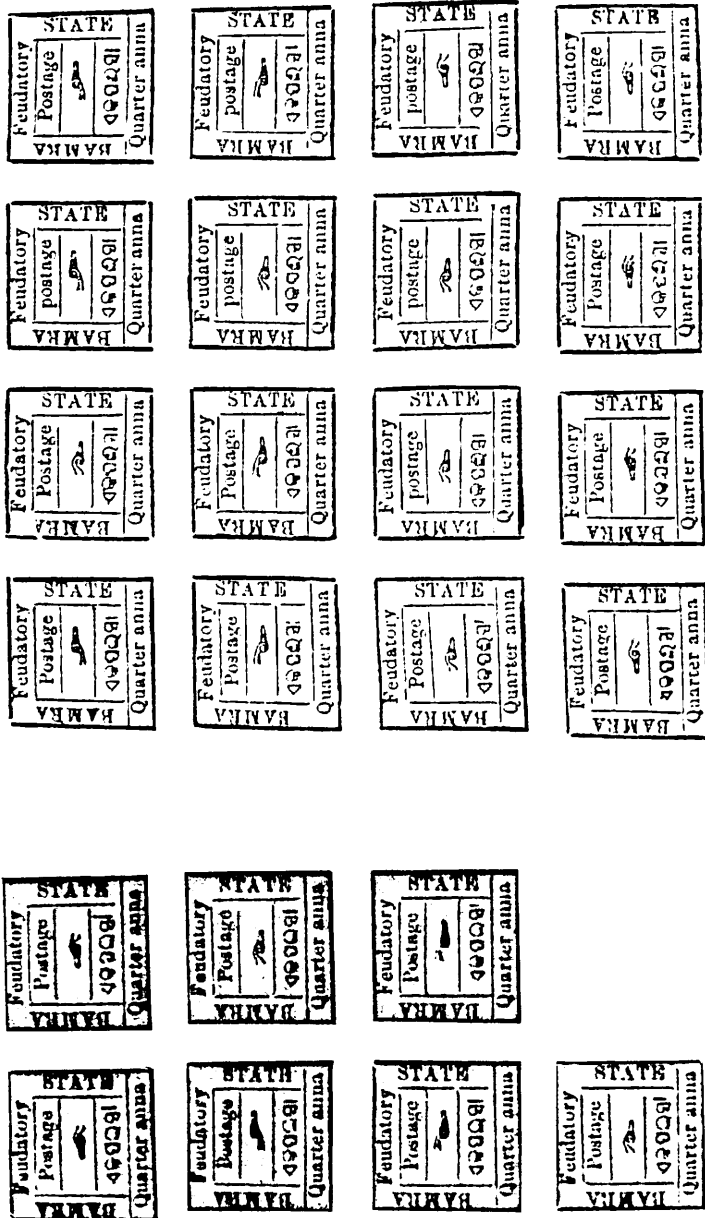
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Eight annas - Setting II.

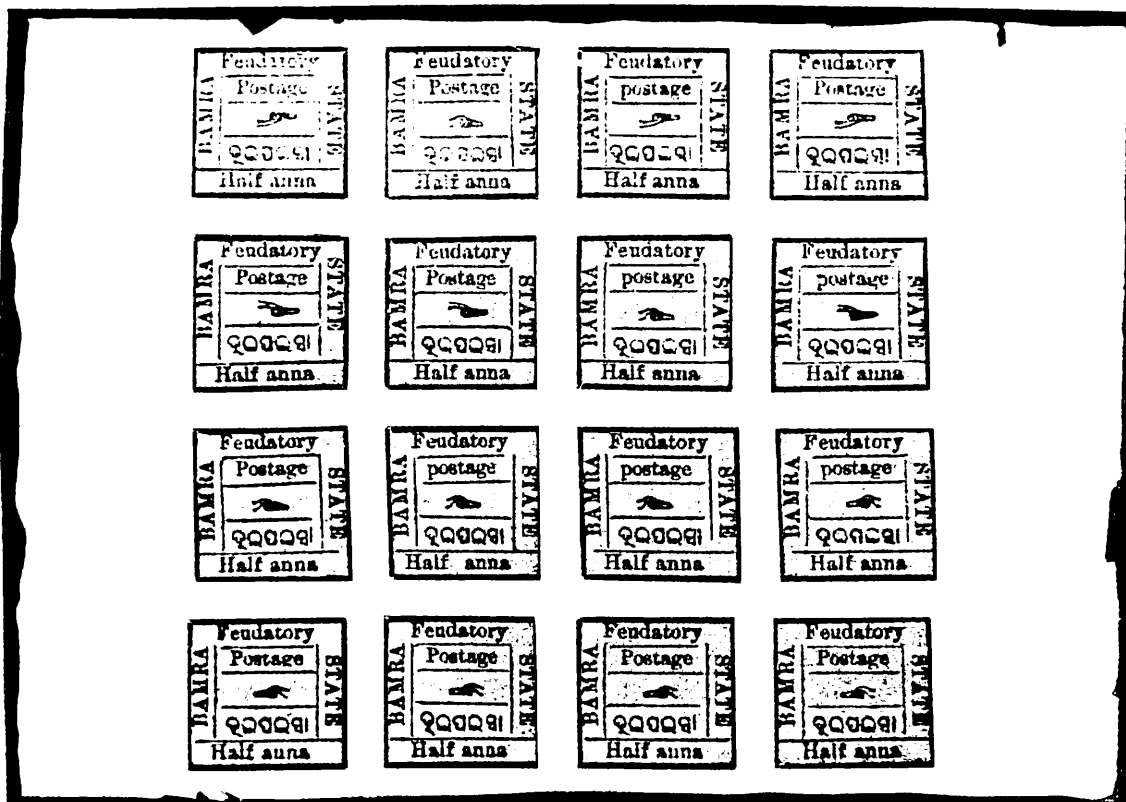


One rupee - Setting II.

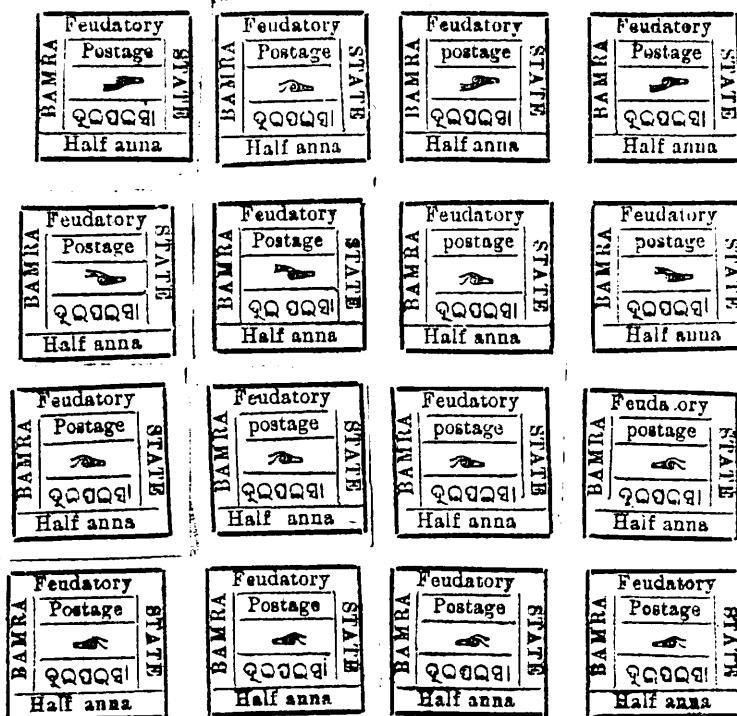


Quarter anna -
Subsetting IIId

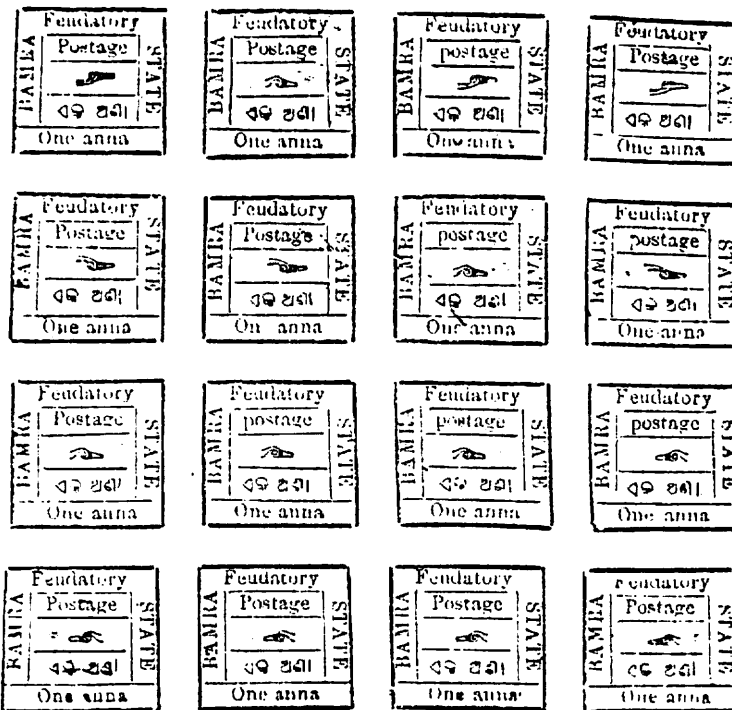
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Subsetting IIId



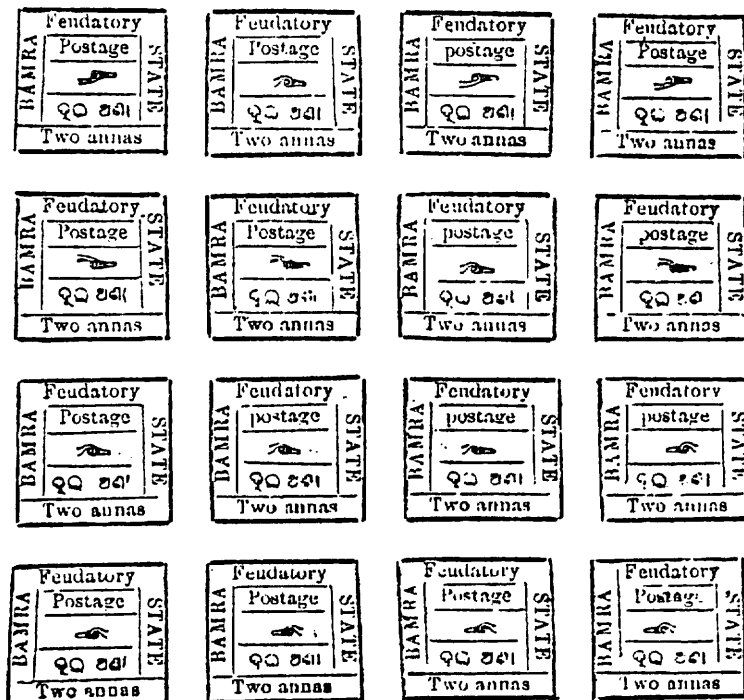
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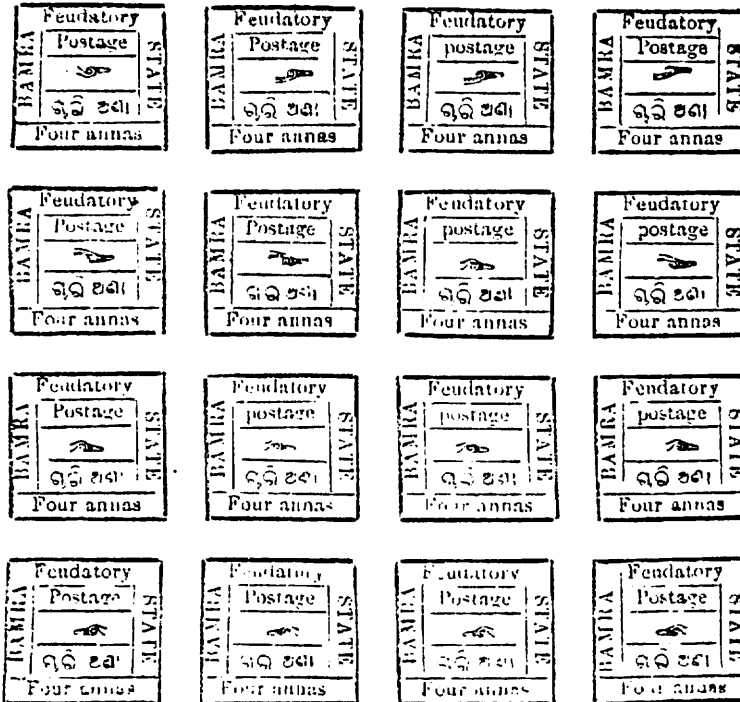
Half anna - Subsetting IIIc



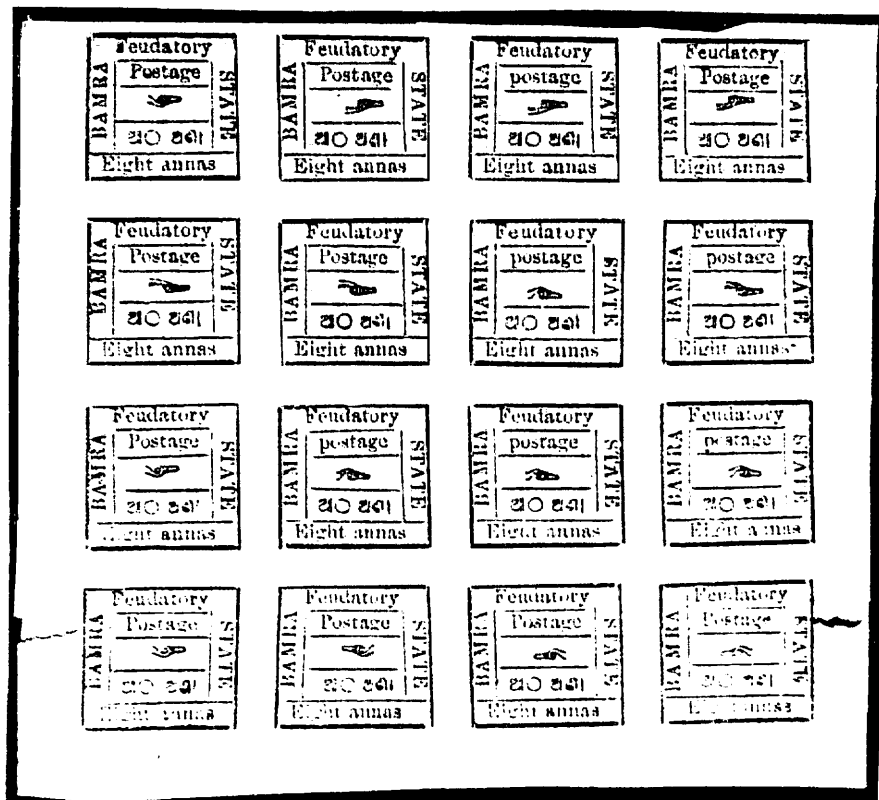
One anna - Setting III



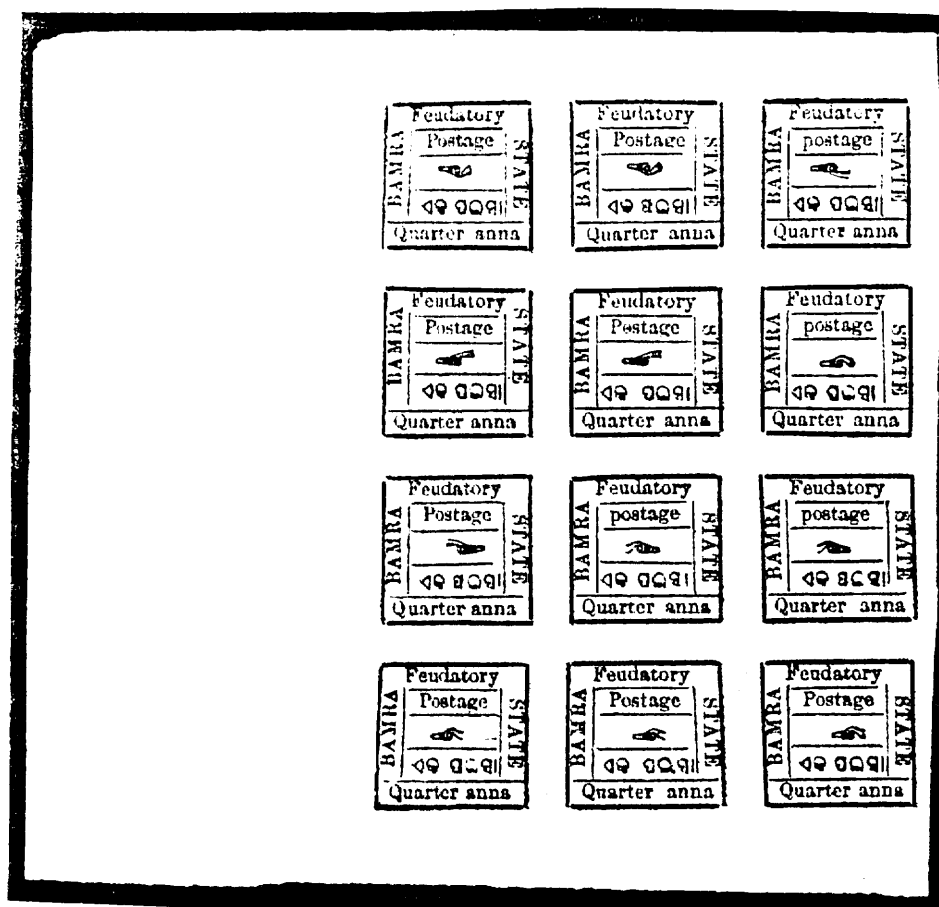
Two annas - Setting III



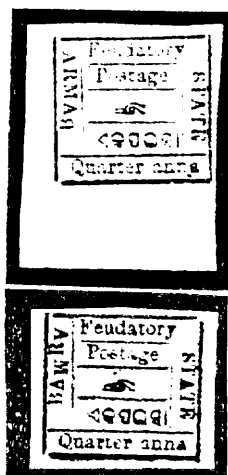
Four annas - Setting IVA



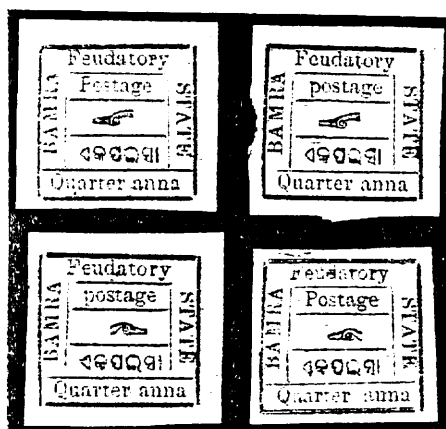
Eight annas - Setting IVB



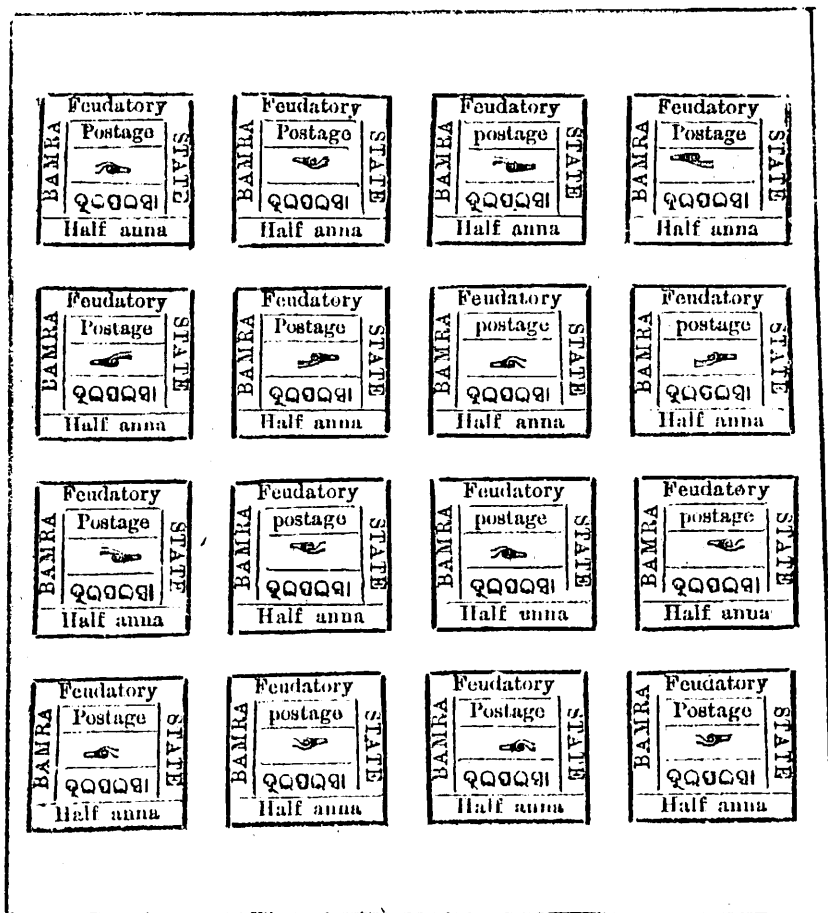
Quarter anna - Subsetting Va
(pane; positions 1-3/5-7/9-11/13-15)



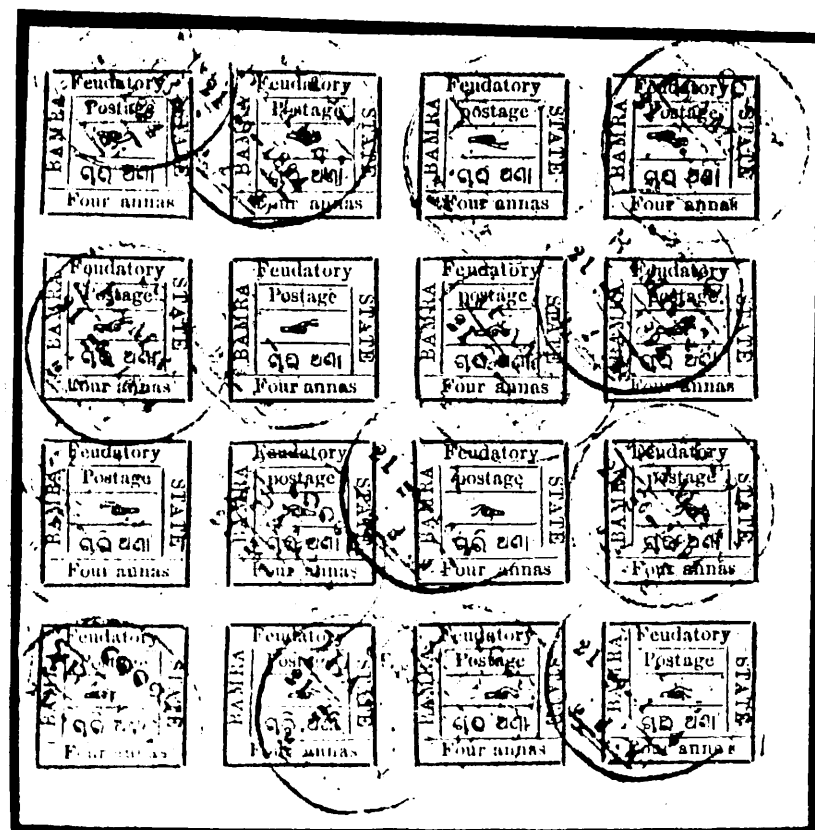
Position 16 from above
setting (lower rt corner)
The two stages of the
spelling errors



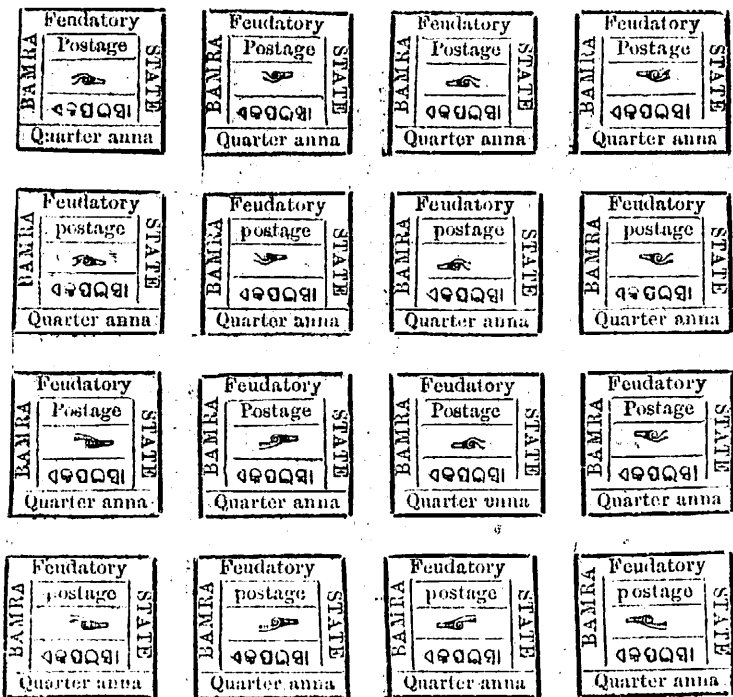
Quarter anna - subsetting Vb
(positions 6/8/12/14)



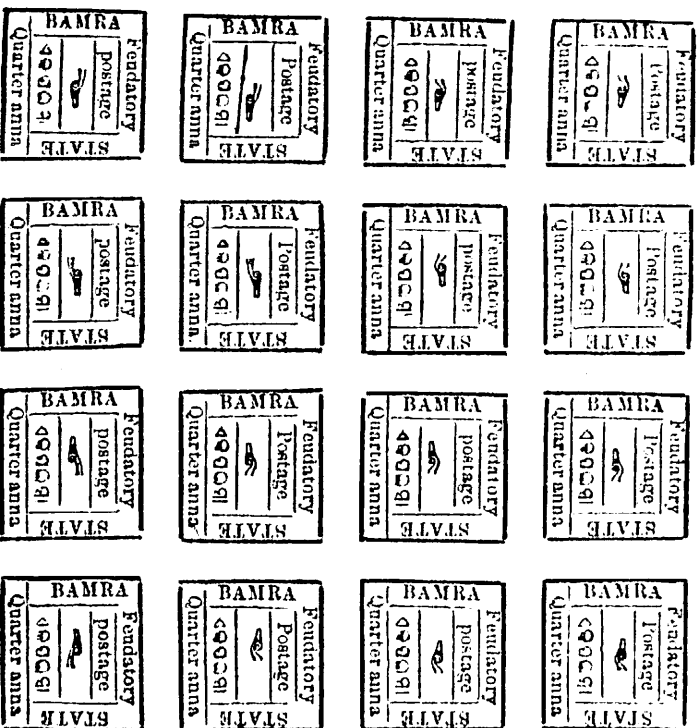
Half anna - Setting VI



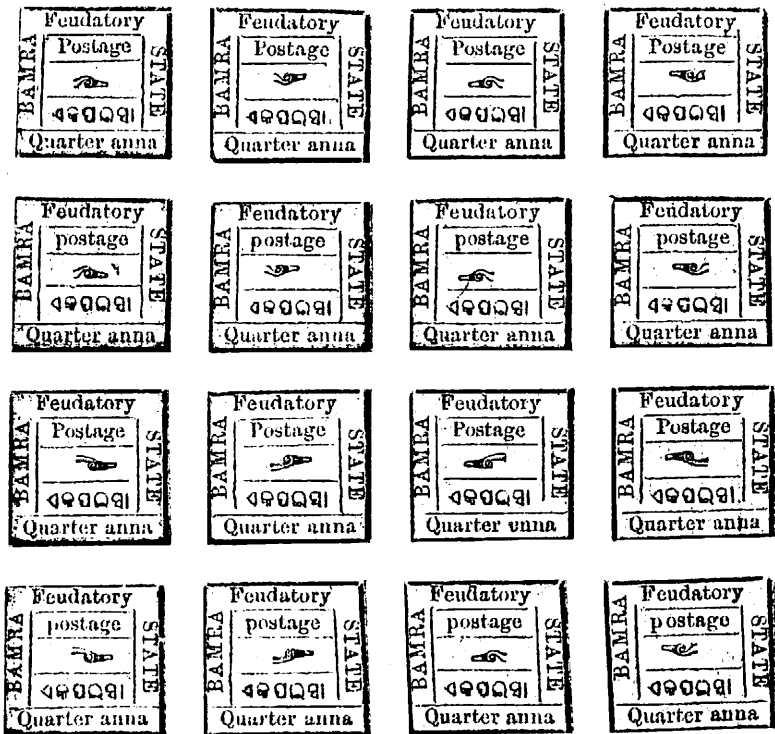
Four annas - Setting V



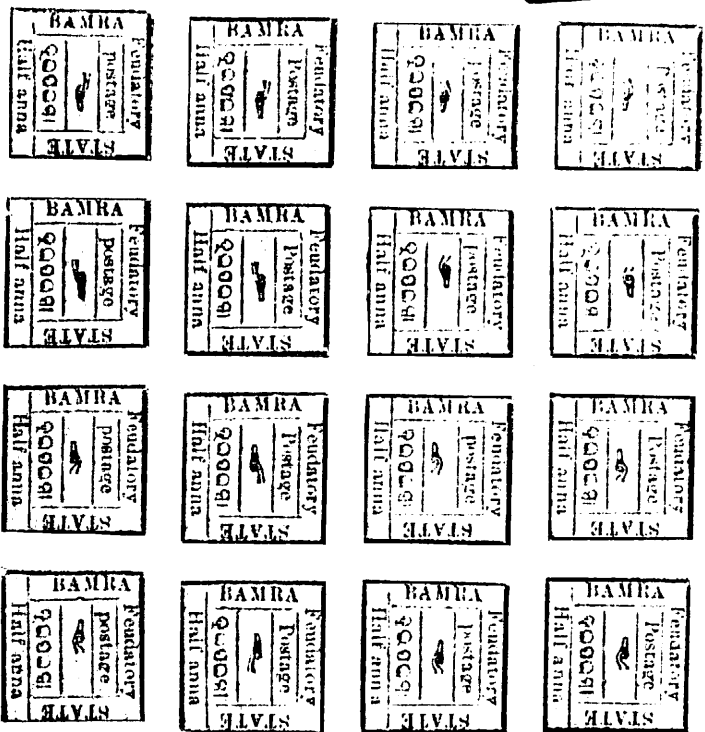
Quarter anna - Setting VIIa



Quarter anna - Setting VIIb



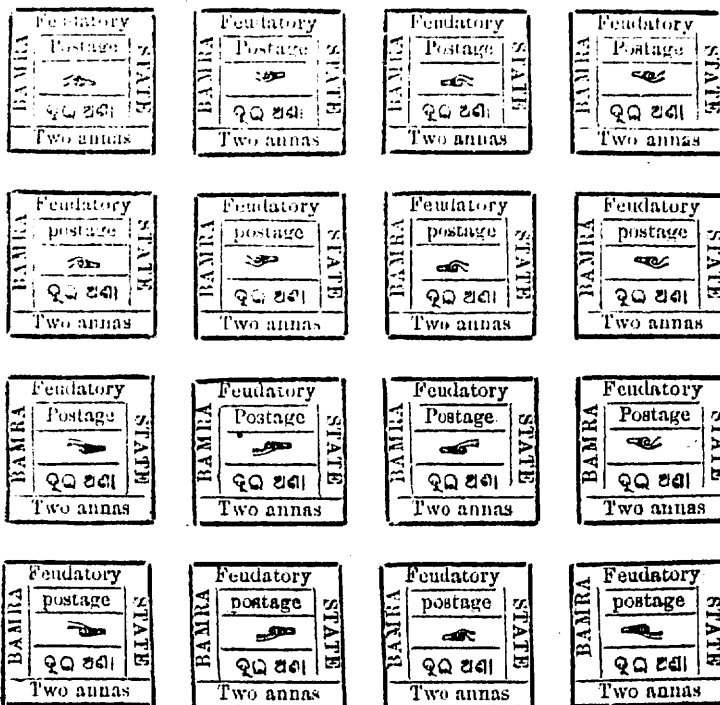
Quarter anna - Setting IX



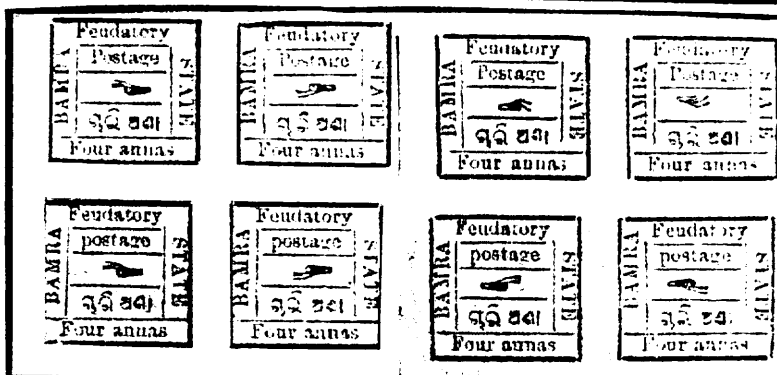
Half anna - Setting IX.

N/352/A.

BAMRA/
Plate XXI



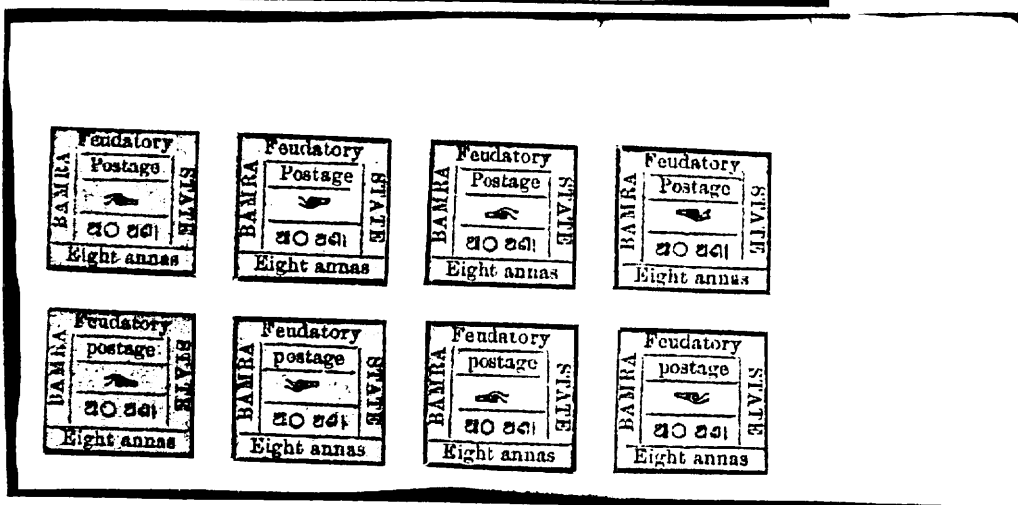
Two annas
Set'g VIII



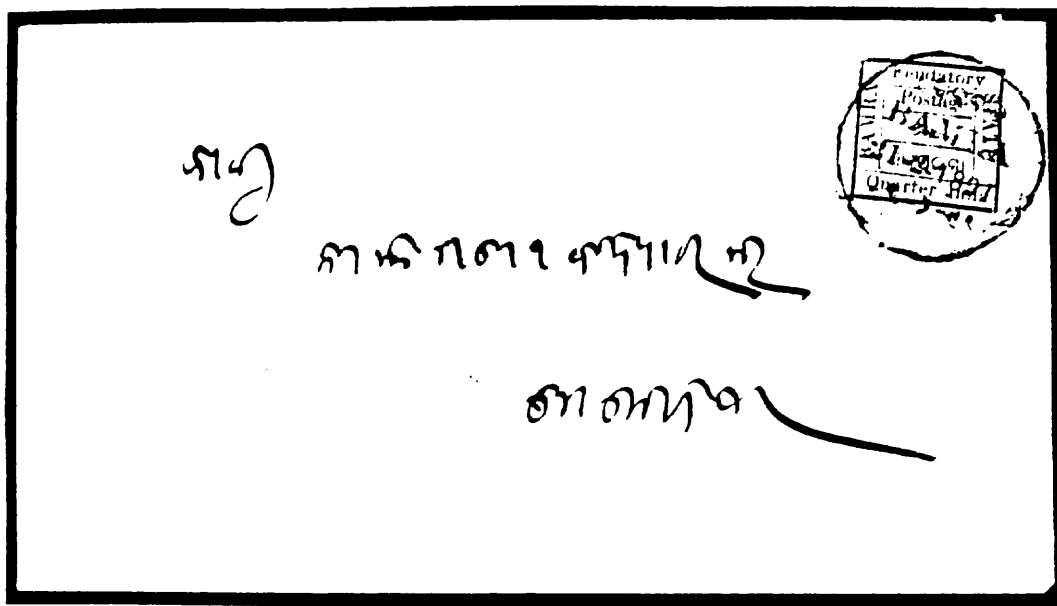
Four annas - Set'g VII
(bottom half pane)



Half anna
Set'g VII
(pos.16)



Eight annas - Set'g VII or IX
(top half pane)



P1 on cover.



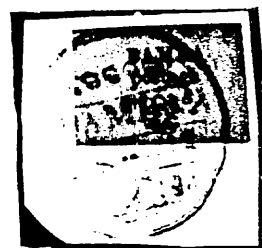
P2



P3 (early)



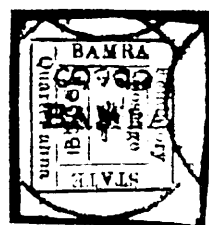
P3 (late)



P4



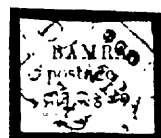
P5



P5 (no date)



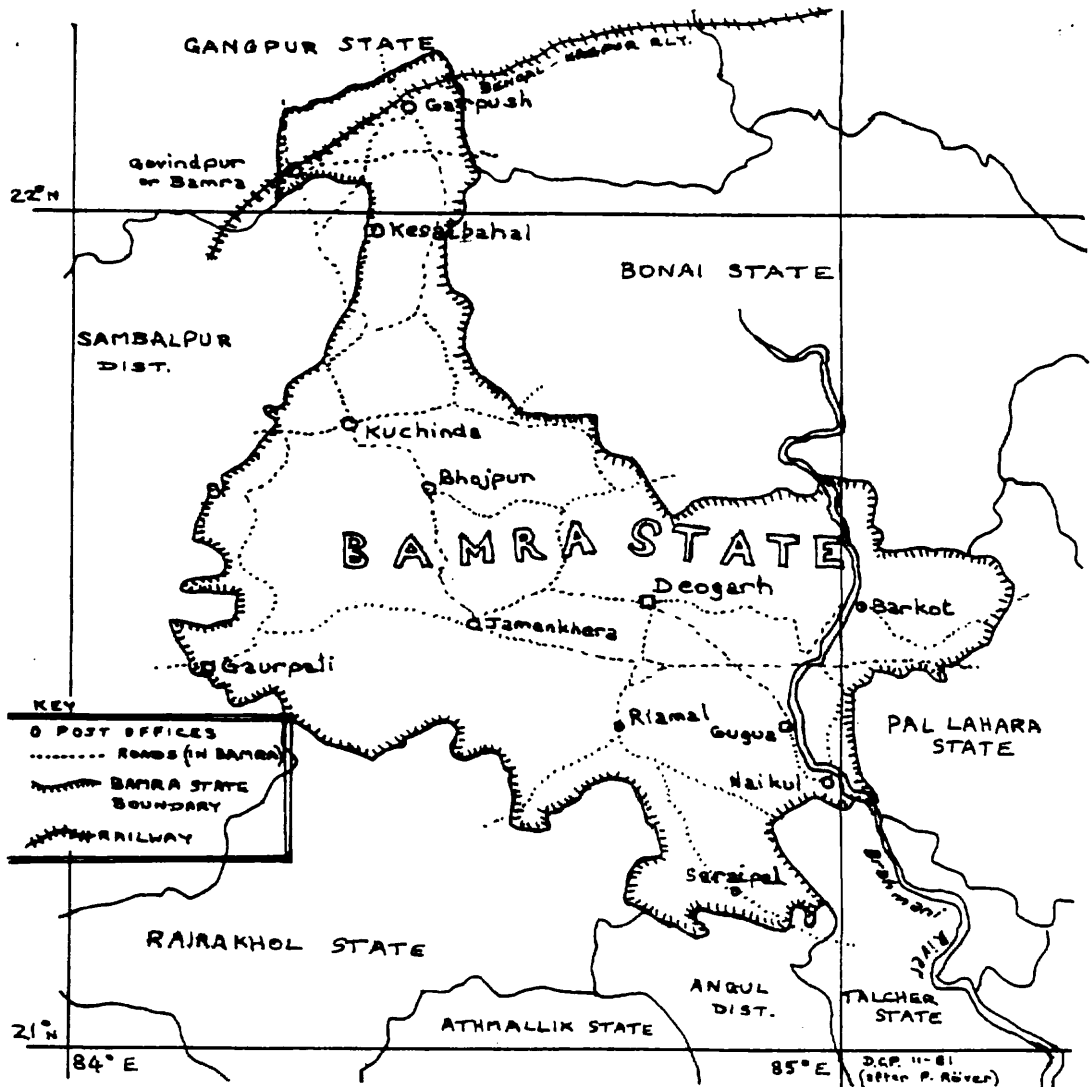
P6

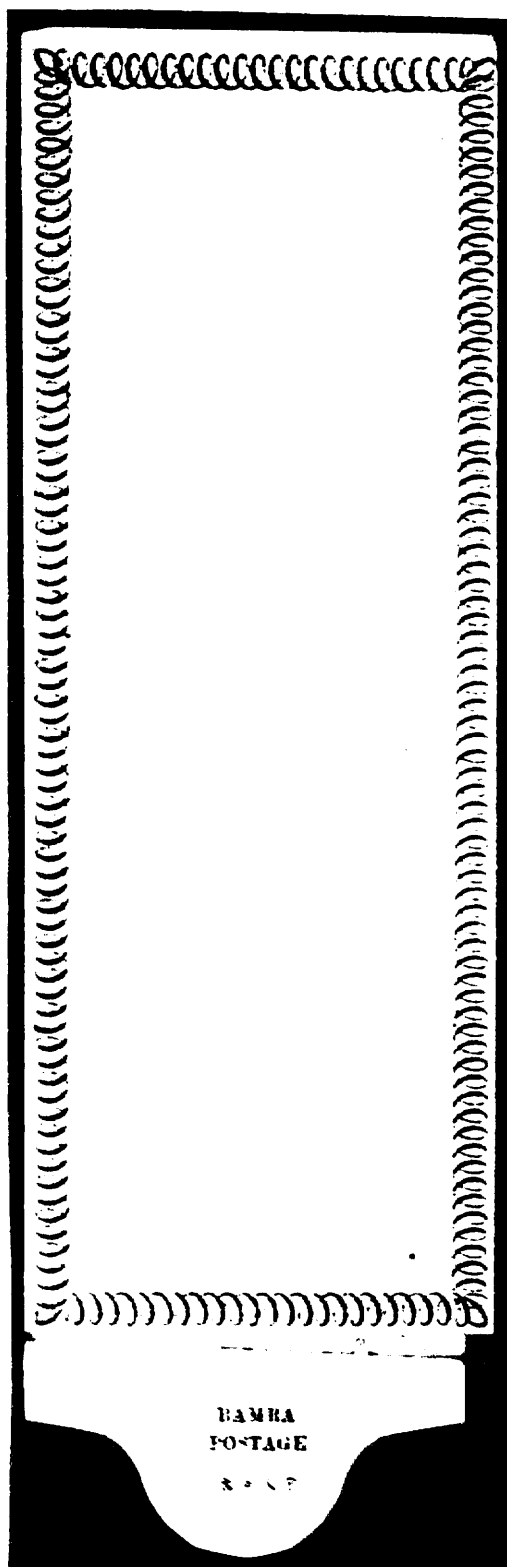


P6 (lines)

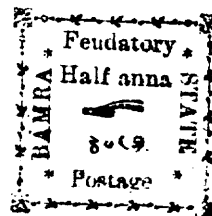


P7

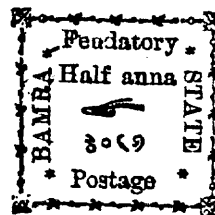
BAMRA STATE AND ADJOINING TERRITORIES



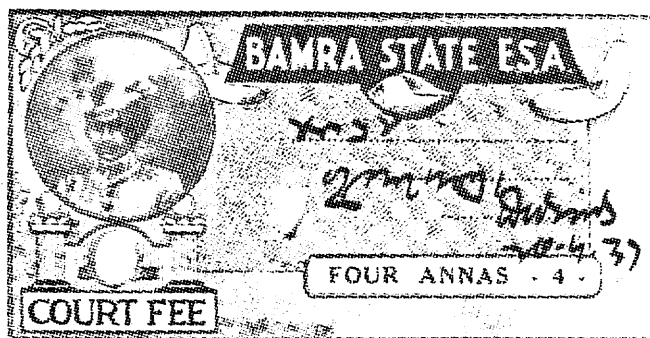
Envelope - Type E2



Envelope - Type E3
Setting 1



Envelope - Type E3
Setting 2

Fig. 2Fig. 1Fig. 3Fig. 4Fig. 5

Scale: Figs. 1-4 reduced by 15%; Fig. 5 enlarged 12% (linear).

2 AS



Fig.6

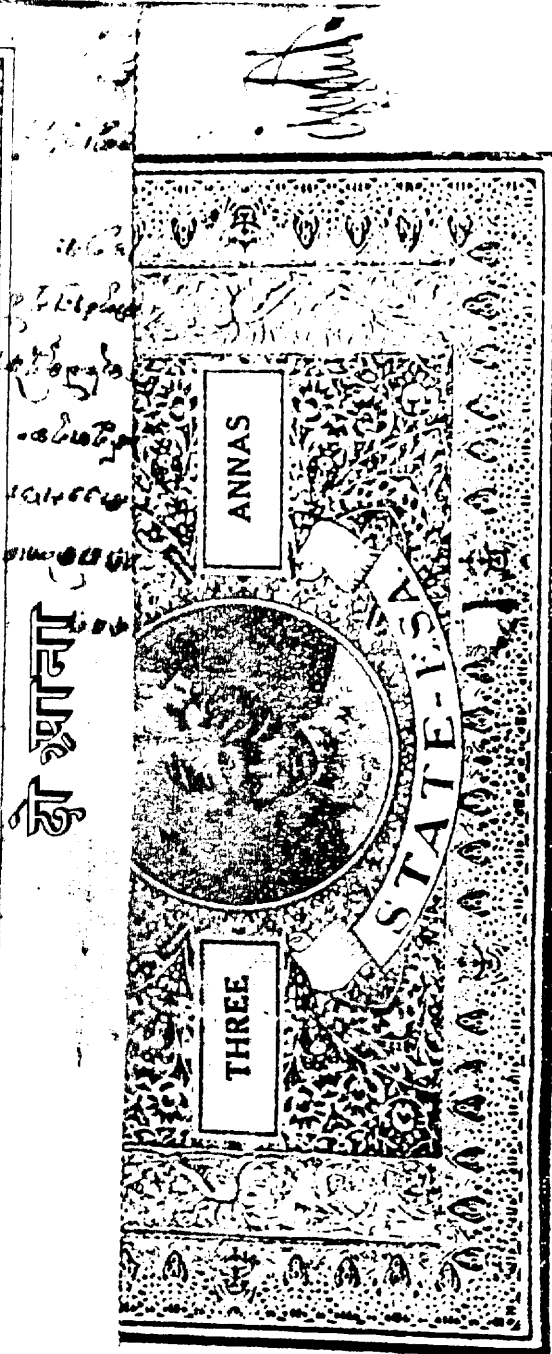


Fig.7

Both reduced by 10% (linear)

STATE

BAMRA