

THE SACRED COW ISSUES OF BUNDI

by R. J. BENNS B.Sc.

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THE SACRED COW ISSUES OF BUNDI*by R.J.BENNS B.Sc.*Chapter 1: INTRODUCTION TO THE SACRED COWS.

The May 1915 issue of the 'Philatelic Journal of India' reported a new issue of stamps by Bundi State, a $\frac{1}{2}$ A value, which they indicated was issued in October 1914 and a 2A and 4A value issued in February 1915. These were the first of what was to become one of the most interesting issues of the Native States of India. The design was quite attractive, showing the head and body of the Maharaja Sir Raghubir Singh in the centre, with a sacred cow on either side each standing on its hind legs. The Maharaja was the Ruler who saved sacred cows from slaughter by a Mughal army, hence it was an appropriate design to use. In a panel at the top were the words "Raj Bundi" in Devanagari script and, in a panel at the bottom, were the value characters, also in Devanagari script. The stamps were printed in small blocks of four stamps which, collectors were soon to learn, were separate cliches which could be taken apart and reset in a different order, thus creating different settings. When a new value was required, the value characters could be removed and new ones inserted. Similarly, the letters in the top panel could also be removed and replaced. This was occasionally done, with a different style of type-face, thus creating more new settings. This issue was to remain in use for twenty-seven years and, throughout all that time, the same four cliches were in use, resulting in nearly sixty different identifiable settings. Because of the considerable length of time that the cliches were in use, frequently being reset and new inscriptions being inserted, damage inevitably occurred to the cliches and a study of these flaws is invaluable in identifying cliches and settings and in determining the chronological order of the settings.

Up to about 1939, the stamps were rouletted in coloured roulette, the same colour as the stamp, then there followed a sequence of perforated settings and, finally, two settings which reverted to rouletting. Over the years, sixteen different face values were used with a wealth of shades and different paper types and roulette sizes. With the notable exception of certain $\frac{1}{4}$ A values being printed in black, however, a given value was always printed in the same colour, although many shades of the basic colours were used.

In 1958, Messrs. Burgess & Sturton produced a remarkable little booklet on the Sacred Cows issues, which listed and described the settings known at that time. This was an excellent work and started many collectors off in sorting these fascinating issues. The recent research by India Study Circle members takes the story much further than the B&S publication and eliminates a number of weaknesses in that publication. The main areas which

have been investigated are:-

- (a) Establishing much more positively the true chronological order of the settings mainly from the states of damage of the four clichés. This order turns out to be very different from that quoted by B&S and has necessitated a renumbering of the settings. A comparative list of the setting numbers is appended at the end of this Chapter for easy reference.
- (b) Whereas the B&S publication was very useful in identifying the setting of complete blocks of four, the recent work enables most individual stamps to be allotted to their correct setting. This makes use of the cliché, flaws, shades, roulette size and individual stamp size (as opposed to spacings), which have all been identified for the different settings.
- (c) The recent work has identified and eliminated a number of major errors which crept into the B&S publication, hopefully without adding fresh ones, and also adds a number of unrecorded settings and also values or Service overprints on recorded settings which were not listed.
- (d) Sections have been included on the Cash Coupons, the forgeries and the postmarks used on the Sacred Cow stamps.

In extending the study to this depth, it is unfortunate that much of the notation used by B&S to describe Setting numbers, paper types etc., which collectors have become used to, has had to be abandoned, but it is hoped that the present publication will become the standard reference work from now on and that members making any new discoveries will advise the writer so that the information can be added in due course. With such a complex study in such a large field, there are bound to be new things to be learned.

Cross-reference list of the Settings:-

<u>Handbook</u>	<u>B&S</u>	<u>Handbook</u>	<u>B&S</u>
1	Unrecorded	21	X
2	II	22	Unrecorded
3	I	23	V, 1A value & unrecorded 1/4A.
4	Unrecorded	24	V, 1/4A value
5	VII	25	IX
6	VIII	26	IVA
7	Unrecorded	27	XXVII
8	VI	28	XXV, XXVI
9	XV	29	XXIII
10	IV	30	XXIV
11	XVI	31	XXIA
12	XVII	32	XXI
13	XX	33	XXIX
14	III	34	XXVIII
15	Unrecorded	35	XXXI
16	XI	36	XXXIIA
17	XII	37	XXXIV
18	XIII, XIV	38	XXXV
19	XVIII	39	XXXVII
20	XIX		

<u>Handbook</u>	<u>B&S</u>	<u>Handbook</u>	<u>B&S</u>
40	XXII	50	XXXIX
41	Unrecorded	51	XXXVIII
42	XXXIII	52	Unrecorded
43	XXXA	53	XLIV
44	Unrecorded	54	XL
45	XXX	55	XLI
46	XXXVI	56	XLIII
47	Unrecorded	57	XLVI
48	Unrecorded	58	XLV
49	Unrecorded		

B&S setting XXXII is mentioned under Type G of Chapter 4 and probably does not exist. B&S setting XLII is clearly an error since it is described as having two Type D cliches (G and E), which is not possible. It is likely that F was intended instead of E, which makes it identical to XLIV, since the C cliche described must clearly be an inked-in F cliche at this late date.

Chapter 2: MAIN FEATURES OF THE SACRED COW STAMPS.

In this Chapter, the most important features, which enable the specific settings to be deduced, are described. The notes should be studied carefully so as to understand the descriptions of the settings in the subsequent chapters.

(a) The Inscription Types. It has been decided that, on the whole, the lettering system used by Burgess & Sturton in their Handbook should be retained as it is well-known to most collectors who have used that booklet to arrange their collections. They used the letters A to J, omitting C, but here two changes have been made - (i) C has been included to describe the anomalous hybrid inscriptions in setting 33, and (ii) J has been omitted in favour of H for the perforated stamps, since this is the same inscription.

Type A (SG. Type 12): The accent over the first character of 'BUNDI' is a semi-circular curve between the dot (representing 'N') and the character representing 'BU'. Unlike Type E, which also has this curve, 'RAJ' and 'BUNDI' are separate words.

Type B. (SG. Type 13): As Type A but without the curve.

Type C: As Type B but the first 'A' of 'ANA' in the value tablet is a different shape, with the top horizontal line extending over the whole character. This 'A' also appears in the first 'A' of 'ADHA' in the $\frac{1}{2}$ A value.

Type D (SG. Type 14): As Type B but the loop on the bottom of the 'B' of 'BUNDI' (representing 'U') is much larger. This loop is usually joined but, in a few settings, may be separated from the 'B' (as in Gibbons' illustration). In this type, the 'A' is the original curved type.

Type E (SG. Type 15): As Type A, with the curved stroke over the 'B', but the two words 'RAJ BUNDI' are joined together and the loop under the 'B' is large, as in Type D. Also, the lettering in both tablets is rather thinner than the other

types. It only occurs in two settings.

Type F. (SG. Type 16): As Type D, i.e. large loop, but with the new 'A' in 'ANA' and 'ADHA', similar to Type C. In the Rupee values it is not possible to distinguish between Types D and F, since they have no 'A'.

Type G (SG. Type 12): As Type F, but the 'N' dot over the 'B' is omitted and the 'N' is inserted as a fourth character in 'BUNDI'.

Type H (SG. Type 18): As Type G, but the lettering in both tablets is much larger and bolder. As indicated earlier, Burgess & Sturton used H to refer to the rouletted stamps and J to refer to the perforated stamps but this seems to be an unnecessary elaboration.

Type I (SG. Type 19): Upper tablet as Type H but lower tablet showing reversion to smaller letters as Types F and G.

As will be seen later, the inscription types do not give a strong clue as to the chronological order of the settings as, for example, Type A occurred in setting 3, then re-appeared in setting 14 and then again in setting 25. Also, some settings were hybrids in that some cliches had one inscription and others another.

(b) The Paper Types. At least twelve different types of paper can be recognised, and so, to make them easier to remember, a two-letter code reference has been given, using, for example, 'K' for 'thick', 'N' for 'thin', 'H' for 'horizontal mesh' etc. As was discovered with the various stones of Alwar, the direction of the mesh in the wove papers is an invaluable clue in identifying the various settings of the Sacred Cows.

Type PN - Thin pelure. There are variations in this but it is semi-transparent and usually shows a bright sparkle when held up to a strong light. It is usually unmeshed but occasionally shows a very faint trace of mesh in certain areas. On rare occasions it shows some very faint, close laid-like lines.

Type NH - Thin horizontally meshed wove, usually slightly toned.

Type NV - Thin vertically meshed wove, usually slightly toned.

Type NW - As Type NV but a very white paper.

Type MH - Medium horizontally meshed wove, usually slightly toned.

Type MV - Medium vertically meshed wove, usually slightly toned.

Type KH - Thick horizontally meshed wove, usually slightly toned.

Type KV - Thick vertically meshed wove, usually slightly toned.

Type KR - Thick greyish paper with a horizontal ribbing.

Type LH - Thin horizontally laid paper showing a distinct vertical mesh. The lines are often faint, making for possible confusion with Type NV, and the paper sometimes shows traces of a faint unidentified watermark.

Type LV - Thin vertically laid paper showing a distinct horizontal mesh. The lines are often faint so that confusion with Type NH paper is possible.

Type MG - Medium thick with a fine mesh of indeterminate direction and a slightly glossy surface. This paper, used only for the perforated stamps, was ready gummed whereas all the rouletted stamps were issued without gum.

(c) The Papermakers' Embossing. A papermaker's embossing is sometimes to be found, taking the form of a 19 x 15mm oval depicting an elephant. The position of the embossing varies considerably but, when present (possibly fewer than one in twenty sheets), it is usually seen in the bottom

left- or right-hand corner of the margin, set sideways. Embossings in other positions, however, are known. Various types exist but so few have been seen, and they are usually so unclear, that it is not possible to classify them properly. For future research I would give the following tentative classification:-

Type E1: Elephant, with howdah and driver, standing on crossed olive leaves. This type is similar, if not identical, to that frequently seen on the 1899-1904 issues of Kishengarh and the 1883-1894 issues of Jammu & Kashmir.

Type E2: Elephant, without howdah or driver, standing on laurel wreath, with an 'O' above the tail and a 'K' above the head of the elephant.

Type E3: This type has not been seen in the recent studies but was described by J.R.M. Albrecht in his P.J.I. article of March 1923, and is similar to E2 except that it has the lettering 'B' and 'A'.

The embossings have only been seen on the pelure and the thin wove papers (Types NP, NV and NH).

(d) The Roulette Types. It is useful to be able to measure these in order to identify individual stamps from certain settings but they often present considerable difficulty. An ordinary perforation gauge can be used and the descriptions use the convention r1, r2, r3 for the three horizontal rows starting at the top, and c1, c2, c3 for the three vertical columns starting at the left. The sizes are restricted to 11, 12, 12½, 14 and, at a later date, 9½. The rouletting takes the form of short cuts in the paper, coloured in the same colour as the stamp itself, and one unique type appears in certain settings with the cuts curved, rather like a serpentine roulette (size 14). In some settings, r2 is continuous, splitting c2 into two parts, and in others, c2 is continuous, thus splitting r2. The difficulties arise because the roulette blades often broke so that a row described as, for example, size 12, might consist of two or more pieces of that size, so one should be wary of simply placing the gauge over the whole row or column and must look for gaps or places where two dashes are closer together, indicating a discontinuity and measure between the discontinuities. The stamp printers obviously had problems with their rouletting as one frequently finds a row or column comprising several pieces of roulette, each of a different size! These have been identified in the text and cause some difficulty in measuring, especially among the stamps with inscriptions B and D. The roulette size was constant for a given setting and so they provide a valuable clue in identifying a setting.

(e) The Shades. As previously mentioned, apart from some 1/4 A black varieties, the face value can usually be recognised immediately by the colour. However, the shade of the colour frequently varies from one setting to another, and in some settings, within the setting. The Gibbons' fan-type Colour Guide (1979 edition) has been used to describe the shade, sometimes with an additional qualification like 'pale' or 'bright' where

appropriate. Where a particular shade is peculiar to a given setting, that shade is quoted, but if there are some variations in it, the word 'shades' has been added in brackets. Where there are two or more distinct shades for a particular setting, then these are listed individually, but fortunately this has not often been necessary.

(f) Stamp Size. To help identify the setting of single stamps, single stamp measurements are quoted, using the convention 'Width' - centre to centre of the vertical rouletting, and 'Height' - centre to centre of the horizontal rouletting. The size is then quoted as 'Width' x 'Height'. Since individual cliches within a setting will usually vary slightly in size from one another, the measurements quoted should be regarded as being within $\pm\frac{1}{2}$ mm of the true figure, e.g. Setting 8 = $33\frac{1}{2}$ x $33\frac{1}{2}$ mm implies that the width and height of all cliches lie in the range 33 to 34mm. In a few cases, where the variation from cliche to cliche is wider than $\pm\frac{1}{2}$ mm, the full range is quoted, e.g. 34 - $35\frac{1}{2}$ mm.

In the perforated stamps, stamp size is meaningless since the line perforation, unlike the rouletting, was not constant and one frequently finds large or small stamps of a given cliche for the same setting.

Chapter 3: THE CLICHE STATES & CHRONOLOGICAL ORDER OF THE SETTINGS

The cliches and their states of damage are a most important feature of the Sacred Cow stamps. The four cliches in their early state were described by B&S as A, B, C and D and further letters were added to indicate these same cliches after the development of some or other major flaw. It has been decided to retain the same A, B, C and D references but since so many new major or lesser flaws have been described, to add a numeral to indicate the particular state of the cliche. A1, B1, C1 and D1 are the original states (i.e. as used for the first setting) and A2 etc., after developing recognisable flaws. These flaws are additive (e.g. A12 also showing A1 to A11), except in a few cases noted in the text. The states are described fully below and illustrations of them are to be found at the rear of this section of the Handbook.

(a) The States of Cliche A:

- A1 - No top to the value tablet.
- A2 - White flaw just above the centre of the curved left-hand frame of the value tablet.
- A3 - Prominent white marks to the left of the value tablet - three in the solid colour and two or three nicks in the outer frame close by. An oblique coloured mark also usually shows inside the top right-hand corner of the value tablet.
- A4 - Faint tiny nick in the left-hand outer frame-line level with the centre of the cow's tail. (N.B. This is not always visible in later settings).

- A5 - White blob at 07.30 o'clock in the left-hand white curved frame of the value tablet. Also a small gap in the thin bottom frame of the top tablet over the tip of the Maharaja's "wand". N.B. This line often does not print in later settings, which obscures this feature.
 - A6 - White scratch across the ornament at the lower right. The bottom frame of the stamp is either bent severely or broken in this state.
 - A7 - Faint scratch in the top left-hand ornament.
 - A8 - Left-hand cow's tail considerably thickened.
 - A9 - White flaw in bottom right-hand corner. Also usually a white dot attached to the outer centre of the right-hand curve of the value tablet.
 - A10 - Tiny nick at the top of the right-hand curved frame line of the top tablet.
 - A11 - (i) Distinct white break in the left-hand frame line, 7mm. from the top.
(ii) A white dot over the lower pearl at the upper right corner.
(iii) Often a curved mark like a floating third horn over the right-hand cow and a mark to its left joining the horizontal white line.
 - A12 - Vertical white scratch at the upper right-hand corner of the value tablet.
 - A13 - B&S type H - Bottom frame of the value tablet replaced by a loose insert, sometimes crooked (similar to B13). There is also a second dot attached to the right-hand side of the value tablet above that of A9.
 - A14 - Gap near centre of top frame and thickening at the right-hand end of the bottom frame line of the top tablet.
- (b) The States of Cliche B:
- B1 - No flaws of note.
 - B2 - Faint white scratch across the third right-hand 'leaf' (under the Maharaja) from the bottom.
 - B3 - Distinct white dot outside the right-hand frame of the value tablet. Also sometimes a tiny break in the top frame of the value tablet directly under the right-hand cow's lower hoof.
 - B4 - Small white blob on top of the second left-hand 'leaf' from the bottom, and a tiny white dot between the hooves of the left-hand cow.
 - B5 - (i) Oblique scratch under the right-hand cow's leg.
(ii) Small white blob on top of the bottom right-hand 'leaf'.
(iii) Small nick in top frame line 9mm. from the left-hand corner, and a tiny break in the thin frame line under it a little to the right.
 - B6 - Break at the top left-hand corner of the value tablet below the cow's lower hoof.
 - B7 - Upward bend at the right-hand end of the top frame line, starting 6mm. from the end.
 - B8 - Tiny scratch in the ornament at the bottom left-hand corner.
 - B9 - Distinct white mark left of the value tablet (not to be confused with A3).
 - B10 - Pearl under the right-hand cow is shaped like an arrow head. Also, the bottom frame line of the value tablet may be weak or missing (this feature comes and goes according to the inking of the stamp).
 - B11 - Break in the top frame of the value tablet under the centre of the left-hand leaves.
 - B12 - Fourth ray to the ornament in the top right-hand corner attached to the top white frame line.
 - B13 - B&S type I - Bottom frame of the value tablet replaced by a loose insert, sometimes crooked.

- B14 - White dot at the lower end of the curved line below the right-hand cow.
- B15 - Small diagonal white mark outside the left-hand side of the top tablet level with the middle 'leaf' of the top left-hand floral ornament.

(c) The States of Cliche C:

- C1 - Shallow upward bend in the lower frame, 5-6mm. from the left-hand corner, and a slight upward bend in the top frame, 11mm. from the left-hand corner.
 - C2 - Prominent white dot outside the upper right-hand corner of the value tablet.
 - C3 - Tiny nick in the bottom frame, 4mm. from the left-hand corner (not always visible in later settings).
 - C4 - Small break in the bottom frame of the top tablet over the right-hand cow's nose. N.B. A large break often occurs in this frame which often hides this feature.
 - C5 - Gap where the lower line of the Maharaja's cape should touch his neck at the right.
 - C6 - Part of B&S type F - Oblique scratch from the upper ornament to just above the centre of the left-hand curved frame line of the value tablet. Slight nick in left hand frame 4½mm. from the top. Slight break at 08.00 o'clock in the left-hand frame of the upper tablet sometimes joining it by a faint oblique scratch to the pearl at its left.
 - C7 - B&S type F - A horizontal scratch from the value tablet to the left frame joining the C6 scratch in a sideways 'V' shape. One or both of these scratches sometimes gets inked-in, leading to confusion.
- (d) The States of Cliche D:
- D1 - Upward bend in the centre of the top frame line. Also there is a slightly angular join at the bottom left-hand corner of the top tablet instead of a smooth curve where the curved side meets the horizontal line.
 - D2 - The top frame of the top tablet is thickened at the left-hand end and the bottom frame of this tablet is usually thinned or broken 8mm. from the left-hand frame of the stamp.
 - D3 - Light scratch at the top right-hand end of the top tablet. This is often faint or missing if inked in.
 - D4 - Pearl under the left-hand cow is distinctly enlarged.
 - D5 - (i) Horizontal dash to the right of the top tablet.
(ii) Also a small vertical white mark to the upper left of this mark under the ornament.
 - D6 - (i) B&S type E - Distinct oblique white scratch through the bottom right-hand corner of the value tablet.
(ii) Nick or break 2mm. from the left corner in the top frame line.
(iii) Small break just to the right of centre of the top frame of the value tablet.
 - D7 - Tiny dot just above the outside centre of the curved right-hand frame of the value tablet, sometimes faint.
 - D8 - Break in the centre of the thin bottom frame of the value tablet, 13mm. from the left-hand corner.
 - D9 - Tiny white dot in the thick bottom frame, 1½mm. to the left of D8.
N.B. This sometimes gets inked in.
 - D10 - B&S type G - Deep V-shaped notch in the left-hand frame level with the top of the cow's tail.

(e) Recognition of the Cliches:

Before looking for the above flaws one must first decide which cliché one has. Cliché A is usually the easiest with its broken top to the value tablet and the prominent white flaws (A3) which developed quite early. With Cliché B, the B3 dot is very distinctive but it does not occur on the first three settings. In Cliché C, the C2 dot is distinctive but it did not appear until setting 6. Cliché D is the most difficult and is best deduced by eliminating the other three first. The D3 scratch which appeared in setting 3 is conclusive when it is present, but it is often weak or inked in. Failing all else, it is best to refer to the illustrations of the characteristic flaws of the clichés at the rear of this Section of the Handbook, reading the foregoing descriptions as soon as one is recognised.

(f) The Chronological Order of the Settings:

Using the cliché states which have been established earlier in this chapter, it is possible to place the settings in chronological order. Unfortunately, they do not give a complete solution to the problem and, in the table which follows, it has been necessary to bracket together certain settings which all bear the same cliché states. Future research should be aimed at obtaining a complete solution, but the members who have worked on this study feel that all the more reliable flaws have been exhausted and that a complete solution along these lines may not be possible.

The Table shown under paragraph (h) lists the order of the clichés in the block of four, the inscription type, the states of the clichés, and shows where a particular feature of paper or roulette extends across a consecutive group of settings and some key postmarks, i.e. the earliest postmarks reported on various settings which are not later than the dates quoted for later settings in the chronological list. This gives us a rough guide as to when the various settings were brought into use. It is likely that further key postmarks will be reported in due course and it is possible that setting numbers for some of the bracketed settings may need to be altered if new features are discovered. However, it is felt that the recent research has gone as far as it can with the material available and, without opening the research to all members by publishing the work carried out so far, further progress is likely to be extremely slow. It is interesting to note how the comments in the Table add strength to the sequence, e.g. the group of blurred settings from 22 to 28, the thick wove group from 28 to 30, the laid group from 34 to 36, the roulette 14 group from 33 to 45 etc.

(g) General Details of the Chronology Established:-

In the Philatelic Journal of India (May, 1915), a $\frac{1}{2}$ anna value was reported to have been issued in October 1914. From our recent studies, this was almost certainly setting 1, a setting not recorded by Burgess & Sturton, but which exists only in the $\frac{1}{2}$ anna value and shows the earliest state of the four clichés. Several

copies have been seen with 1914 postmarks.

The same edition of the PJI reported a 2A and a 4A value as issued in February 1915. These values occur in both settings 2 and 3 but it is probable that they were from setting 2 since no change was reported in the upper inscription which occurs in setting 3, and further confirmation of this came in PJI of July 1915, which indicated that these two values showed the broken top to the value tablet (cliche A) in position 2. Setting 2 actually comprises a 1A, 2A, 4A, 8A and a 1R value and the PJI of Nov. 1915 reports a 1A value as having been issued on the 7th Sept. 1915. This could be either setting 2 or 3 but, even though there is still no mention of a change in the upper inscription, it does seem unlikely the setting 2 1A value would have appeared so long after the 2A and 4A values.

As mentioned above, in setting 3, the upper inscription was changed and became type A instead of B and this was the first of four settings, well spread time-wise, to show inscription A. Setting 3 repeated the $\frac{1}{2}$ A, 1A, 2A and 4A values of the earlier settings and, like the earlier settings, had a rouletting which was size 11 throughout.

The PJI of May 1916 reported the issue of a $\frac{1}{4}$ A value which was, almost certainly, setting 4, another setting not recorded by Burgess & Sturton. In this setting, the rouletting had become broken and consisted of a mixture of pieces of size 11 and 12. This mixture of pieces of size 11 and 12 was used up to setting 11 with the occasional addition of a piece of size $12\frac{1}{2}$. This same edition of the PJI reported the issue of a 8A and a 1R value; this could have been a belated report of those values in setting 2 but probably indicated the issue of setting 5 which comprised 4A, 8A and 1R. The PJI of March 1917 reported a 6A value which was possibly setting 6. This was the only value to occur in this setting. It also mentioned $\frac{1}{2}$ A, 1A, 2A and 4A values, which could have been a late report of setting 3.

The order of the next three settings, 7 to 9, has not been established with any certainty from the cliche study, but setting 7 comprised only the 1R value and is another setting not recorded by Burgess & Sturton. Setting 8 had the 2A and 8A values only, and setting 9 the $\frac{1}{2}$ A, 1A, 2A, 8A and 1R values. Setting 9 was the first appearance of type D inscription after a run of type B and, from here on, until the perforated issues, the upper inscription was changed very frequently.

The PJI of August 1917 reports, among others, some new values - the $2\frac{1}{2}$ A and 3A which are probably setting 10, the 10A, 12A, 2R and 3R which are the only values known in setting 11, and 4R and 5R values which are the only values in setting 12. Setting 10 also includes the $\frac{1}{4}$ A, 1A and 6A values and these were also mentioned in the article, although we cannot be sure that setting 10 was intended in that case. In settings 10 and 11, cliche number

one (C), there is a dent in the bottom of the first letter of 'ANA' and this adds further strength to their adjacency.

The order of the next three settings has not been established with certainty although it is clear that 14 and 15 are adjacent. Setting 13 is the first to show a mixture of inscriptions with type B in cliché 1 but type D in the rest. Settings 14 and 15 revert to type A and setting 15 being the curious "Our Day" issue which is described in the next chapter. It was probably issued in December 1917, at the time of the "Our Day" celebrations.

Settings 16 and 17 introduce the type E inscription and are the only settings with that inscription. Apart from the inscription, they have many flaws in common which are described in the next chapter, and are certainly adjacent. They show another unique feature in that they are both roulette size $12\frac{1}{2}$ throughout, apart from a small portion of roulette size 12.

From setting 18 to setting 32, no value greater than two annas was issued, keeping to the more common postal rates and it is here that the more common used stamps of the series are to be found. The order of settings 18 to 22 has not been established with any certainty. Setting 18 comprises both B&S settings XIII and XIV (the 1A) since the latter only differed by a minor displacement of the bottom roulette and is strictly only a sub-setting. Setting 22 was not recorded by Burgess & Sturton and is the first of a sequence (22 to 28) of very blurred settings.

The order of settings 23 to 25 has also not been established, although 23 and 24 are certainly adjacent and comprise B&S setting V, $\frac{1}{4}A$ and 1A values respectively. Burgess & Sturton described the $\frac{1}{4}A$, unlike the 1A, as showing two types of inscription, i.e. type D in cliché 3, with the rest type B; this is setting 24 but both values do exist as setting 23. All three settings are roulette 11 throughout. Setting 25 was the last to have inscription A; it is on a medium wove paper and was the last two anna value to appear until the perforated issue, setting 51. It must have appeared about 1923, but is often seen used as late as 1940, in conjunction with the perforated issues.

Setting 26 was the next to appear and most of the right-hand rouletting of the block is a distinctive serpentine type, a small piece of which had been used in the two lower values of setting 13.

Settings 27 and 28 are closely related. The latter was listed by Burgess & Sturton as setting XXV ($\frac{1}{4}A$) and XXVI ($\frac{1}{4}A$ and $\frac{1}{2}A$). There seems, however, to be no way of distinguishing the two $\frac{1}{4}A$ values except in cliché A, which shows some heavy damage to the frame below the value in setting XXVI. Since all the other features appear to be identical, it is being treated as a sub-setting of setting 28. Curiously, in this setting, the $\frac{1}{4}A$ value is printed in various shades of black instead of blue. This is known in only one other setting, i.e. 24, which appeared

in both the normal blue and, presumably as a printing error, in black. Settings 27 to 30 were the first settings to show inscription type F, which has a new shaped 'A' in 'ANA' and, in the $\frac{1}{2}$ A values, in 'ADHA'. Settings 27 and 28 were on medium wove paper, but 28 also exists on thick wove and this paper continued to setting 30.

The order of settings 31 to 33 has not been established and it is possible that 33 is the first, since it occurs on medium and thick wove paper like the preceding issues, whereas 32 and 33 are thin wove, but it has been placed last since its roulette is size 14 throughout and appears to be the first of a sequence of such settings which extends up to setting 44. Cliche 3 of setting 33 has the unique hybrid inscription, designated type C, and is the only genuine stamp to show this inscription.

The next three settings (34 to 36) are on thin laid paper, although a few examples have been seen with the laid lines not visible. The order of 34 and 35 is not certain but 35 has been placed second to be adjacent to 36, these being the first to show inscription type G with four characters to the word BUNDI. Settings 37 to 39 were the first to show inscription type H with larger characters and these commenced a series of medium wove printings which continued up to setting 46. The order of settings 37 and 38 is, however, uncertain. Setting 46 was the last to appear before the perforated issues and shows a new rouletting of size $9\frac{1}{2}$ (except in the middle row of size 14).

Settings 47 to 56 are the perforated issues and were restricted to values up to two annas only. Settings 47 to 49 were not recorded by Burgess & Sturton and the order of 47 and 49 is uncertain, but 48 has been placed between 47 and 49 since the latter are both one anna values. 47 and 49 are not easy to separate since the cliches in the block are in the same order and are mainly in the same states, but there are a number of features which indicate that both top and bottom inscriptions had been replaced. The perforated issues were the only Sacred Cow stamps to be gummed. They all show inscription type H with the exception of setting 51 which is type I.

Finally came two roulette settings, 57 and 58, which continued to use the large roulette $9\frac{1}{2}$. Why the State should have reverted to rouletting is uncertain but the cliche states indicate late usage, although the order of settings 55 to 58 has not been firmly established. Setting 58 has been placed last merely on the grounds that the inserted frames in cliches A and B are rather thinner than those used in the earlier settings.

The 3P and 1A Cash Coupons which were printed on thick buff card used the same cliches as the postage issues and show even later states of cliche B.

The above notes give only a brief outline of these most complex issues. In Chapter 4 further details are given which enable the settings to be identified, even from single stamps. The Tables which follow summarise the chronological information.

(h) The Chronological List:

Setting No. H/Bk.	B&S	Cliche Order	Inscription Type	Cliche States	Other Features	Key Dates
1	-	DBAC	B	A1/B1/C1/D1	Roul.11 throughout	?10?.14
2	II	CABD	B	A1/B1&2/C1/D2		?2?.15
3	I	BCAD	A	A2/B2/C1/D3		4.9.16
4	-	CBDA	B	A2/B3/C1/D3		?1.17
5	VII	ACDB	B	A2&3/B3&4/C1/D3		
6	VIII	ACBD	B	A3/B4/C2/D3		?3?.17
7	-	CADB	B	A3/B5/C2/D3		
8	VI	DBAC	B	A3/B5/C2/D3		8.4.17
9	XV	BDAC	D	A3/B5/C2/D3		
10	IV	CBAD	B	A4/B5/C2&3/D3	Broken bottom to first 'A' of 'ANA' in Cliche C.	
11	XVI	CADB	D	A4/B5/C3/D3		
12	XVII	ACDB	D	A4/B5/C3/D3		?8?.17
13	XX	BACD	D(c1.1 is B)	A4/B5/C3/D4	Many flaws in common	
14	III	CADB	A	A4/B5/C3/D4		
15	'Our Day'	CADB	"A"	A4/B5/C3/D4		?12.17
16	XI	DABC	E	A4/B5/C3/D4		
17	XII	ADCB	E	A4/B6/C3/D4		
18	XIII/XIV	DBCA	D	A4/B6/C3/D4		
19	XVIII	CABD	D	A4/B6/C3/D4		
20	XIX	ADCB	D(c1.2 is B)	A4/B6/C3/D4		?4.23
21	X	ADCB	B	A4/B6/C3/D4		
22	-	ADBC	B	A4/B6/C3/D4		
23	V	DCAB	B	A4/B6/C4/D4	Blurred settings	7.6.23
24	V	DCAB	B(c1.3 is D)	A4/B6/C4/D4		15.9.23
25	IX	ADCB	A	A4/B6/C4/D4		
26	IVA	ADBC	B	A5/B7/C4/D5		?12.27
27	XXVII	ACBD	F	A5/B8/C4/D6		
28	XXV/XXVI	ACBD	F	A5&6/B10/C4/D6	Thick wove paper	27.8.30
29	XXIII	CDAB	F	A6/B9/C4/D6		7.3.31
30	XXIV	DBCA	F	A6&7/B10/C4/D6		20.9.32
31	XXIA	DCAB	B	A7/B10/C4/D6		25.9.33
32	XXI	CBAD	D(c1.3 is F)	A7/B10/C4/D6		12.?.35
33	XXIX	BADC	F(c1.3 is C)	A7/B10/C4/D6		
34	XXVIII	DCAB	F	A8/B10/C4/D6	Laid paper	10.6.35
35	XXXI	DABC	G	A8/B10/C4/D6		13.5.35
36	XXXIIA	BACD	G	A8&9/B10/C4&5/D7		
37	XXXIV	BADC	H	A9/B10/C5/D7		
38	XXXV	DCBA	H	A9/B10/C5/D7		
39	XXXVII	DCAB	H	A9/B11/C6/D7		
40	XXII	ABDC	F	A10/B11/C6/D7		
41	-	?	G	A?/B?/C6/D?	Medium wove paper	
42	XXXIII	CABD	G	A10&11/B11/C6/D7		9.8.36
43	XXXA	ACBD	D	A11/B11/C6/D7		
44	-	AC??	D & F	A12/B11/C7/D7		
45	XXX	ACBD	D(c1.2&3 are F)	A12/B11/C7/D7		19.9.37
46	XXXVI	BCDA	H	A12/B11/C7/D7	Roul.9½	?6.38

F TYPE
only

BUNDI/16

N/474/A

47	-	ABDC	H	A12/B12/C7/D8	Perforated and gummed paper	2.10.39
48	-	DBAC	H	A12/B12/C7/D8		
49		ABDC	H	A12/B12/C7/D8&9		14.2.40
50	XXXIX	ACBD	H	A12/B12/C7/D9		28.3.40
51	XXXVIII	BADC	I	A12/B12/C7/D9&10		23.?.40
52	-	BACD	H	A12/B12/C7/D10		
53	XLII	ABDC	H	A13/B13/C7/D10		
54	XL	BCAD	H	A13&14/B13/C7/D10		2.5.41
55	XLI	BADC	H	A14/B13/C7/D10		
56	XLIII	ABCD	H	A14/B13/C7/D10		
57	XLVI	CBDA	H	A14/B13/C7/D10	Mainly roul.9½ In two blocks of four Horiz. strip of four.	
58	XLV	BADC	F	A14/B13/C7/D10		
3p Cash Coupon	BACD	-	-	A14/B14/C7/D10		
1A Cash Coupon	CBDA	-	-	A14/B15/C7/D10		

(i) Settings Showing More Than One State of a Cliche:

Settings with this characteristic often show some values in one state and the remainder in the other. They are useful as they pin-point the chronological position between settings with the earlier date and those with the later. They also give a clue as to the order of production of the values.

<u>Setting 2</u>	<u>Setting 10</u>	<u>Setting 36</u>	<u>Setting 51</u>
B1 - 2A value	C2 - 1/4A, 1A, 2½A, 6A	A8 & C4 - ½A val.	D9 - ½A value
B2 - 1A & 4A values	C3 - 3A value	A9 & C5 - ½A val.	D9 & D10 - ½A & 2A vals.
<u>Setting 5</u>	<u>Setting 28</u>	<u>Setting 42</u>	<u>Setting 54</u>
A2 & B3 - 1R value	A5 & A6 - 1/4A val.	A10 - ½A value	A13 - 1A value
A3 & B4 - 4A & 8A vals.	A6 - ½A value	A11 - 4A value	A14 - 1/4A value
	<u>Setting 30</u>	<u>Setting 49</u>	
	A6 - 1/4A & ½A vals.	D8 & D9 - 1A val.	
	A7 - 1A value.		

Note: The key dates recorded in the preceding Table are the earliest which have been reported so far on those settings, omitting any obviously cancelled to order or on Service stamps and also omitting any which are later than an earlier date reported on a later setting (later in the cliche-state sense).

Dates of reporting the early items in the PJI have also been used.

No doubt many additions and amendments to these will be found in future years, but already they give a general, albeit approximate, idea of the dates of appearance of the various settings.

$$C = D^2$$
[illegible]

Setting	1/4A	1/2A	1A	2A	2 1/2A	3A	4A	6A	8A	10A	12A	1R	2R	3R	4R	5R	Inscr.
48	.	X	.	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
49	.	.	X	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
50	X	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
51	.	X	.	X	.	.	.	.	.	.	.	.	.	.	.	.	I(pf)
52	.	X	.	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
53	X	.	X	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
54	X	.	X	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
55	X	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
56	.	X	.	X	.	.	.	.	.	.	.	.	.	.	.	.	H(pf)
57	.	.	.	.	.	.	.	.	.	.	.	.	.	.	X	X	H
58	.	.	.	.	.	X	.	.	.	.	.	.	.	X	.	.	F

It should be noted that after setting 17 (about 1920) it became quite rare for a value exceeding four annas to be issued, issues being restricted to the more common postal rates.

The above Table, together with the inscription type in the last column, gives a quick guide in identifying the possible settings of a particular stamp. However, the following Chapter is divided into inscription types and gives a much more positive method of identifying more than 90% of individual stamps.

Chapter 4: IDENTIFICATION OF THE SETTINGS.

Throughout this Chapter the listings include both postage stamps and stamps with the three Service overprints, full details of which are given in Chapter 5. P implies Postage and N, S and L are the Native, Small and Large Service overprints. The distinctive features of the settings are described using the cliché states of the previous chapter and the paper, roulette and size definitions from Chapter 2.

(a) Settings with Inscription Type A.

There are only four settings to be found with this inscription type.

Setting	Cliche States	Stamp Size	Rouletting	Paper
3	B2/C1/A2/D3	32½-33¾ x 33½	11 throughout but r1 & r3 extend 5mm into the right-hand margin	NH
14	C3/A4/D4/B5	33 x 34	Left 40mm of r1 & r3 - 14, r2, c2 and rest of r1, r3 - 12; Top 50mm of c1 - 11, rest - 12; c3 - 11.	NH
15	C3/A4/D4/B5	33 x 37	r1, r2, c1 & c2 as setting 14; r3 - 11; c3 - 14 at top and 12 at bottom	NH
25	A4/D4/C4/B6	32½ x 33	11 throughout	MV

Notes: (i) Setting 3, even though a very early one, is sometimes to be found in quite blurred impressions.

(ii) Setting 14 has two identifiable subsettings - cliché D of the 2A, 6A & 1R

values tilts slightly anti-clockwise and has a thin isolated roulette below the 'N' of 'ANA'. This is not so in the 2½A and 3A values. A copy of the 2½A value has been seen with many scratches from the lower left to the upper right.

(iii) Setting 15 is the special 'Our Day' printing described below.

(iv) Setting 25 is usually a very blurred setting and is easily separated from settings 3 and 14 by its duller shade and medium thickness paper.

The following stamps exist in Inscription Type A:

½A Grey-black to Black	Setting 3 (P, N-Blk, Red)
1A Bright Scarlet-Vermilion	Setting 3 (P)
Dull Scarlet-Vermilion	Setting 15 (P)
2A Emerald	Setting 3 (P)
Light Green	Setting 14 (P, N-Blk)
Medium Deep Dull Green	Setting 25 (P, N-Blk, Red, S-Blk, Red)
2½A Chrome-Yellow shades	Setting 14 (P, N-Blk, Red, S-Blk, Red, L-Blk)
3A Pale Yellow-Brown	Setting 14 (P, N-Blk, Red, Grn, S-Blk)
4A Yellow-Green	Setting 3 (P)
6A Cobalt	Setting 14 (P, N-Blk, S-Blk, L-Blk)
1R Reddish-Violet shades	Setting 14 (P, N-Blk, Red, S-Blk, Red)

In addition to the above varieties confirmed in the present survey, Gibbons lists the 2A (setting 25) - L-Blk and the 6A (setting 14) - N-Red, S-Red, L-Red.

The "Our Day" Setting 15

This setting is most unusual since the Hindi words 'RAJ BUNDI' are in the bottom panel instead of at the top, and the value, 'EK ANA', is below this, just above the rouletting. In the top panel are four characters which transliterate into "OUR DAY". It is not known if this setting served any postal purpose, and no used or CTO copies have been seen, but it was issued to commemorate the special day, December 12th 1917, which was set aside by the Indian Government to raise funds for the Red Cross Society which had done so much good work during the first World War.

Simplified Identification of the Inscription Type A Settings:

½A or 4A - Setting 3.

1A - with the 'Our Day' inscription - Setting 15.

1A - without the 'Our Day' inscription - Setting 3.

2½A, 3A or 6A - Setting 14.

2A - medium wove paper, usually blurred and dull shade - Setting 25.

2A - thin wove, usually clear impression, emerald shade, roul.11 - Setting 3.

2A - thin wove, pale green shade, horizontal roulette not 11 - Setting 14.

Care must be taken with the 2½A, 3A and 6A values for which forgeries exist with inscription type A. These are described in Chapter 7 and do not possess the normal cliché characteristics.

(b) Settings with Inscription Type B.

Sixteen settings bear this inscription type and so separation is not quite as easy as with the first type. The distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
1	D1/B1/A1/C1	33 ¹ / ₄ x 36	11 throughout	NH&NP
2	C1/A1/B1&2/D2	34 ¹ / ₄ x 35 ³ / ₄ -37 ¹ / ₂	11 throughout	NP
4	C1/B3/D3/A2	32 ¹ / ₂ -34 x 34	r1-left 10mm-12, rest 11; r2-12; r3-right 16mm-12, rest-11; c1,c3-11; c2-12.	NW
5	A2&3/C1/D3/B3&4	32 ¹ / ₂ -34 x 33 ¹ / ₂	r1-right 14mm-12, rest 11; r2-12; r3-left 11mm & right 22mm-12,centre-11; c1,c3-11; c2-top 42mm-12, rest-11.	NP
6	A3/C2/B4/D3	33 x 34	r1,r3-12; r2-left 15mm & right 32mm-11, centre-12 ¹ / ₂ ; c1-20mm at top & 20mm at bottom-12, centre-11; c2-11; c3-top 51mm-11, rest-12.	NH&NP
7	C2/A3/D3/B5	32 ¹ / ₄ -33 ³ / ₄ x 32 ³ / ₄	r1,c3-11; r2,r3-11; c1-top 30mm-11,rest-12; c2-top 30mm-12, rest 11.	NH&NP
8	D3/B5/A3/C2	33 ¹ / ₂ x 33 ¹ / ₂	r1-12 @ left, 11 @ right; r2-11 @ left & right, 12- middle; r3,c3-11; c2-12; c1-12 @ top, 11 @ bottom.	NH&NP
10	C2&3/B5/A4/D3	32 ³ / ₄ x 36	r1-left 41mm-12 ¹ / ₂ , right 25mm -11; r2,r3-12; c1,c3-11; c2-top 33mm & bottom 22mm-12, middle 11mm-11.	NH
13	B5/-/-/-	33 ¹ / ₄ x 35 ¹ / ₂	c1-11; r2,c2-12; 10A & 12A values-r1-11; 4A & 8A values -r1-left 14mm-serp.roul.14, rest-11.	NH&NP
20	-/D4/-/-	32 ¹ / ₂ x 32 ³ / ₄	14 throughout	NH
21	A4/D4/C3/B6	33 x 34	r1-left 24mm-12, right 41mm -12 ¹ / ₂ ; r2-12; r3,c1-11; c2- top half 11, bottom half 12; c3-top 25mm & bottom 23mm-12, middle 19mm-11.	NH
22	A4/D4/B6/C3	32 ¹ / ₄ x 33 ³ / ₄	r1,c1,c2-14; r2,r3,c3-11	NH&NP
23	D4/C4/A4/B6	32 ¹ / ₂ x 33	11 throughout	NP
24	D4/C4/-/B6	32 ¹ / ₂ x 33	11 throughout	NP
26	A5/D5/B7/C4	32 ¹ / ₂ x 35 ¹ / ₂	r1,r2,r3,c1-11; c2-top half -14, bottom half-12; c3-top 7mm-12 ¹ / ₂ , rest serp.roul.14.	NP
31	D6/C4/A7/B10	32 ¹ / ₂ -34 ¹ / ₂ x 33-34 ¹ / ₂	r1,r3-14; r2-right 10mm-12 ¹ / ₂ , rest-11; c3-serp.roul.14; c1,c2-11.	NH

Notes: (i) In cliché A of the 1A value of setting 2, 'EK' is raised quite high.

(ii) In setting 10, only the 3A value has been found with cliché C in state C3 and so this value was probably printed last.

(iii) Settings 23 and 24 are clearly adjacent, differing only in cliché A. In setting 23, all four clichés are inscription B (both $\frac{1}{4}$ A and 1A), whereas setting 24, which is known only in the $\frac{1}{4}$ A, has cliché A in inscription D. In cliché A of setting 23, the $\frac{1}{4}$ A value has a distinct white scratch across the 'B' of 'BUNDI' and this scratch is to be found on some, but not all, copies of the 1A value. This led Mr. W.P.Molineux to propose that the 1A was printed first, gradually developing the flaw, then the $\frac{1}{4}$ A in setting 23. The flaw became so noticeable that the character was replaced, thus creating inscription D and the $\frac{1}{4}$ A in setting 24. The settings may frequently be recognised by a scalloped appearance in the top frame. There are many shades and impressions, varying from very clear to blurred. Both settings are frequently found in used condition and on cover.

(iv) In setting 26, the last letter of 'ANA' may be found normal or raised quite high.

(v) In setting 31, the upper two stamps are 33mm tall and the lower pair are $34\frac{1}{4}$ mm. The width of clichés D and A are $34\frac{1}{4}$, whereas B is $33\frac{1}{2}$ and C is $34\frac{1}{2}$, hence the range of sizes quoted. In cliché B, the dot over the 'B' of 'BUNDI' is very faint or completely absent.

The following stamps exist in inscription Type B:

$\frac{1}{4}$ A	Cobalt (Pale greyish-blue)	Setting 4 (P)
	Med. Ultramarine to Indigo	Setting 10 (P, N-Blk, Red, S-Blk)
		Setting 21 (P, N-Blk, Red, S-Blk, L-Blk)
		Setting 24 (P, N-Blk, Red, S-Blk, Red, L-Blk)
		Setting 23 (P, S-Blk)
	Black (colour error)	Setting 24? (P)
$\frac{1}{2}$ A	Black	Setting 1 (P)
		Setting 21 (P, N-Blk, Red, S-Blk, L-Blk)
		Setting 26 (P, N-Blk, Red, S-Blk, Red)
		Setting 31 (P, N-Red, S-Red)
1A	Scarlet-Vermilion shades	Setting 2 (P, N-Blk)
		Setting 10 (P, N-Blk, Red)
		Setting 31 (P, S-Blk)
	Pale Rose-Red to Deep/Dull Red	Setting 22 (P, S-Blk)
		Setting 23 (P, N-Blk, S-Blk, L-Blk)
	Carmine	Setting 20 (P, N-Blk, S-Blk, L-Blk)
		Setting 31 (P)
2A	Pale Emerald shades	Setting 2 (P, N-Red)
		Setting 20 (P, N-Blk, S-Blk, Red)
	Pale Green	Setting 8 (P)
$2\frac{1}{2}$ A	Bistre-Yellow	Setting 10 (P)
3A	Pale Orange-Brown	Setting 10 (P, N-Red)
4A	Apple-Green shades	Setting 2 (P, N-Blk)
		Setting 5 (P, N-Blk, S-Blk)
		Setting 13 (P, N-Blk, Red, S-Blk)
		Setting 13 (P, N-Blk, Red, S-Blk, Red)
		Setting 6 (P, N-Blk, Red, S-Blk, Red)
		Setting 10 (P, N-Blk, Red, S-Blk)
	Olive-Yellow	Setting 2 (P)
6A	Med. to Deep Ultramarine	Setting 5 (P)
	Pale Ultramarine shades	Setting 8 (P)
8A	Pale Yellow-Orange	

8A Bright Reddish-Orange shades	Setting 13 (P, N-Blk, Red, S-Blk, L-Blk)
10A Olive-Sepia	Setting 13 (P, N-Blk, Red, S-Blk, L-Blk)
12A Sage-Green shades	Setting 13 (P, N-Blk, S-Blk, L-Blk)
1R Pale Lilac shades	Setting 2 (P)
	Setting 5 (P)
	Setting 7 (P, N-Blk)

Notes: (i) All the above items have been positively confirmed during the recent studies. In addition, Gibbons records a $\frac{1}{4}$ A indigo - L-Red, $\frac{1}{2}$ A - L-Red, 10A - S-Red and L-Red, 12A - L-Red.

(ii) The Burgess & Sturton Handbook recorded a 10A in setting 11, probably in error for the 10A setting 13 which they did not list, and also a $\frac{1}{2}$ A setting 23, probably in mistake for the $\frac{1}{4}$ A colour error in black.

(iii) Setting 23 has only recently been discovered in the $\frac{1}{4}$ A value. This is likely to differ only from setting 24 in cliché No.3 and it is probable that the other three clichés cannot be differentiated. It is, therefore, also probable that some of the overprints recorded for setting 24 belong to the $\frac{1}{4}$ A of setting 23.

Simplified Identification of the Inscription Type B Settings:

(1) Singles with no Sheet Margins:

The table below uses the least ambiguous routes from the data of the previous pages to identify the inscription B settings. Confirmation should be obtained using the more detailed information of the previous pages.

		Setting
$\frac{1}{4}$ A value	- Cobalt (pale greyish-blue)	4
	Black	23 or 24
	Med. Ultra.-Indigo - Height over 35mm. ...	10
	" " " - Ht. under 35mm (Roul.11/No mesh)	23 or 24
	" " " - " over 35mm (Var.roul/Hor.mesh)	21
$\frac{1}{2}$ A value	- Ht. over 35mm - Clear ptg/Earliest cliché states	1
	" " " - Usually blurred/Later cliché states	26
	" under 35mm - Cliché states A4, B6, C3 or D4	21
	" " " - Cliché states A7, B10, C4 or D6	31
1A value	- Carmine - Cliché A, B or C	31
	" - Cliché D - Oblique scratch bott.rt. of val.tab	31
	" - Cliché D - No scratch	20
	Scarlet-Verm. shades - Ht. over 35mm/Width over 33 $\frac{1}{2}$ mm	2
	" " " - " " " / " under 33 $\frac{1}{2}$ mm	10
	" " " - " under 35mm/usually blurred	31
	Pale Rose-red to Dull/Deep Red - Roul.14 at least 1 side	22
2A value	" " " " " " " - Roul.11 throughout	23
	- Height over 35mm.	2
	Ht. under 35mm - Cliché A, B or C	8
	" " " - Cliché D-Emerald - Roul.14 throughout	20
$2\frac{1}{2}$ A or 3A value	" " " - " " -Pale Green-var.roul.(none 14)	8
		10

4A value	- Olive-Yellow - Cliche B only	...	...	- 13
	Apple-Green - Height under $34\frac{1}{2}$ mm	...	...	- 5
	" " - " over $34\frac{1}{2}$ mm	- Cliche A, C or D		- 2
	" " - " " "	- Cliche B, white dot		
		right of value tablet	- 13	
	" " - " " "	- Cliche B, no white dot	- 2	
6A value	- Pale Ultramarine	...	...	- 10
	Medium-Deep Ultramarine	...	...	- 6
8A value	- Height over $34\frac{1}{2}$ mm	- Cliche A, C or D	...	- 2
	" " " - Cliche B - white dot	right of		
		value tablet	- 13	
	" " " - Cliche B - no dot	...	- 2	
	Height under $34\frac{1}{2}$ mm	- Horizontally meshed thin wove	- 8	
	" " " - No mesh - See detailed roulette			
		to separate	8 & 5	
10A or 12A value	- Cliche B only	...	...	- 13
1R value	- Height over $34\frac{1}{2}$ mm	...	...	- 2
	Height under $34\frac{1}{2}$ mm but over 33mm			- 5
	Height under 33mm	...	...	- 7

(2) Positional Stamps in Inscription B with Margins: See next page.

The following table is arranged in the format of a block of four and the details enable the setting to be identified once the cliché is established.

A - 1/4A value ... - 21 1/2A value - Height over 34³/₄ - 26 " " - " under " - 21 1A value ... - 22 4A, 8A or 1R value ... - 5 6A value ... - 6 B - 4A, 8A, 10A or 12A value ... - 13 C - 1/4A cobalt ... - 4 1R - Dot top right of val. tab - 7 1/4A or other values, with dot - 10 1R or other vals. without dot - 2 D - 1/4A value ... - 23 or 24 1/2A value - Height over 35¹/₄ - 1 " " - " under " - 31 1A value - Thin meshed wove - 31 " " - without mesh - 23 2A or 8A value ... - 8	A - 1R value - White marks left of value tablet - 7 1R value - No white marks - 2 1A, 2A, 4A or 8A value - 2 B - 1/4A cobalt ... - 4 " ultramarine ... - 10 1/2A value ... - 1 2A or 8A value ... - 8 1A, 2 1/2A, 3A or 6A value ... - 10 C - 1/4A value ... - 23 or 24 1/2A value ... - 31 1A value - meshed ... - 31 1A value - no mesh ... - 23 4A, 8A or 1R value ... - 5 6A value ... - 6 D - 1/4A value ... - 21 1/2A value - Height over 34³/₄ - 26 " " - " under " - 21 1A value - Carmine ... - 20 " " - Rose-Red ... - 22
A - 1/2A value ... - 1 1/4A or 1A val.- Height over 34¹/₂ 10 " " " " - " under " 23 2A or 8A value ... - 8 2 1/2A, 3A or 6A value ... - 10 B - 1/2A value ... - 26 1A val.- Height over 35 - clear - 2 " " - " under 35 - blurred 22 6A value ... - 6 2A, 4A, 8A or 1R value ... - 2 C - 1/4A or 1/2A value ... - 21 D - 1/4A value ... - 4 4A or 8A value ... - 5 1R value - meshed ... - 7 " " - no mesh ... - 5 or 7 (N.B. The 1/4A or 4A value with top inscription as type B, but with the new 'A' in the value tablet is setting 33 - see inscription F).	A - 1/4A value ... - 4 B - 1/4A value - meshed ... - 21 " " - no mesh - 23 or 24 1/2A value - White marks left of value tablet - 31 " " - no white marks - 21 1A value - meshed ... - 31 1A value - no mesh ... - 23 1R value - meshed ... - 7 " " - no mesh - 5 or 7 C - 1/2A value - Dot top right of value tablet - 26 " " - no dot ... - 1 1A value ... - 22 2A or 8A value ... - 8 D - 1/4A, 2 1/2A or 3A value ... - 10 2A, 4A, 8A or 1R value ... - 2 1A value - Over 33¹/₂ wide - 2 " " - under " " - 10 6A value - Pale Ultramarine - 10 " " - Med.-Deep Ultramarine 6

(c) Settings with Inscription Type D. = C

Twelve settings bear this inscription. Their distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
9	B5/D3/A3/C2	$33\frac{3}{4} \times 33\frac{1}{4}$	r1,c1,c2,c3 - 11; r2 - left half 12, right half 11; r3 - left 40mm - $12\frac{1}{2}$, right 22mm - 12.	NP,NH,NV
11	C3/A4/D3/B5	$32\frac{1}{2} - 34\frac{1}{2} \times 35\frac{3}{4}$	r1 - left 40mm $12\frac{1}{2}$, right 23mm 12; r2 - 12; c1,c2 - 11; r3 - left 25mm 12, right 41mm 14; c3 - top 40mm 14, bottom 29mm 12.	NH
12	A4/C3/D3/B5	$43 \times 45\frac{1}{4}$	14 throughout	MV
13	-/A4/C3/D4	$33\frac{1}{2} \times 35\frac{1}{2}$	r2,c2 - 12; r3 - left 25mm 11, right 41mm 14; c1 - 11; c3 - top 29mm 12, bottom 41mm 14; r1 - 11.	NH,NP
18	D4/B6/C3/A4	33×34	r1 - combination of 11 & 12 (see note (i)); r2 - left 11mm 12, right 50mm 11; r3 - 11; c1 - top 41mm 14, bott.25mm 11; c2 - top half 12, bott.half 11; c3 - top 18mm 12, middle 14mm 11, bottom 33mm $12\frac{1}{2}$.	NH,NV
19	C3/A4/B6/D4	$33\frac{1}{2} \times 34\frac{3}{4}$	r1,c1 - 11; r3,c3 - 12; r2 - left half 12, right half 11; c2 - top 22mm and bottom 21mm 12, middle 21mm 11.	NH
20	A4-/C3/B6	$32\frac{1}{2} \times 32\frac{1}{2}$	14 throughout	NH
24	-/-A4/-	$32\frac{1}{2} \times 33\frac{1}{2}$	11 throughout	NP
32	C4/B10-/D6	33×33	r1,r2 - 14; r3 - serpentine 14; c1,c2,c3 - 11.	NV
43	A11/C6/B11/D7	$33 \times 32\frac{1}{2}$	14 throughout	MV
44	-/-D7/B? or -/-B?/D7	$33\frac{1}{4} \times 32\frac{1}{2}$	14 throughout	MV
45	A12-/D7	$33\frac{1}{2} \times 33$	14 throughout	MV

Notes: (i) The 1A value of setting 18 has the r3 rouletting displaced so that it extends $2\frac{1}{2}$ mm to the right instead of 2mm to the left as in the $\frac{1}{4}$ A and $\frac{1}{2}$ A values. Both the $\frac{1}{4}$ A and the 1A values have r1 as 9mm of 12, 33mm of 11 and 22mm of 12, but the $\frac{1}{2}$ A value is 9mm of 12, 24mm of 11, 21mm of 12, 10mm of 11.

(ii) Cliche B of setting 44 has not yet been reported and its inscription type is not known. It is not known whether the lower pair of this setting is D/B or B/D. The upper pair are inscription type F.

(iii) There are two subsettings of the 2A value of setting 9. Cliche D exists with the value word normal or with the accent over the first letter ("DEA").

(iv) In cliché C of the 12A of setting 11, the last character in the value tablet is inverted.

(v) Setting 12 is the high values, 4R and 5R, and these have a coloured ornamental frame around each stamp with 9 five-petalled 'flowers' on each side touching an internal straight lined frame. Strictly, the Rupee values are neither inscription D or F, but they have been placed here because of lower values which are clearly D or because of their chronological position.

(vi) In the 1/4A of setting 18, the letters of 'PAO' are loose in cliché D, and either the 'AO' or the whole word vary considerably in position.

(vii) In the 1/2A of setting 19, the position of 'ADHA' varies from high to low in cliché A. Also, in this cliché, a large break occurs in the c3 roulette.

(viii) The accent under the 'B' of 'BUNDI' is clearly separated to the left in cliché C of setting 20 and in clichés B, C and D of setting 19.

The following stamps exist with inscription type D:

1/4A	Med. Ultramarine to Indigo	Setting 18 (P, N-Blk,Red,Grn) Setting 19 (S-Blk, L-Blk) Setting 24 (P, N-Blk,Red, S-Blk,Red) Setting 32 (P, N-Blk,Red,Grn, S-Blk,Red,Grn) Setting 45 (P, N-Blk,Red, S-Blk,Red, L-Blk,Red) Setting 24 (P)
	Cobalt (Pale greyish blue)	
	Black (colour error)	
1/2A	Black	Setting 9 (P, N-Blk,Red, S-Blk,Red) Setting 18 (P, N-Blk,Red,Grn, S-Blk) Setting 19 (P, N-Red, S-Blk,Red, L-Blk,Red) Setting 43 (P, N-Blk,Red, S-Red) Setting 45 (P, N-Red) Setting 9 (P)
1A	Orange-Vermilion shades	Setting 18 (P, N-Blk, S-Blk) Setting 43 (P, N-Blk, S-Blk, L-Blk) Setting 20 (P, N-Blk, S-Blk, L-Blk)
	Scarlet shades	
	Dull to Bright Carmine	
2A	Olive Grn., Yell.Grn., Emerald	Setting 9 (P, N-Blk, S-Blk, L-Blk) Setting 20 (P, N-Blk, S-Blk,Red)
4A	Yellow Green	Setting 44 (P)
	Apple-Green shades	Setting 13 (P, N-Blk,Red, S-Blk)
	Olive-Yellow	Setting 13 (P, N-Blk,Red, S-Blk,Red)
8A	Bright Reddish-Orange shades	Setting 9 (P, N-Blk) Setting 13 (P, N-Blk,Red, S-Blk, L-Blk) Setting 11 (P, N-Blk, S-Blk)
10A	Pale Brown-Olive & Olive-Sepia	Setting 13 (P, N-Blk,Red, S-Blk, L-Blk) Setting 11 (P, S-Blk) Setting 13 (P, N-Blk, S-Blk, L-Red) Setting 9 (P, N-Blk)
12A	Pale Grey-Green shades	
	Sage-Green shades	
1R	Slate-Lilac	Setting 9 (P, N-Blk)
2R	Red-Brown shades & Black	Setting 11 (P, N-Blk, S-Blk) Setting 43 (P) Setting 11 (P, N-Blk,Red, S-Blk) Setting 12 (P, N-Blk, S-Blk) Setting 12 (P, N-Blk, S-Blk)
3R	Blue and Brown	
4R	Pale-Green and Red	
5R	Red and Pale-Green	

Notes: All the above items have been positively confirmed during the recent studies. Gibbons records a 10A S-Red, L-Red and 2R S-Red in addition. It is possible that other variants may yet be found. Burgess & Sturton record a

1A value under setting XXI (i.e. 32) but this is probably in error for setting 31 which they do not record, i.e. their setting XXIA which is a different inscription type. The existence of the 1/4 A black in inscription D has not been positively confirmed. It is possible that it only exists in setting 23 with inscription B.

Simplified Identification of the Inscription Type D Settings.

(1) Singles with no sheet margins:

The Table below uses the least ambiguous routes from the data of the previous pages to identify the inscription D settings. Confirmation should be obtained using the more detailed information of the previous pages.

							Setting
1/4A value	-	Cobalt (pale greyish-blue)	...	...	...	-	45
		Black	...	...	...	-	24
		Med.Ultr./Indigo	-	Roul.11 throughout, cliche A, pelure		-	24
	"	"	"	-	Var. roul. - Height less than 33½	-	32
	"	"	"	-	" " - Height more than 33½,		
				Cliche B,C,D - loose accent		-	19
				" B,C,D - fixed accent		-	18
				Cl.A - Gap top both side rouls. and			
				break in right roulette		-	19
	"	"	"	-	No gap or break	...	18
1/2A value	-	Med. wove/Roul.14	-	Cliche B or C	...	-	43
	"	"	"	"	-	Cl. D - Broken 'D' in 'BUNDI'	43
	"	"	"	"	-	Cl. D - Normal 'D' in 'BUNDI'	45
	"	"	"	"	-	Cl. A - Gap in roul. at top lt.cor.	45
	"	"	"	"	-	Cl. A - No gap	43
		Thin paper/var. roul.-		States A3/B5/C2/D3	...	-	9
	"	"	"	"	-	Cl. A, state A4 - Gap at top of	
				both side roulettes. Accent			
				directly under 'B'	...	-	19
	"	"	"	"	-	As above, no gaps, accent to right	18
1A value	-	Dull or Bright Carmine	...	...	...	-	20
		Scarlet	-	Medium wove	...	-	43
		Orange-Vermilion	-	Thin wove - Height over 33½	...	-	18
	"	"	-	" " or pelure - Ht. under 33½		-	9
2A value	-	Emerald	-	Roul.14 throughout	...	-	20
	"	"	-	or other shades - Various roulette (none 14)		-	9
4A value	-	Apple-Green or Olive-Yellow	-	Thin wove or pelure		-	13
		Yellow-Green	-	Medium wove paper		-	44
8A value	-	Height less than 34mm	...	...	...	-	9
	"	more " "	...	...	...	-	13
10A value	-	Cliche B	...	...	...	-	11
		Cliche A,C or D	-	Pale Brown-Olive or Pale Olive-Sepia		-	11
	"	" " " "	"	Medium Olive-Sepia		-	13
12A value	-	Cliche B	...	...	...	-	11
		Cliche D	-	Pearl under left cow enlarged (state D4)		-	13
	"	"	-	Pearl normal (state D3)	...	-	11
		Cliche A or C	-	Pale Grey-Green	...	-	11
	"	"	-	Sage-Green shades	...	-	13

1R value	...	...	...	...	...	...	-	9
2R value	-	Red-Brown shades	-	Thin horiz. meshed wove/Var. roul.			-	11
	"	"	"	-	Med. vert. meshed wove/Roul 14		-	43
					(For chocolate shades, see inscription type F)			
3R value	-	Various roulette (for rou. 9½ see inscription type F)					-	11
4R or 5R value	-	...	...	...	...	...	-	12

(2) Positional Stamps with Inscription D with Margins:

The following table is arranged in the format of a block of four and the details enable the setting to be identified once the cliché is established.

A - 1/4A value -	- 45	A - 1/4A or ½A value	- 19
½A value - Small gap in roul. at		4A or 8A value	- 13
top left-hand corner	- 45	10A value - Pale Brown-Olive	
" " - no gap in roulette	- 43	or Pale Olive-Sepia	- 11
1A value - Carmine	- 20	" " - Olive-Sepia	- 13
" " - Scarlet	- 43	12A value - Pale Grey-Green	- 11
2A value -	- 19	Sage Green	- 13
2R value - Red-Brown	- 43	2R or 3R value	- 11
4R or 5R value -	- 12	B - 1/4A value - Height over 33½mm	- 18
B - ½A, 1A, 2A, 8A or 1R value	- 9	" " - " under "	- 32
C - 1/4A val. - Loose accent under 'B'	19	½A or 1A value	- 18
" " - Fixed " " "	32	C - ½A, 1A or 2R value	- 43
½A value -	- 19	4R or 5R value	- 12
10A, 12A, 2R or 3R value	- 11	D - ½A, 1A, 2A, 8A or 1R value	- 9
D - 1/4A, ½A or 1A value	- 18		
A - 1/4A value -	- 24	A - 1/4A, ½A or 1A value	- 18
½A, 1A, 2A, 8A or 1R value	- 9	B - 1A or 2A value	- 20
B - 1/4A value	- 19	10A, 12A, 2R or 3R value	- 11
½A value - Loose accent/Thin wove	19	4R or 5R value	- 12
" " - Fixed accent/med. wove	43	C - ½A, 1A, 2A, 8A or 1R value	- 9
1A or 2R value	- 43	D - 1/4A value - Cobalt	- 45
C - 1/4A or ½A value	- 18	" " - Ultr.-Indigo	
1A value - Orange-Vermilion	- 18	- Loose accent	- 20
" " - Carmine	- 20	- Fixed accent	- 32
2A value	- 20	½A value - Thin wove	- 19
4A, 8A, 10A or 12A value	- 13	- Medium wove	
D - 10A, 12A, 2R or 3R value	- 11	- broken top to 'D'	- 43
4R or 5R value	- 12	- normal top to 'D'	- 45
		1A or 2R value	- 43
		4A, 8A, 10A or 12A value	- 13

N.B. Cliche D of setting 44 has not been inserted in the above table since its position has not been established with certainty. It is also possible that cliché B of this setting will have to be inserted. These clichés are in positions 3 and 4 of the block.

(d) Settings with Inscription Type E.

Only two settings bear this inscription. Their distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
16	D4/A4/B5/C3	33 $\frac{1}{4}$ x 34 $\frac{1}{4}$	12 $\frac{1}{2}$ throughout except for top $\frac{3}{4}$ of c2 which is 12	NH&NV
17	A4/D4/C3/B6	33 $\frac{1}{4}$ x 34	as above	NH&NV

Notes: (i) Apart from the fact that there are only two settings with this inscription, they have many other features in common and so are almost certainly adjacent settings:

- (1) The rouletting is identical except that r1 has a gap at the left hand end in setting 16 but not in 17. This rouletting takes the form of spaced dots instead of dashes as in most other settings.
- (2) In cliche A, the top of the 'N' in 'ANA' comprises a dot and a line in the 2 $\frac{1}{2}$ A and 10A of setting 16 and in the 12A of 17, but not in the 3A of 16.
- (3) In cliche B, all values show a damaged last letter in 'ANA'.
- (4) Cliche B of both the 10A setting 16 and the 12A setting 17 has the 'U' accent under the 'B' of 'BUNDI' reversed.
- (ii) The above features suggest that the order of the values was either 3A, 2 $\frac{1}{2}$ A, 10A, 12A or 12A, 10A, 2 $\frac{1}{2}$ A, 3A.
- (iii) 3A setting 16, cliche C is known with the dot and semi-circle missing or, presumably, unprinted. The 10A value cliche C also occurs with only a faint trace of them and they are sometimes very weak in other cliches.
- (iv) Two copies of the 2 $\frac{1}{2}$ A value in cliche B have been reported with two vertical lines (3-5mm long) outside the lower right-hand corner of the stamps. These lines are not identical on the two stamps and are not always present.
- (v) B&S erroneously describe the cliche order of setting 17 as DACB.
- (vi) Unlike settings 10 and 14, the 2 $\frac{1}{2}$ A has no accent over the value word.

The following stamps exist with inscription type E:

2 $\frac{1}{2}$ A	Pale Yellow to Yellow-Buffer	Setting 16 (P, N-Blk, Red, S-Blk, Red)
	Orange-Buffer	Setting 16 (N-Blk, S-Blk)
3A	Chestnut	Setting 16 (P, N-Blk, S-Blk, Red)
	Medium-Deep Red Brown	Setting 16 (P)
10A	Pale-Medium Bistre	Setting 16 (P, N-Blk, S-Blk, L-Blk)
12A	Pale-Medium Grey-Olive	Setting 17 (P, N-Blk, S-Blk, L-Blk)
	Deep Bronze-Green	Setting 17 (P, N-Red)

Notes: All the above items have been positively confirmed during the recent studies. Gibbons records a 10A N-Red and a 12A S-Red in addition. Other variants may yet be found.

(e) Settings with Inscription Type F (or C for cliche 3 of Setting 33)

Eleven settings bear this inscription which differs from type D only by the introduction of a newly shaped 'A' in 'ANA' (and in 'ADHA' of the $\frac{1}{2}$ A value).

Their distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
27	A5/C4/B8/D6	32 ¹ / ₄ x 32 ¹ / ₂	r1,r2,r3,c2 - 11; c1,c3 - 14.	MV
28	A5&6/C4/B9/D6	32 ¹ / ₄ x 34 ¹ / ₄	r1,r2,r3,c2 - 11; c1,c3 - 14.	MV&KV
29	C4/D6/A6/B9	32 ¹ / ₄ x 36 ¹ / ₄	r2,r3,c1 - 11; r1,c2,c3 - 14.	KH&KR
30	D6/B10/C4/A6&7	33 x 32 ¹ / ₄	11 throughout, except c2 - 14.	KV
32	-/-/A7/-	33 ¹ / ₄ x 33	c1,c2 - 11; r2 - 14; r3 - serpentine 14.	NV
33	B10/A7/D6*/C4	32 ³ / ₄ x 33	14 throughout	MV&MH
34	D6/C4/A8/B10	33 x 33 ¹ / ₂	14 throughout	LH
40	A10/B11/D7/C6	32 ¹ / ₄ x 33	14 throughout	MH
44	A12/C7/-/-	33 ¹ / ₄ x 32 ¹ / ₂	14 throughout	MV
45	-/C7/B11/-	33 ¹ / ₄ x 33	14 throughout	MV
58	C7/D10/B13/A14	32-34 x 32 ³ / ₄ -35 ³ / ₄ 9 ¹ / ₂	9 ¹ / ₂ throughout	MV

NOTES: * (i) Setting 33 cliche D is a hybrid inscription in that it has a small 'U' accent under the 'B' of 'BUNDI' like inscription B, but it has the new 'A' in 'ANA'. This is designated type C and is the only genuine stamp to show it.

(ii) Cliche A of setting 28, with the bottom frame badly damaged (state A6) is a major subsetting. In cliches A and B of setting 28, the tail of the 'U' accent under the 'B' is missing. This is also true of setting 27 in cliche B only.

(iii) Setting 34 is always (?) printed in two blocks of four in vertical tete-beche pairs, either on the same side (rarely) or, more usually, on opposite sides of the paper. This feature has not been seen in any other setting.

(iv) In setting 44, an upper pair with inscription F has been seen; these are cliches A and C. Cliche D is known in inscription type D, but the inscription and position of cliche B is as yet unknown.

(v) In setting 58, the 3A stamps seen are rather smaller than those of the 3R value, hence the wide range of stamp sizes quoted.

(vi) Unlike the earlier settings, those with inscription type F are not mixtures of pieces of roulette of different sizes in the same rows. They are mainly complete rows of size 11 or 14. Also, the papers are mainly thicker than those with other inscriptions.

The following stamps exist with inscription type F:

1/4A	Cobalt shades (pale greyish-blue)	Setting 45 (P, N-Blk,Red, S-Blk,Red, L-Blk,Red)
	Black and Blue-Black shades	Setting 28 (P, N-Blk,Red, S-Blk,Red)
	Indigo shades	Setting 30 (P, N-Red,Blk,Grn, S-Blk,Red)
		Setting 32 (P, N-Blk,Red,Grn, S-Blk,Red,Grn)
		Setting 34 (P, N-Blk,Red, S-Blk,Red, L-Red)
1/2A	Black	Setting 28 (P, N-Blk, S-Blk,Red)
		Setting 30 (P, N-Blk, S-Blk)
		Setting 33 (P, N-Blk,Red, S-Blk,Red)
		Setting 45 (P, N-Red)
1A	Pale-Deep Carmine-Red	Setting 27 (P, N-Blk, S-Blk, L-Blk)

1A Pale Dull Scarlet	Setting 27 (P, S-Blk)
Scarlet-Vermilion shades	Setting 29 (P, N-Blk, S-Blk, L-Blk)
	Setting 34 (P, N-Blk, Red, S-Blk)
Deep Red	Setting 30 (P)
3A Chocolate shades	Setting 40 (P, N-Blk, S-Blk)
	Setting 58 (P, N-Blk, Red, S-Blk, Red, L-Blk)
4A Pale Yellow-Olive	Setting 33 (P, S-Blk)
Bright Yellow-Green	Setting 44 (P)
2R Chocolate shades & Black	Setting 40 (P, S-Blk)
3R Pale Grey-Blue & Brown	Setting 58 (P, N-Blk, S-Blk)

Notes: (i) All the above items have been positively confirmed during the recent studies. Gibbons records a 1A on laid paper (setting 34?) with S-Red and a 2R - N-Blk. Other varieties may yet be found.

(ii) The Rupee values are not strictly inscription F since they do not have the necessary 'A' in 'ANA' or 'ADHA'. Take care not to confuse 2R setting 40 and 3R setting 58 with 2R settings 11 and 43 or 3R setting 11, whose shades differ. The latter are listed under inscription type D.

(iii) A pair of the 3R setting 58 is known with the value inverted in the upper tablet and with 'RAJ BUNDI' inverted in the value tablet. These are the top pair (cliches C and D) and, by comparison of the position of the dots over 'BUNDI' with those of normal blocks, they appear to be the inscriptions which should have appeared on the lower pair. This is consistent with the plate being inverted when the inscriptions were printed. K.P. Mushran described these in PJI (1958), indicating that they were originally a block of 3.

(iv) In the $\frac{1}{4}$ A of setting 30, there is a gap in the rouletting at the bottom right-hand corner. In the $\frac{1}{2}$ A and 1A values, this gap appears at the bottom left.

Simplified Identification of the Inscription Type F Settings

(1) Singles with no sheet margins:

The Table below uses the least ambiguous routes from the data of the previous pages to identify the inscription F settings. Confirmation should be obtained using the more detailed information given in those pages.

					Setting
$\frac{1}{4}$ A value	- Cobalt (pale greyish-blue)	...	...	...	- 45
	Indigo shades - thin vert. meshed wave (cliche A only)				- 32
	" " - thick wove paper	...	...		- 30
	" " - thin horizontal laid paper			...	- 34
	Black shades	...	...	...	- 28
$\frac{1}{2}$ A value	- Roulette 14 throughout - Cliche A	...	...		- 33
	" " " - Cliche D, inscription 13 at top				- 33
	" " " - Cliche B - state B10	...			- 33
	" " " - Cliche B - state B11	...			- 45
	" " " - Cl.C, 'V' scratch left of val.tab.				45
	" " " - Cliche C - No 'V' scratch				- 33
	Horizontal roulette 11 - Height less than $33\frac{1}{2}$ mm	...			- 30
	" " " - Height greater than $33\frac{1}{2}$ mm.				- 28
1A value	- Scarlet-Vermilion shades - Thin laid paper	...			- 34
	" " " - Thick smooth or ribbed wove				- 29
	Deep Red	...	Thick wove	...	- 30
	Carmin-Red or Pale Scarlet - Medium wove			...	- 27

3A value	- Roulette 14 throughout	...	...	...	- 40
	Roulette 9½ throughout	...	...	...	- 58
4A value	- Pale Yellow-Olive	...	...	...	- 33
	Bright Yellow-Green - not Cliche A	...	...	...	- 44
2R value	- Chocolate (for red-brown shades see inscription type D)				- 40
3R value	- Pale Grey-Blue (for less grey shades see inscr. type D)				- 58

(2) Positional Stamps with Inscription F and Margins:

The following Table is arranged in the format of a block of four and the details enable the setting to be identified once the cliché is established.

A - 1/4A or ½A value -	- 28	A - ½A or 4A value -	- 33
1A value -	- 27	B - 1/4A, ½A or 1A value	- 30
3A or 2R val. in choc. shades	- 40	3A or 2R value	- 40
4A value -	- 44	C - 1/4A val. cobalt - thin wove	- 45
B - ½A or 4A value -	- 33	" " black - " "	- 28
C - 1A value -	- 29	" " indigo - thin laid	- 34
3A or 3R value -	- 58	½A value - height over 33½mm	- 28
D - 1/4A, ½A, 1A value - thick wove	- 30	" " - " under "	- 45
1/4A or 1A value - thin laid	- 34	1A value - thin laid	- 34
		" " - medium wove	- 27
		4A value	- 44
		D - 1A value	- 29
		3A or 3R value	- 58
A - 1/4A value - thin wove	- 32	A - 1/4A, ½A or 1A value	- 30
1/4A, 1A value - thin laid	- 34	3A or 3R value	- 58
1A value - thick wove	- 29	B - 1A value - thick wove	- 29
B - 1/4A value - black	- 28	1/4A or 1A value - thin laid	- 34
" " - cobalt	- 45	C - ½A or 4A value	- 33
½A value - height over 33½mm	- 28	3A or 2R value	- 40
" " - " under "	- 45	D - 1/4A value - black	- 28
1A value -	- 27	½A value	- 28
3A or 3R value -	- 58	1A value	- 27
C - 1/4A, ½A or 1A value -	- 30		
D - ½A, 4A val. - inscr. B at top	- 33		
3A or 2R val. in chocolate shades	40		

N.B. It is possible that cliché B of setting 44 may have to be slotted into position 3 or 4 of the above table, but its inscription type has not yet been confirmed.

(f) Settings with Inscription Type G

Only four settings have been found with this inscription, which differs from the previous inscriptions by having four characters in the word 'BUNDI' instead of three, an 'N' being introduced instead of the dot over 'BU'. Their distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
35	D6/A8/B10/C4	$32\frac{3}{4} \times 32\frac{1}{4}$ -333/4	14 throughout	LH
36	B10/A8&9/C4&5/D7	$32\frac{3}{4} \times 36\frac{3}{4}$	14 throughout	LV or NH
41	C6	33? x 33?	14 throughout?	MH
42	C6/A10&11/B11/D7	$32\frac{1}{4} \times 34\frac{1}{4}$	14 throughout	MV

Notes: (i) Burgess & Sturton quote a setting DACB (XXXII) in this inscription, but all copies reported during the recent studies have turned out to be setting 36. It does not appear in Mr. Sturton's later notes and probably does not exist.

(ii) A few copies have been seen of the $\frac{1}{2}$ A of setting 36 which do not show the laid lines in the paper, hence the NH paper recorded.

(iii) Setting 41 is a new find reported by Dr. P. Kinns and, unfortunately, only the one copy has been seen so far. Due to its size, paper type and cliche state, it is clearly a new setting, but its chronological position cannot yet be clearly established.

The following stamps exist with inscription type G:

$\frac{1}{2}$ A Black	Setting 35 (P, N-Red, S-Red)
	Setting 36 (P, N-Blk, Red, S-Blk, Red, L-Red)
	Setting 42 (P, N-Red, S-Red)
1A Pale to Bright Scarlet	Setting 35 (P)
4A Bright Green shades	Setting 35 (P, N-Blk, Red, S-Blk, Red)
Yellow-Green shades	Setting 41 (P)
	Setting 42 (P)

NOTES: Inscription type G ranks among the scarcest of Bundi's inscriptions, especially in multiples and there is much disagreement between Gibbons' and Burgess & Sturton's listings. All the above items have been positively confirmed during the recent studies but it is possible that other variants may yet be found.

Simplified Identification of the Inscription Type G Settings

Provided that other settings with this inscription are not found:

Setting 35 - Horizontally laid.

Setting 36 - Vert. laid or horiz. meshed thin wove and height over 36mm.

Setting 41 - Medium wove with horiz. mesh, height less than $33\frac{3}{4}$ mm.

Setting 42 - Medium wove with vert. mesh, height over $33\frac{3}{4}$ mm.

(g) Rouletted Settings with Inscription Type H

Five settings bear this inscription which differs from Type G in that the inscriptions in both tablets are in larger characters. Their distinctive features are as follows:

Setting	Cliche States	Stamp Size	Rouletting	Paper
37	B10/A9/D7/C5	$32\frac{1}{4} \times 34\frac{1}{2}$	14 throughout	MV
38	D7/C5/B10/A9	$32\frac{1}{2} \times 34\frac{3}{4}$	14 throughout	MV
39	D7/C6/A9/B11	32 x 33	14 throughout	MV
46	B11/C7/D7/A12	32 x 33	9 $\frac{1}{2}$ throughout except r2-14	MV or MH
57	B13/A14/D10/C7	$43\frac{1}{2} \times 43$	r1, r3, c2, c3 - 9 $\frac{1}{2}$, r2 - left half 12 $\frac{1}{2}$, right half 9 $\frac{1}{2}$; c1 - 11	MH

- Notes: (i) In cliché B of settings 37 and 38, there is a dent in the top of the 'P' of 'PAO' which confirms their adjacency.
- (ii) In all four clichés of the 4A of setting 46, the value is spelled 'ANE' with the last character missing and the accent over the 'N'.
- (iii) Setting 46 shows certain features in common with the early perforated settings, confirming that it immediately preceded them. In cliché C, the first letter of 'BUNDI' has a short top and in cliché D, the last letter of 'BUNDI' has a short top. Both these features are to be found in the perforated settings 47 and 48. In the ½A of this setting the value is in one word.
- (iv) In setting 57, the C6/7 feature is often almost invisible, which caused Burgess & Sturton to misdescribe its cliché states in their Handbook. These two high values have an ornamental frame around the block as in the earlier setting 12.

The following stamps exist with inscription type H (rouletted):

1/4A Pale to Deep Ultramarine	Setting 37 (P)
	Setting 38 (P, N-Red)
	Setting 46 (P, N-Blk, S-Blk)
½A Black	Setting 46 (P, N-Blk, Red, S-Blk)
1A Pale to Deep Red	Setting 39 (P)
Pale to Bright Rose-Red	Setting 46 (P, N-Blk, S-Blk, L-Blk)
4A Emerald shades	Setting 46 (P, N-Blk, Red, S-Blk, L-Blk, Red)
4R Pale Green and Red	Setting 57 (P)
5R Pale Rose-Red and Green	Setting 57 (P)

Notes: All the above items have been positively confirmed during the recent studies. Gibbons records a 1/4 A S-Red and a ½A L-Red also. It is possible that other variants may yet be found.

Simplified Identification of the Inscription Type H (Rouletted) Settings

(1) Singles with no sheet margins

The Table below uses the least ambiguous routes to identify these settings. Confirmation should be obtained using the more detailed information given in the preceding pages.

	Setting
1/4A value - Roulette 9½ on three sides	- 46
Roul.14 - Cliché A, 3½mm gap at top of right-hand roulette	- 37
" " - " " No gap. 2nd. character 'A' of 'ANA' low	- 38
" " - Cliché B, slight gap at left-hand end of top roul.	- 38
" " - " " No gap	- 37
" " - Cliché C, slight gap at left-hand end of top roul. and at bottom of left-hand roulette	- 37
" " - " " slight gaps at top of both side roulettes	38
" " - Cliché D, slight gap bottom of both side roulettes	- 37
" " - " " slight gap at top of both side roulettes	- 38
½A value -	- 46
1A value - Pale Red to Deep Red - Roulette 14 throughout	- 39
- Pale to Bright Rose-Red - One horiz. roul.14, the rest 9½	- 46
4A value - Spelled 'ANE', i.e. accent on second letter	- 46
4R and 5R values -	- 57

(2) Positional Stamps with Inscription H and Margins

The following Table is arranged in the format of a block of four and the details enable the setting to be identified once the cliché is established.

A - Does not exist.	- 37	A - 1/4A value	- 37
B - 1/4A value - Rou1.14 throughout	- 37	4R or 5R value	- 57
" " - Rou1.9½ on 3 sides	- 46	B - Does not exist	
½A, 1A or 4A value	- 46	C - 1/4A value - Rou1.14	- 38
4R or 5R value	- 57	1/4A or 1A value - Rou1.9½ 3 sds	46
C - Does not exist		1A value - Rou1.14	- 39
D - 1/4A value	- 38	½A or 4A value	- 46
1A value	- 39	D - Does not exist	
A - 1A value	- 39	A - 1/4A value - Rou1.14	- 38
B - 1/4A value	- 38	" " - Rou1.9½ 3 sides	- 46
C - Does not exist		½A, 1A or 4A value	- 46
D - 1/4A value - Rou1.14 throughout	- 37	B - 1A value	- 39
" " - Rou1.9½ on 3 sides	- 46	C - 1/4A value	- 37
½A, 1A or 4A value	- 46	4R or 5R value	- 57
4R or 5R value	- 57	D - Does not exist	

(h) The Perforated Settings

These are a little more difficult to identify than the rouletted settings since they are line perforated size 11 and this causes the stamps to vary in size even in the same setting. The assistance in determining settings previously given by roulette size and flaws is accordingly not available. Ten distinct settings have been identified, all with type H inscription, except for setting 51 which is type I, having small lettering in the value tablet. The cliché states of these settings are as follows:

<u>Setting</u>	<u>Cliche States</u>	<u>Inscr.</u>	<u>Setting</u>	<u>Cliche States</u>	<u>Inscr.</u>
47	A12/B12/D8/C7	H	52	B12/A12/C7/D10	H
48	D8/B12/A12/C7	H	53	A13/B13/D10/C7	H
49	A12/B12/D8&9/C7	H	54	B13/C7/A13&14/D10	H
50	A12/C7/B12/D9	H	55	B13/A14/D10/C7	H
51	B12/A12/D9&10/C7	I	56	A14/B13/C7/D10	H

Notes: (i) All settings are on type MG paper.

(ii) Due to the lack of help from stamp size, roulette size and paper type, the settings must be identified using the cliché states, flaws in the lettering and in the positioning of the characters in the upper and lower tablets.

(iii) Settings 47 and 49 are the most difficult to separate since both comprise only the 1A value and the order of the clichés are identical. It is possible that 49 is entirely in state D9, but the flaw is often filled in, making it resemble D8. The table shown later in this section facilitates their separation. Both top and bottom inscriptions differ in the two settings.

(iv) There are several errors in the Burgess & Sturton listings, e.g. in suggesting that settings 53, 54 and 55 are in an earlier state than C7. This is

because this flaw frequently becomes inked in. Similarly, a setting (XLII) is described with two D cliches in different states, which is clearly an error.

(v) Setting 51 has the 2A value in both states D9 and D10, whereas the $\frac{1}{2}$ A value has only been recorded in D9.

(vi) In setting 54, the 1A value is A13 and the $\frac{1}{2}$ A value is A14. In both values of this setting, cliche B has a mark like a letter 'D' to the left of the left-hand frame, south-west of the left-hand cow. This is sometimes clear and sometimes quite faint, but has not been recorded in any other setting.

(vii) In all the $\frac{1}{2}$ A values in inscription H, the value is in one word. This was also true of setting 46 (roulette) and is true of cliche B of the $\frac{1}{4}$ A value of setting 50.

The Following Perforated Stamps are Known:

$\frac{1}{4}$ A Pale Ultramarine shades	Setting 50 (P, N-Blk, Red, S-Blk, Red, L-Blk)
Greenish-blue	Setting 53 (P, N-Blk, S-Blk)
	Setting 54 (P)
$\frac{1}{2}$ A Black (Inscription H)	Setting 55 (P, N-Blk, Red, S-Blk, L-Blk)
	Setting 48 (P, N-Blk, Red, S-Blk, L-Red)
	Setting 52 (P, N-Blk, S-Blk)
(Inscription I)	Setting 56 (P, N-Blk, S-Blk, L-Blk)
1A Scarlet-Vermilion shades	Setting 51 (P, N-Blk, Red, S-Blk, Red)
	Setting 49 (P, N-Blk, S-Blk, L-Blk)
	Setting 47 (P)
Pale Medium-Rose	Setting 53 (P, S-Blk)
	Setting 54 (P, N-Blk, S-Blk)
2A Pale Bright Green (Inscr. I)	Setting 51 (P, N-Blk, S-Blk)
Yellow-Green shades (Inscr. H)	Setting 56 (P, N-Blk, S-Blk, L-Blk)

Notes: (i) All the above stamps have been positively confirmed during the recent studies. Gibbons records a 1A Carmine (Rose?) L-Blk and a $\frac{1}{2}$ A S-Red in inscription H and also $\frac{1}{2}$ A L-Blk in inscription I.

(ii) The $\frac{1}{2}$ A value of setting 48 and all four settings of the 1A value are frequently to be found fiscally used.

Simplified Identification of the Perforated Settings

(1) Singles with no sheet margins:

	Setting
$\frac{1}{4}$ A value - Pale Ultramarine	- 50
- Greenish-blue - Cliche A, State A13, insert even thickness	- 53
" " - " " " " or A14, insert thin at right	54
" " - " " " A14, insert even thickness	- 55
" " - Cliche B, 'D' flaw in left margin	- 54
" " - " " ", no 'D' flaw and first letter of 'DI' slightly lower than the second	- 53
" " - " " ", no 'D' flaw. Letters of 'DI' level	- 55
" " - Cliche C, 'U' accent with a tail not a blob	- 55
" " - " " ", 'U' with blob. 'DI' slightly high and usually broken	- 53
" " - " " ", 'U' with blob. 'DI' level and usually unbroken	- 54

1/4A value - Greenish-blue - Cliche D, 'U' accent with tail not a blob	- 55
" " - " ", 'U' with blob. Inner bottom frame weak or missing	- 53
" " - " ", 'U' with blob. Inner bottom frame present with cut in the middle	- 54
1/2A value - Small lettering in the value tablet (inscription I)	- 51
Large letters - Cliche A, with inserted bottom frame	- 56
" " - " ", No insert. 5-8mm gap	- 48
" " - " ", No insert. Frame missing. 16mm gap	- 52
" " - Cliche B, with inserted bottom frame	- 56
" " - " ", No insert. Bottom frame missing	- 52
" " - " ", No insert. Frame whole or sl. damage	48
" " - Cliche C, 'R' of 'RAJ' very small	- 52
" " - " ", Top line of 'B' of 'BUNDI' short	- 48
" " - " ", Top line normal. 'J' of 'RAJ' broken	56
" " - Cliche D, No deep notch in middle of left frame	48
" " - " ", Deep notch. Top line of 'B' short	- 56
" " - " ", Deep notch. Top line of 'B' normal	- 52
1A value - Scarl.Verm. - Cl.A - 'NA' of 'ANA' and 'E' of 'EK' raised	- 47
" " - " " - 'NA' level and 'K' of 'EK' raised	- 49
" " - Cl.B - No reliable separation method found - 47 or 49	- 49
" " - Cl.C - Short top line to 'B' of 'BUNDI'	- 47
" " - " " - Normal top line to 'B' of 'BUNDI'	- 49
" " - Cl.D - Short top line to last letter of 'BUNDI'	- 47
" " - " " - Normal top line to last letter	- 49
Pale-Med. Rose - Cl.A - Lower insert thin at the right end	- 54
" " " - " " - Lower insert even thickness	- 53
" " " - Cl.B - 'D' flaw outside lower left margin	- 54
" " " - " " - No 'D' flaw	- 53
" " " - Cl.C - 'DI' of 'BUNDI' fractionally low	- 53
" " " - " " - 'DI' level	- 54
" " " - Cl.D - Inner bottom frame weak or missing	- 53
" " " - " " - Inner bot. frame whole but cut in middle	54
2A value - Small lettering in the value tablet (inscription I)	- 51
Large lettering in the value tablet (inscription H)	- 56

(2) Positional Stamps with Sheet Margins

The table below is arranged in the format of a block of four and the details enable the setting to be deduced once the cliché (A, B, C or D) is established:

A - 1/4A value - Ultramarine - 50	A - 1/4A value - 55
" " - Greenish blue - 53	1/2A value - large value letters - 52
1/2A or 2A - small value letters - 51	1/2A or 2A values - small value letters - 51
" " " - large value letters - 56	B - 1/4A value - 53
1A value - Rose - 53	1/2A value - no insert - 48
1A Scar.Verm., 'K' of 'EK' high - 49	" " - insert - 56
" " " 'NA' of 'ANA' high - 47	1A val.- Scar.Verm. - 47 or 49
B - 1/4A - with 'D' flaw at left - 54	" " - Rose - 53
" - without 'D' flaw - 55	2A value - 56
1/2A value - 52	C - 1/4A value - Ultramarine - 50
1A value - Rose - 54	" " - Green-blue - 54
C - Does not exist	1A value - Rose - 54
D - 1/2A value - 48	D - Does not exist
A - 1/4A value - 54	A - Does not exist
1/2A value - 48	B - Does not exist
1A value - Rose - 54	C - 1/4A value - 'U' with tail - 55
B - 1/4A value - 50	" " - 'U' with blob - 53
C - 1/2A value - Small 'R' in 'RAJ' - 52	1/2A value - large val. letters - 48
" " - Normal 'R' in 'RAJ' - 56	1/2A or 2A - small val. letters - 51
2A value - 56	1A value - Rose - 53
D - 1/4A value - Tail to 'U' accent - 55	" " - Scar.Verm.- short top to 'B' - 47
" " - Blob to 'U' accent - 53	Normal top to 'B' - 49
1/2A or 2A values - small val. letts. 51	D - 1/4A value - Ultramarine - 50
1A value - Rose - 53	" " - Green-blue - 54
" " - Scar.Verm.- short top to 'I' - 47	1/2A value - short top to 'B' - 56
" " - Scar.Verm.- normal top to 'I' - 49	" " - normal top to 'B' - 52
	1A value - Rose - 54
	2A value - 56

Chapter 5: THE SERVICE OVERPRINTS

(a) The Native Type. This was the first to appear and is to be found on many settings from setting 2 to setting 58 in red or black ink. In setting 14, the overprint was introduced in green, and this colour also exists in settings 18, 30 and 32.

The overprint is in two lines reading 'BUNDI' and 'SERVICE' transliterated into Devanagari script. The top horizontal line is 6½mm in length and this word has a diamond-shaped dot over the first letter in clear early impressions, and the second word is 12½mm in length. In later settings the lettering becomes slightly thicker and the top line appears to shorten to 6mm and the dot becomes smaller, losing its diamond shape. However, this appears to be normal wear and there is no evidence of a new handstamp being introduced. The spacing between the words remains at 13mm throughout, measuring from the top line to the top line.

As with the small and large British types of overprint, this was a single handstamp, as shown by the very variable spacing between its applications on the four stamps of the block. It is very frequently found inverted, sideways, double and even in combination with small British overprints. These varieties were almost certainly done deliberately to produce philatelic varieties and are of only minor interest. They have not, therefore been listed in this Handbook.

(b) The Small British Type. This type is less common than the native type and did not appear until setting 5 in black, or until setting 6 in red. Its use continued on various settings up to the last. Its use in green has only been recorded in setting 32.

The top word is 12mm long and the lower word is 19mm and there is 9½mm between the words. As with the native type, the overprint was a single handstamp and, whereas inverted copies are moderately frequently found, sideways and double copies are rather less frequent. There is, again, no evidence of more than one type of handstamp being used.

Burgess & Sturton record many instances of the small British overprint being used se-tenant with the native overprint but these philatelic varieties have not been listed in this Handbook.

(c) The Large British Type. This type is the least common of the three and did not appear until setting 9 in black or setting 13 in red. No green examples have been recorded. It was used throughout the period up to the last setting. It is, again, a single handstamp and is rarely to be found inverted or double. The lines of the overprint are 16mm and 25mm respectively and they are spaced at 8½mm. The letters are 3½mm tall and there is no evidence of more than one type of handstamp being used throughout the period.

(d) Validity of the Overprints. In Gibbons' Stamp Monthly of August 1974, Mr. P. Røver wrote an enlightening article on this subject, quoting from the official Bundi Administration Reports. In the Reports of 1939/40 and 1940/41 is the remark that the State Dak is carried free. In that of 1941/42 is the following passage - "The system of carrying the State Dak free of charge was abolished during the year and Service stamps were introduced....."! This seems to indicate that the first Service stamps for valid use were the overprinted arms type and that those of the Sacred Cows were not valid issues. Mr. Røver adds that a large collection of Bundi, containing many letters, sold in 1972, did not contain a single Service stamp on cover, despite the fact that the number of Official letters carried by the State Post was much larger than that of private ones. He also quotes from later Administration Reports which indicate the increased earnings by the State due to the introduction of Service stamps. It could, therefore, be asked what had happened to the income from the Sacred Cow 'Service' stamps which were, presumably, sold to collectors?

An editorial in the same magazine refers to an article in Gibbons' Stamp Monthly of January 1925 where a reader described his personal experiences where an ordinary traveller in Bundi could go to the Post Office and ask for stamps to be overprinted with one or other of the hand dies and have them applied inverted or double if he desired. It was stated that, in a later issue of the Monthly Journal, "this rather surprising method of printing and sale of Service stamps had been stopped". The existence of the overprints up to the latest settings, however, seems to deny this.

Since Mr. Røver's article, Gibbons has added a footnote to its catalogue listing of the Service stamps - "Until 1941 it was the general practice to carry Official mail free, but some of the above undoubtedly exist postally used". This appears to be a challenge - who can identify the positively postally used items from the cancelled-to-order majority? The recent studies have been unable to take this line of research any further.

(e) Varieties of the Overprints. It has already been stated that a list of the many varieties of the overprints will not be made in this Handbook, and the above paragraphs make it even less worthwhile. Apart from the common inverted, sideways, double and even triple impressions, one can find se-tenant pairs with and without overprint, se-tenant pairs with two types of overprint, or with two colours of overprint, and also blocks of these varieties. Blocks are known with only two instead of four impressions, i.e. with 'BUNDI' on one pair and 'SERVICE' on the other. Also, overprints on the reverse are not unknown. The perpetrators must have had a great time dreaming up new permutations.

Chapter 6: THE CASH COUPONS.

The writer is indebted to Mr. A.J.M.Meadows for initiating this part of the study, also to the many members of the India Study Circle who have contributed to the list of serial numbers.

The Cash Coupons were printed on a thick buff card and there were three values - 3 pies, 1 anna and 4 annas. The two lower values are very similar to the Sacred Cows postage series and, indeed, were printed from the same four cliches. They have the Hindi value in the bottom tablet like the standard series but differ in that the top tablet contains the value in English. They are overprinted in two lines - 'CASH COUPON' and 'BUNDI STATE' in seriffed capitals and they all bear a serial number on the reverse. The 4 anna value differs in that it is in a horizontal design from new cliches.

The 3 Pies Value: This value is printed in a greyish mauve shade and is inscribed '3 Pies' in the upper tablet and its equivalent 'EK PAISA' in Hindi characters in the lower tablet. The stamps were printed in blocks of eight, comprising two strikes of the block of four cliches applied side by side. The order of the cliches in the blocks of four was BACD and the cliche states were A14, B14, C7 and D10, i.e. this was the first appearance of state B14, showing that these 'stamps' were produced after the last setting of the postage series. The block of eight is imperforate around the outside but is line perforated 11 internally. This pattern of perf. and imperf. enables the position of any stamp in the block of eight to be deduced once the cliche is established, e.g. cliche B in the first block is imperf. at the top and left whereas cliche B in the second block is imperf at the top only.

The length of the 'CASH COUPON' and 'BUNDI STATE' overprints are all about 20mm except in cliche C where the second line is closer to 19mm. Numbering the stamps 1 to 4 along the top and 5 to 8 along the bottom of the double sheet and then measuring the spacing of the overprints from the 'N' of 'COUPON' to the 'C' of 'CASH', one finds 15mm between 1 and 2 and between 5 and 6 (i.e. the left-hand block) and $17\frac{1}{4}$ mm between 3 and 4 and between 7 and 8 of the right-hand block. This is constant for all blocks of four or eight that have been examined, thus suggesting that the eight overprints were all applied in one operation. However, curiously, the spacing between 2 and 3 and between 6 and 7 (i.e. down the centre) varies considerably between 16 and 25mm! This suggests that there were two blocks of four overprints, the spacing between which could be adjusted to fit the spacing between the two blocks of four stamps.

The vertical spacing of the overprints from the 'B' of 'BUNDI' to the 'C' of 'CASH' was quite constant at about 25mm between each of the four pairs.

Unlike the 'Service' stamps, no inverted or sideways varieties have been reported but there is one notable flaw, i.e. the top curve of the 'S' of 'STATE' is broken in stamp number 6, i.e. the left-hand cliché D. No copy has been reported so far without this flaw.

The 1 Anna Value: This value is printed in a bright rose shade and is inscribed '1 Anna' in the top tablet and 'EK ANA' in Hindi characters in the bottom tablet. Unlike the lower value, the stamps were printed in a strip of four with the clichés in the order CBDA. The cliché states are A14, B15, C7 and D10, thus cliché B shows yet another new state, suggesting that the one anna value was printed after the three pies value. As will be later shown, the serial numbers on the reverse were interlocked between the values and many of the 3 pies serial numbers are higher than those of the 1 anna. This can be explained by a large printing of the lower value occurring and the serial numbers only being applied as and when required at a later date. The 3 pies value has not been seen in the B15 state.

As in the lower value, the one anna strip is imperf. all round and is line perf.11 between the stamps. In the PJI of July 1963, Mr. P.M.Medhora reported a rare variety of a complete strip of four which is imperforate between the second and third stamps. He also reported a vertical imperf.-between pair of the 3 pies value.

The one anna value also differs from the lower value by having a decorative border around each stamp composed of stylised flowers in a semi-circular format, each with three complete petals and two half petals. There are nine of these 'flowers' on the right-hand side and eight on each of the other three sides. In cliché C, the second flower in the bottom row is inverted and this is also true of the sixth flower in the top row of cliché A. It seems likely that this border was printed at the same time as the overprint.

The overprints are similar to the lower value but 'CASH COUPON' is nearer 21mm and the spacing between the two lines is nearer 7mm instead of 6mm. In cliché B, the 'A' of 'CASH' has a macron (bar) over it which is very distinctive.

The 4 Anna Value: This value is strictly not in the Sacred Cow series but it was used at the same time as the other values and its serial numbers formed part of the same series. It is in the design of the Court Fee stamps of the period but is printed on grey coloured card with blue 'granite' fibres and has the words 'CASH COUPON' above 'BUNDI STATE' and its Devanagiri transliteration below it. The stamp is printed in emerald green. Mr. P.M.Medhora points out that these were printed in horizontal strips of three, imperf. around the edges and perforated vertically between the stamps.

The Serial Numbers: Each of the three values is impressed on the reverse with a serial number comprising 3, 4 or 5 numerals, in black. It is not known if the sequence started at 1, since the lowest number so far recorded is 694. From a study of these numbers it is clear that the three values were interlocked in a complex manner and the sequences established so far are tabulated below. It is quite likely further 3 pies values may be found in the middle of supposed sequences of 1 anna values, or vice-versa.

3 pies -	694 - 9501 .	3 pies -	17473 - 17480
4 annas -	9506 - 9830	1 anna -	17638 - 17921
3 pies -	9863	3 pies -	18001 - 18095
4 annas -	9922 - 9987	1 anna -	18221
3 pies -	10694 - 14678	3 pies -	18457 - 18503
1 anna -	14809 - 14972	1 anna -	18843 - 19284
3 pies -	15053	3 pies -	19353 - 19360
1 anna -	15259 - 15401	1 anna -	19374 - 19435
3 pies -	15722	3 pies -	19457 - 19672
1 anna -	15897 - 16780	1 anna -	19676
3 pies -	16885	3 pies -	19761 - 19765
1 anna -	16941 - 17176		

One can deduce from the above pattern that the 3 pies value is roughly five times more common than the 1 anna value and that in turn is roughly six times more common than the 4 annas value. It is also interesting to note that the B15 state does not appear on the 3 pies value with serial numbers 19354 or 19356, so it is likely that the serial numbers were added as required to a large printing of the 3 pies value in its original B14 state.

In the 3 pies value, in blocks of eight, the numbers were printed in sequence from left to right (looking at the back) across the top row and then across the bottom row. This led to Mr. A. Singhee reporting an interesting variety on a left-hand block of four of this value. The top pair were numbered 5083 and 5084 and the bottom pair were 5086 and 5087. Clearly, the bottom pair should have been 5087 and 5088, which suggests that one of the two bottom stamps from the right-hand block did not have a number at all or, possibly, both were numbered 5085. No stamps have been reported without a serial number. It is interesting to note that later blocks have a serial number divisible by four on the last stamp, and so the sequence must have been corrected at some stage.

In an article in the PJI (Feb.1963) Mr. P.M.Medhora stated that, in all cities in India, in the Second World War, there was a scarcity of metal coins and shopkeepers and traders, government and semi-government concerns, were issuing coupons instead of copper coins, which were in short supply. This, no doubt,

explains the existence of this issue, although Messrs. Jal Cooper and M.A.Nayeem both stated that the problem was actually a shortage of silver coins.

Chapter 7: FORGERIES OF THE SACRED COWS.

Forgery Type F1: These were described by Mr. A.J.Walker in the 'India Post' of Nov/Dec 1971, but they were actually originally described, unrecognised as forgeries, by Mr. J.R.M.Albrecht in an article in the PJI of March 1923. In this article, Mr. Albrecht attempted to classify the various settings known at that time and recognised four types of inscription. His details for his type D inscription match the characteristics of the type F1 forgery. He comments that the values all appeared together and were distributed through the new issue services at one time, September 1920! It would be most interesting to learn the source of his 'new issues'.

The height of the design of these forgeries is only 29mm, some $\frac{3}{4}$ mm less than that of the genuine, and 'Raj Bundi' in the top tablet measures $10\frac{3}{4}$ -11mm as opposed to the $9\frac{1}{2}$ - $10\frac{1}{2}$ mm of most genuine stamps. There are two types of the top tablet, one with inscription type A and the other with inscription type B, although some cliches show a long tail to the 'U' under the 'B' of 'BUNDI' and so are strictly a hybrid type.

The cliches are arranged in a block of four, like the genuine stamps, and Mr. W.P.Molineux has established the order of the cliches described below as A, B, C and D. (N.B. The numbers used by Mr. Walker for these was 2, 1, 3, 4 respectively). The forgeries show none of the characteristic features of the genuine cliches.

- Cliche A: (i) Inner white frame-line at the right thickened below the level of the cow's head.
(ii) Frame-lines at the lower left-hand corner are both broken, leaving a small square dot in the corner.
- Cliche B: (i) Thin inner bottom frame-line of the value tablet broken.
(ii) Left frame-line thinned in the centre (similar to D(ii))
(iii) Dent at the extreme top of the left-hand frame-line.
(iv) Coloured mark at the right-hand end of the value tablet.
- Cliche C: (i) Right-hand frame-line thinned in the centre.
(ii) Top frame-line does not join the right-hand frame-line.
(iii) White scratch through frame-line near the left-hand cow's horn.
- Cliche D (i) Very thick frame-line at the bottom of the stamp.
(ii) Left-hand frame-line thinned in the centre (similar to B(ii)).

The type F1 forgeries are on a white or toned medium-thin wove paper with a vertical mesh, except, curiously, for the $\frac{1}{2}$ A value, which has a horizontal mesh. No exceptions to this mesh direction have so far been found.

It is interesting to note that, in cliché A of the 1A, 1A, 2A, 2½A, 4A, 6A and 10A values, the last native character in the top tablet has a distinctive shape like '?' without the dot and there is a break in the top of the 'D' character. This feature was mentioned in Mr. Albrecht's article although he did not indicate that only one cliché possessed the feature. In the 3A, 1R and 3R values this feature is not present in cliché A and the accent over the character sweeps strongly to the left, but they still have the broken 'D'. Cliché A of the 12A and 2R values have not yet been reported.

The 3A and 1R values (and possibly the 3R?) have a further feature which separates them from the other values. In clichés B, C and D the tail of the 'U' under the 'B' of 'BUNDI' is long. Since the 3A value is in the inscription type A group, it becomes a hybrid inscription (A and D), but the 1R becomes inscription D. Cliché A of these values are the normal inscriptions A and B respectively.

The type F1 forgeries are also to be found with forged and apparently genuine Native or Small British Service overprints in black. These are known inverted, sideways, double, on reverse, se-tenant with and without overprint etc.

Forgery Type F2: This type was first described by Mr. A.J.M. Meadows in 'India Post' of Oct/Dec 1975. Like type F1, it is only 29mm tall and 'Raj Bundi' is 10³/₄mm. Also, it exists again in inscriptions A and B. It is not known if the clichés were set up in a block of four, but this is likely since four clichés have been identified. They are labelled A, B, C and D below but the order is unknown. None bear any of the characteristics of the genuine clichés.

Cliché A: (i) Break in the line below the top tablet over the bridge of the left-hand cow's nose.

(ii) Break in the lower frame-line 11mm from the left-hand corner, with a blob of colour in it.

(iii) The values in inscription B have a tiny 'B' in 'BUNDI'.

Cliché B: (i) Break as A(i) but over the tip of the left-hand cow's nose.

(ii) Raja's nose is missing.

(iii) Two downward depressions in the lower frame of the value tablet at the right.

(iv) Two diagonal breaks in the right-hand frame-line near the cow's tail.

(v) Break in the top frame-line over the 'BU' of 'BUNDI'.

Cliché C: (i) As A(i).

(ii) Depression in the lower frame of the value tablet, 9mm from the right-hand corner.

Cliché D: (i) Break at lower left-hand end of the upper tablet.

(ii) Two dents in the right-hand frame-line.

The stamps of type F2 are on a white pelure paper with a

slightly glazed surface, occasionally showing a very faint trace of mesh. They are usually immediately recognisable by their distinctive rouletting which (unlike F1 which is a normal roulette of approximately $13\frac{1}{2}$) has a double row of coloured slots, offset to one another, with each row of size approximately 11. In both forgeries, the overall stamp size is about $32\frac{1}{2} \times 32\frac{1}{2}$ mm.

Mr. Meadows' cliché 1 is that described above as B., and, in inscription A, has a long tail to the 'U' of 'BUNDI' and so is a hybrid inscription.

The type F2 forgeries are known with apparently genuine native service overprints and are also known postmarked. They were not mentioned in Mr. Albrecht's article.

The Forged Native Service Overprints: The size and spacing of the characters is similar to that of the genuine type but the thin line in the circular part of the 'B' of 'BUNDI' is vertical instead of being at an angle. Also, the second character ('D') has a line instead of a dot beneath it. The curved 'I' accents over both words are flatter and sweep too much to the left. The 'U' accent under the 'B' of 'BUNDI' is more open and the 'S' is too square.

The Forged Small British Overprints: Two types have been identified:

- Type I: The overprint is too small with the words measuring 10mm and 14mm respectively. In the genuine overprint they are $12\frac{1}{2}$ mm and $19\frac{1}{2}$ mm. There is also a square stop after 'SERVICE' which is not present in the genuine type.
- Type II: The size is correct but the 'S' of 'SERVICE' has its top almost straight and horizontal. Also, the letters 'RV' are low and 'C' is high.

Apparently Genuine Overprints on the Forged Stamps: Several Native overprints on both F1 and F2 and Small British overprints on F1 have been examined and cannot be faulted. It is possible that they are genuine. This raises the question as to whether the Post Office supplied the 'New Issues' together with the overprints, suggesting possible misappropriation of the stocks, like the 'missing dies' of Jammu & Kashmir.

Forged Perforated Stamps: The late Dr. A.M. Benders reported a roughly printed perforated $1/4$ A forgery in deep grey-blue. It showed certain cliché D features, i.e. D4, D5 and D6(i) but did not show the large D10 notch which is a feature of all the perforated $1/4$ A values except for the ultramarine setting 49, so it was probably a photographic reproduction. The paper was ungummed and had a regular mesh of indeterminate direction and perf. of size $9\frac{1}{2}$.

Mr. G. Ulrich has reported two other perforated $1/4$ A forgeries, with postmarks and perforated 9 and 10 respectively. He has also reported a forged 1A perforated stamp, postmarked, and perforated $10\frac{1}{2}$.

List of Forgeries Reported

<u>Value</u>	<u>Colour</u>	<u>Postage</u>	Forged	Genuine	Forged	Forged	Genuine
			Native	Native	Small	Small	Small
			<u>Service</u>	<u>Service</u>	British	British	British
					Type I	Type II	

Type F1 Forgeries - Inscription Type A (or A/D hybrid)

2½A	Bist. Yell/Yell. Ochre	x	x	-	-	-	x
3A	Cinnamon	x	x	x	-	-	x
6A	Ultramarine shades	x	x	-	-	-	x

Inscription Type B (or D)

½A	Black	x	-	-	-	x	x
1A	Bright Scarlet	x	x	-	x	-	x
2A	Deep Green	x	x	-	x	x	x
4A	Apple Green	x	x	x	-	x	x
10A	Pale Brown-Olive	x	x	-	-	x	x
12A	Deep Dull Green	x	x	-	-	x	x
1R	Reddish Lilac	x	x	-	-	x	x
2R	Chestnut and Black	x	-	x	-	x	-
3R	Dull Violet-Blue & Red	x	x	-	-	-	x

Type F2 Forgeries - Inscription Type A (or A/D hybrid)

2½A	Chrome Yellow	-	-	x			
6A	Pale Grey-Blue	x	-	x			

Inscription Type B or D

1A	Dull Pink	x	-	-			
2A	Green shades	x	-	x			
4A	Bright Yellow-Green	x	-	x			
12A	Dull Green	x	-	-			
1R	Reddish Lilac	x	-	-			
2R	Chestnut and Black	x	-	x			

The Perforated Forgeries

1¼A	Blue, shades	Perf. 9, 9½ or 10.
1A	Scarlet, shades	Perf. 10½.

Notes: (i) Items marked '-' have not yet been reported. It is likely that many of them exist and that other values will be found in type F2.

(ii) The fact that the same values occur in inscription A and B for both types F1 and F2 and that the apparently genuine Native Service overprint exists in both suggests that they are of the same origin.

(iii) All the forgeries are to be found with postmarks.

Chapter 8: POSTMARKS ON THE SACRED COWS STAMPS.

In general, unused stamps are much more common than used, but whereas many settings are fairly common unused and rare used, a few (e.g. settings 19 and 44) are actually easier to find used than unused.

It is possible that the frequency of use of particular settings reflects, to some extent, the differing levels of philatelic interest over the years, many settings being hardly bought by collectors and dealers and being used up for postage.

Covers are not too difficult to find, particularly those bearing stamps of settings 19, 20, 23 and 24.

Type P1: This is a 26½mm circle with DAK RAJ BUNDI in Hindi around the top, surrounding a vertical dagger. In the bottom half is the date in two lines, the first line comprising the day and month (or vice-versa) and the second line is the last two figures of the year. This is a fairly common type and is to be found on the early Bundi dagger stamps as well as the earlier settings of the Sacred Cows up to about setting 14. It was superseded by type P2 but was occasionally used on later settings for a cancelled-to-order strike, e.g. three c.t.o. blocks of 1A setting 18 and a 1A XX (N-Blk) have been seen and the late Dr. A.M.Benders has shown me a cover bearing a block of 1A, setting 43, a 4A of 35 and a 1A of 49, all cancelled with type P3, but with a clear strike of P1 apparently used as a receipt mark! The P3 marks appear to be dated 14 Oct 41, but the date is missing on the P1 strike.

Type P2: This is also a 26½mm circle and closely resembles P1 except that the dagger is horizontal and is of a different style. This is the most common postmark to be found on the Sacred Cows and, according to an article by Mr. P.M.Medhora, it was widely used from about 1918 to about 1942. In the recent studies, however, the earliest strike reported has been 15 Sept 23 and the latest 5 Dec 41.

Type P2A: This type is given a tentative reference as there is considerable doubt as to whether it served a genuine postal purpose. It is almost identical to P2 except that it usually has very clear strikes. The lettering also differs. The curved parts of the 'K' of 'DAK' are a clear 'S' on its side instead of a loop and a hook, and the 'B' of 'BUNDI' has broken top to the left-hand loop, also the bottom hook of the 'D' of 'DAK' is much more open. The diamond shading of the dagger is larger and is set at the ends of the horizontal lines instead of about a millimetre from the ends. Several copies have been reported, all on perforated stamps, including a cover bearing a pair of 1A stamps of setting 54 which appears to be genuine. It is just possible that it is a genuine type which replaced type P2 after it had become badly worn.

Type P3A: This is a much larger type, with a 32mm circle. It resembles P2 apart from its size, but the wording at the top, in Hindi, is 'NAINVA+RAJ+BUNDI' and it was clearly used by the Nainva sub-office. It is moderately common and has been recorded as early as 23 Mar 25 and as late as

14 Oct 41. Mr. Medhora's article indicates that the strike is also to be found in blue.

Type P3B: This is similar to P3A except that it is inscribed 'KAPREN' instead of 'NAINVA'. Only two copies have so far been reported, dated 1 Dec 24 and 30 Jan 25 respectively.

Types P4: These are intaglio types (white lettering on black) and are usually very difficult to read. They are 20-21mm circles and were used for various sub-offices with the curved village name around the top in Hindi. Only two types have been identified but there may be others -

P4A: Inscribed DAK KHANA DEI around the top and then RAJ and BUNDI in two horizontal lines.

P4B: Inscribed DAK KHANA DHAN GAON. This one has been reported on cover with a delivery mark dated 31 Aug 24.

Types P5: These are further intaglio types and are equally difficult to read. They are 23mm or 20mm circles and are inscribed in two horizontal lines, the first line being 'THANA' and the second the village name. Several clear strikes have been seen with a white diamond in the bottom section.

I am indebted to Mr. W.P.Molineux for the identification of many of these strikes and it is possible that others exist -

P5A: 23mm THANA DABHI, recorded on setting 46.

P5B: 23mm. THANA KHINIA, recorded on setting 42.

P5C: 23mm. THANA LAKHERI, recorded only on the 1941-45 issues so far.

P5D: 23mm. THANA HINDOLI, recorded only on the 1947 issue so far.

P5E: 23mm. THANA KARWAR, recorded on setting 51.

P5F: 20mm. THANA GAINDOLI (or GENORI), recorded on setting 42.

P5G: 20mm. THANA BATOONDHAM, recorded on setting 51.

From the settings noted, it is probable that these types were not introduced until about 1935 or later.

Type P6: This is a 22mm circle with RAJ DAK BUNDI curved around the top and the sub-office name horizontally beneath this, then the month and day and finally the last two figures of the year. It is not common and the strikes are usually poor and the town name difficult to read. It has been recorded in blue-black on cover together with P1 strikes dated 25 Sept 24. Villages which are believed to exist are GOTHRA, ARNETHA and possibly LAKERI.

Burgess & Sturton listed the sub-offices of Bundi and, so far, each has been found in one or other of the above P4 to P6 strikes excepting PATAN, NIMKAKHELA, GHAR and TALWAS.

The postmark dates give important clues as to the dates of issue of the various settings. However, care is needed with the c.t.o. strikes as the dates on these often appear to differ from the dates found on covers or on apparently genuinely used items. Conversely, many show dates which fit in with the genuine period of use quite closely. By recording all dates seen or reported during the recent studies and choosing as key-dates those which were the earliest reported and which do not conflict with earlier key-dates on settings which are known to be later from their cliché characteristics, it has been possible to piece together a

rough pattern of the dates of issue of the various settings. These dates are to be found in the chronological list in Chapter 3. For general information, a list of other dates recorded is included in Chapter 9 on Future Research.

An interesting discovery is that the 2A value of setting 25, which must have appeared sometime between 1923 and 1927, was still in use at the time of the earlier perforated stamps (e.g. setting 49) and is sometimes to be found used on cover in combination with them, i.e. as late as 1939 or 1940. On examining the table of values, it will be found that there were no 2A values issued between setting 25 and setting 51! In spite of its long period of availability, setting 25 is not exceptionally common and its Service overprints are rare, which suggests that large stocks were not available. It may be that its very clogged appearance made it unpopular so that stocks were not sold out quickly.

Dr. Kinns points out that collectors must beware of genuine postal stationery items to which Sacred Cows stamps have been added and provided with forged postmarks. In the 'India Post' of July/Sept 1979, p.80, Mr. Barthelemy gives a long list of covers which were then in his possession. Unfortunately he does not quote the settings of the stamps, which would have been valuable in pinning down some more key dates. I am advised that at least three of the items listed were such stationery items:

SG.18 on $\frac{1}{2}$ A P/S cover dated 11.4.14;

SG.27 on $\frac{1}{2}$ A P/S cover dated 9.2.14;

SG.54 on $\frac{1}{4}$ A P/S card dated 2.8.19.

All these have dates rather earlier than one would have expected for the particular stamp.

Dr. Kinns also points out that several of the faked items bear large Bundi circular date stamps dated 24.1.41, a date to beware of!

Pen-Cancels: An article in The Philatelist, Oct. 1962, indicates that a study of manuscript cancellations was carried out by Jal Cooper and that they were to be found on letters posted in the smaller villages where no date stamps had been issued. These marks should not, therefore, be automatically treated as fiscal use. Unfortunately, no further details are available at the present time.

Chapter 9: FUTURE RESEARCH.

The Sacred Cows have always been a popular subject amongst collectors, especially since Burgess & Sturton published their Handbook on the subject, enabling collectors to sort out the different settings. It is expected that the recent extended research will make it even more popular since it will be much easier to identify the settings of individual stamps as opposed to blocks. There are still plenty of gaps in the information which the text should have made clear, and these fall largely into the following areas:

- (1) The Order of the Settings: Many positive clues have been discovered in the cliché flaws, enabling the general chronological table in Chapter 3 to be produced. However, there are still groups of settings (e.g. 7 to 9, 13 to 15, 18 to 22 etc.) for which the order within the group has not been conclusively established, since all the settings within the group show the same cliché states. Work is still needed to establish the correct order of these. This could be done by finding further cliché states or by proving that a particular value exists in two adjacent states (which would show the exact point of appearance of the later state) or by finding a broken letter on two consecutive settings (possibly on only one value of each) as in settings 10 and 11. Care is needed, however, since frequently with the minor flaws, a flaw may become inked-in or disguised by a postmark or overprint.
- (2) The Stamps Recorded: Many new values, new settings and new overprinted values have been discovered in the recent studies. There are, almost certainly, more still to be found. This is also true of the list of forgeries in Chapter 7.
- (3) The Service Overprints: Gibbons' catalogue indicates that, whereas until 1941 it was the general practice to carry official mail free, some of the Service overprinted stamps "undoubtedly exist postally used". Here is a challenge - which?
- (4) The Postmarks: Several types have been described in Chapter 8 but it is very likely that others will be discovered, especially among the sub-office types. As has been said, the dates in the postmarks give useful clues as to the dates of issue of the various settings and the table below gives the pattern of dates found in the recent studies. Since c.t.o. strikes and postmarks on Service stamps may be open to question, these have been placed in brackets. Those items seen on cover have been underlined since they are those which can be most relied upon to be non-c.t.o. An asterisk has been placed by the side of the items treated as key postmarks in the chronological table.

Dates Recorded on Postmarks for the Various Settings.

- | | |
|---|---|
| 1 - 3 x 1914 | 27 - (5/2/32), 26/11/30. |
| 3 - <u>27/3/17</u> , 4/9/16*, 12/4/17, 24/5/17. | 28 - <u>2/8/31</u> , 6/3/34, ?/6/34, <u>27/8/30*</u> |
| 4 - ?/1/17* | 29 - <u>7/3/31*</u> , <u>12/9/33</u> |
| 8 - 2 x 8/4/17* | 30 - <u>20/9/32*</u> |
| 9 - <u>2/5/18*</u> | 31 - <u>23/9/33*</u> , <u>15/3/34</u> |
| 13 - <u>12/3/27</u> , 24/3/34 | 32 - <u>12/?/35*</u> |
| 14 - (22/10/18), (31/6/28), <u>27/4/29</u> ,
? <u>4/31</u> , <u>11/8/31</u> | 33 - <u>24/3/38</u> |
| 16 - <u>5/9/24</u> , <u>29/5/30</u> , 1/6/30 | 34 - <u>13/1/36</u> , <u>10/6/35*</u> |
| 17 - 21/6/26 | 35 - <u>13/5/35*</u> , <u>22/5/36</u> , <u>6/11/36</u> |
| 18 - (22/10/18), ?/1/26 | 38 - <u>12/1/37</u> , <u>10/2/37</u> , <u>20/4/37</u> , <u>11/5/37</u> |
| 19 - ?/4/23*, 5/12/19 (possibly faked
cover), <u>23/10/24</u> , <u>23/3/25</u> , <u>27/3/26</u> | 40 - <u>29/3/39</u> , <u>20/4/39</u> |
| 20 - <u>2/11/25</u> , <u>10/1/26</u> , <u>13/2/26</u> , <u>2/12/28</u> ,
<u>14/12/28</u> , 21/12/34 | 42 - <u>9/8/36*</u> , <u>6/11/36</u> , <u>30/3/37</u> |
| 21 - (?/1/19) | 44 - <u>26/2/38</u> |
| 22 - <u>2/12/28</u> , <u>14/12/28</u> | 45 - <u>19/9/37*</u> , <u>29/2/39</u> |
| 23 - <u>20/11/23</u> , <u>25/9/24</u> , <u>7/6/23*</u> ,
? <u>9/25</u> , <u>26/5/26</u> , <u>26/8/27</u> | 46 - <u>22/8/38</u> , <u>2/3/39</u> , ?/6/38*, <u>9/7/38</u> |
| 24 - <u>2/11/25</u> , <u>12/1/28</u> , <u>2/4/26</u> , <u>26/5/26</u> ,
<u>15/9/23*</u> | 47 - <u>2/10/39*</u> , <u>5/12/41</u> |
| 25 - (18/10/37), <u>14/?/40</u> , <u>13/7/?/41</u> | 48 - <u>?/3/40</u> , <u>5/12/41</u> |
| 26 - ?/12/27*, <u>23/5/28</u> , ?/1/30, <u>25/9/30</u> | 49 - <u>14/2/40*</u> , <u>13/4/41</u> , <u>28/1/42</u> , <u>14/2/42</u> |
| | 50 - <u>28/3/40*</u> , <u>16/12/40</u> , <u>16/1/41</u> |
| | 51 - <u>23/?/40*</u> , <u>13/4/41</u> , <u>28/1/42</u> , <u>2/7/42</u> |
| | 53 - <u>2/7/42</u> , ?/8/42 |
| | 54 - <u>2/5/41*</u> , <u>4/?/42</u> |

(5) The Cash Coupons: The complex pattern of serial numbers on the reverse of these stamps leaves much scope for extension.

(6) Features of the Paper: In Chapter 2, section (c), the paper-makers' embossings are described. More research into these is required, e.g. which types exist for which settings. It is also not certain that type E3 exists, and it is possible that Albrecht was describing E2 and mistook 'OK' for 'AB'. In his article he indicated that, if E1 is identical to that used for the 1899-1904 issues of Kishengarh, that the latter were produced in sheets of 168 or more stamps and so it is possible that the Sacred Cows were produced in large sheets and then cut up. As evidence, he points out that "while most of the sheets have a sharp edge all round they are sometimes found with one edge rough, which would be the edge of the original large sheet". These rough edges are often seen and it would be interesting if the theory could be proved or disproved.

Settings so far seen with an embossing are: 3(1A, 2A & 4A); 6-(6A); 14-(2A, 2½A & 3A); 16-(3A); 18-(1/4 A, ½A & 1A); 19-(1/4A & ½A); 21-(1/4A); 24-(1A).

Chapter 10: THE CATALOGUE

The following tables list all the stamps seen and reported during the recent studies. A dot indicates that the stamp has not been reported but is likely to exist. The postage stamps are recorded mint and used separately, but these categories are combined in the Service stamps, for which 'B', 'R' and 'G' refer to the colours - Black, Red and Green. Over 4000 stamps have been seen or reported and each stamp type has been given a scarcity rating according to the number recorded of that stamp. The system used is as follows:-

RRR - only one copy; RR - two to four copies but no blocks; R - five to nine copies; S - ten to nineteen copies; M - twenty to thirty-eight copies; C - more than thirty eight copies.

(a) The Rouletted Stamps:

(a) The Rouletted Stamps:				Postage			Native			Small			Large	
Value	Colour	Inscr.	Sett.	M	U	B	R	G	B	R	G	B	R	
1/4A	Cobalt	B	4	C	RR	-	-	-	-	-	-	-	-	
"	"	D&F	45	M	S	RR	S	-	R	S	-	RR	R	
"	Med.Ultr.-Ind.	B	10	C	.	RRR	RRR	-	RR	-	-	-	?	
"	" " "	B	21	S	RRR	C	S	-	C	-	-	C	?	
"	" " "	B	23	R?	.	.	.	-	RR	.	-	.	?	
"	" " "	B&D	24	C	M	M	S	-	S	S	-	S	?	
"	" " "	D	18	M	.	R	M	M	-	-	-	-	-	
"	" " "	D	19	.	.	-	-	-	M	-	-	RR	-	
"	" " "	D&F	32	C	RRR	R	RR	R	RRR	RR	R	-	-	
"	" " "	F	30	M	RR	S	R	RR	R	R	-	-	-	
"	" " "	F	34	C	R	RRR	S	-	RRR	RRR	-	-	RRR	
"	Pale Ultram.	H	37	C	.	-	-	-	-	?	-	-	-	
"	" "	H	38	C	R	-	RRR	-	-	?	-	-	-	
"	" "	H	46	S	RR	R	-	-	RR	?	-	-	-	
"	Black	B&D	23	RRR	.	-	-	-	-	-	-	-	-	
"	" shades	F	28	M	RR	RRR	RR	-	S	RR	-	-	-	

1/2A	Black	A	3	C	RRR	R	S	-	-	-	-	-	-
"	"	B	1	C	RR	-	-	-	-	-	-	-	?
"	"	B	21	RR	.	RRR	M	-	R	-	-	R	?
"	"	B	26	M	R	RR	RRR	-	RR	RRR	-	-	?
"	"	B	31	M	RRR	-	R	-	-	RR	-	-	?
"	"	D	9	S	.	RR	RRR	-	RR	RRR	-	-	-
"	"	D	18	R	RR	RR	M	M	RR	-	-	-	-
"	"	D	19	M	M	-	R	-	C	RR	-	M	RRR
"	"	D	43	M	RR	RRR	RRR	-	-	RR	-	-	-
"	"	D&F	45	RR	.	-	RR	-	-	-	-	-	-
"	"	F	28	R	R	RR	-	-	RR	RRR	-	-	-
"	"	F	30	M	RR	R	-	-	R	-	-	-	-
"	"	C&F	33	M	.	RRR	RRR	-	RR	RRR	-	-	-
"	"	G	35	S	.	-	RR	-	-	RR	-	-	-

Value	Colour	Inscr.	Sett.	Postage		Native			Small			Large	
				M	U	B	R	G	B	R	G	B	R
½A	Black	G	36	S	.	R	RRR	-	RRR	R	-	-	RR
"	"	G	42	M	RRR	-	RRR	-	-	RRR	-	-	-
"	"	H	46	S	RR	RRR	RR	-	RR	-	-	-	?
1A	Scarlet-Verm.	A	3	M	RR	-	-	-	-	-	-	-	-
"	"	'Our Day'	15	S	-	-	-	-	-	-	-	-	-
"	"	B	2	S	.	RRR	-	-	-	-	-	-	-
"	"	B	10	M	.	S	RRR	-	-	-	-	-	-
"	"	B	31	RRR	.	-	RRR	-	-	-	-	-	-
"	"	D	43	M	RR	R	-	-	RRR	-	-	RR	-
"	"	F	27	R	.	-	-	-	RRR	-	-	-	-
"	"	F	29	M	R	R	-	-	R	-	-	RRR	-
"	"	F	34	M	.	S	RRR	-	R	?	-	-	-
"	Orange-Red	D	9	R	.	-	-	-	-	-	-	-	-
"	"	D	18	R	.	C	-	-	RR	-	-	-	-
"	Carmin	B&D	20	S	.	RR	-	-	C	-	-	S	-
"	"	B	31	RR	R	-	-	-	-	-	-	-	-
"	"	F	27	S	.	R	-	-	RR	-	-	RRR	-
"	Rose-Red	B	22	R	RR	-	-	-	RRR	-	-	-	-
"	"	B	23	S	S	R	-	-	R	-	-	RRR	-
"	"	H	46	R	RRR	RRR	-	-	RRR	-	-	RRR	-
"	Pale-Brt. Scarlet	G	35	S	R	-	-	-	-	-	-	-	-
"	Deep Red	F	30	R	.	-	-	-	-	-	-	-	-
"	"	H	39	M	RR	-	-	-	-	-	-	-	-
2A	Emerald	A	3	M	.	-	-	-	-	-	-	-	-
"	"	B	2	M	.	-	RRR	-	-	-	-	-	-
"	"	B&D	20	M	R	R	-	-	R	R	-	-	-
"	Emer./Olive shds.	D	9	S	.	R	-	-	RR	-	-	S	-
"	Pale Green	A	14	S	RRR	C	-	-	-	-	-	-	-
"	"	B	8	S	RR	-	-	-	-	-	-	-	-
"	Dull Green	A	25	M	S	RR	RR	-	RRR	RR	-	?	-
2½A	Chrome-Yell. shds	A	14	C	.	C	RRR	-	RR	RRR	-	RRR	-
"	Bistre-Yellow	B	10	M	.	-	-	-	-	-	-	-	-
"	Yell.to Or.-Buff	E	16	M	.	R	RR	-	R	RRR	-	-	-
3A	Pale Orange-Brown	A	14	M	R	C	RRR	RR	RRR	RRR	-	-	-
"	"	B	10	M	RRR	-	RRR	-	-	-	-	-	-
"	Chestnut/Red-Brn.	E	16	S	RR	R	-	-	R	RRR	-	-	-
"	Chocolate shades	F	40	S	RR	RRR	-	-	RRR	-	-	-	-
"	"	F	58	M	RRR	RRR	RRR	-	RRR	RRR	-	RR	-
4A	Yell.-Grn.shades	A	3	S	.	-	-	-	-	-	-	-	-
"	"	G	41	RRR	.	-	-	-	-	-	-	-	-
"	"	G	42	RRR	RR	-	-	-	-	-	-	-	-
"	"	D&F	44	R	RR	-	-	-	-	-	-	-	-

Value	Colour	Inscr.	Sett.	Postage		Native		Small		Large	
				M	U	B	R	B	R	B	R
4A	Apple-Green	B	2	R	.	RR	-	-	-	-	-
"	" "	B	5	M	.	RR	-	R	-	-	-
"	" "	B&D	13	S	.	S	R	R	-	-	-
"	Olive-Yellow	B&D	13	R	RR	R	RRR	RR	RR	-	-
"	Yellow-Olive	C&F	33	R	RRR	-	-	RR	-	-	-
"	Bright Green shades	G	35	S	RR	RR	RRR	RR	RRR	-	-
"	Emerald	H	46	M	R	RR	RR	RRR	-	RRR	RRR
6A	Cobalt	A	14	M	.	RRR	?	RR	?	RR	?
"	Pale Ultramarine	B	10	S	.	S	RRR	RRR	-	-	-
"	Med. Dp. Ultramarine	B	6	M	.	S	RRR	R	RR	-	-
8A	Yellow-Orange	B	2	RR	.	-	-	-	-	-	-
"	" "	B	8	R	.	-	-	-	-	-	-
"	Bright Orange	B	5	M	.	-	-	-	-	-	-
"	" "	B&D	13	M	.	RR	RR	R	-	RRR	-
"	" "	D	9	S	.	R	-	-	-	-	-
10A	Pale Brown-Olive	D	11	M	.	R	-	-	?	-	?
"	Olive-Sepia shades	D	11	RR	.	R	-	-	?	-	?
"	" " "	B&D	13	M	RRR	RR	RRR	RR	?	RRR	?
"	Bistre	E	16	M	.	R	?	RRR	-	RRR	-
12A	Pale Grey-Green	D	11	M	.	-	-	R	-	-	-
"	Sage-Green shades	B&D	13	S	.	S	-	R	-	RR	2
"	Grey-Olive	E	17	S	RRR	R	-	RR	?	RR	-
"	Bronze-Green	E	17	RR	.	-	RRR	-	?	-	-
1R	Lilac	B	2	R	.	-	-	-	-	-	-
"	"	B	5	S	.	-	-	-	-	-	-
"	"	B	7	R	.	R	-	-	-	-	-
"	Slate-Lilac	D	9	S	.	RR	-	-	-	-	-
"	Dp.Reddish-Violet	A	14	M	RRR	R	RR	R	RRR	-	-
2R	Red-Brown & Black	D	11	R	.	R	-	R	?	-	-
"	" " " "	D	43	RRR	.	-	-	-	?	-	-
"	Chocolate & Black	F	40	M	.	?	-	RR	-	-	-
3R	Blue & Brown	D	11	S	.	R	RRR	R	-	-	-
"	Pale Grey-Blue & Brn.	F	58	S	.	RRR	RRR	RRR	-	-	-
4R	Green & Red	D	12	S	.	R	-	R	-	-	-
"	" " "	H	57	S	.	-	-	-	-	-	-
5R	Red & Green	D	12	R	.	R	-	R	-	-	-
"	" " "	H	57	R	.	-	-	-	-	-	-

(b) The Perforated Stamps:

Value	Colour	Inscr.	Sett.	Postage		Native		Small		Large	
				M	U	B	R	B	R	B	R
1/4A	Pale Ultramarine	H	50	S	RR	R	R	RR	RR	-	-
"	Greenish-Blue	H	53	M	.	R	-	-	-	-	-
"	" "	H	54	R	.	-	-	-	-	-	-
"	" "	H	55	M	.	RRR	RRR	RRR	-	R	-
1/2A	Black	I	51	S	RR	RRR	RR	R	RRR	?	-
"	"	H	48	R	M	RR	RR	RRR	?	RRR	RR
"	"	H	52	RR	S	RR	-	RR	?	-	-
"	"	H	56	S	.	R	-	R	?	RR	-
1A	Scarlet-Vermilion	H	47	RR	RR	-	-	-	-	-	-
"	" "	H	49	S	S	RR	-	RRR	-	RRR	-
"	Pale-Medium Rose	H	53	S	RR	-	-	RRR	-	?	-
"	" " "	H	54	M	R	R	-	RR	-	?	-
2A	Yellow-Green	I	51	M	R	RR	-	RR	-	-	-
"	" "	H	56	M	RRR	-	-	RRR	-	RR	-

N.B. The ratings quoted for used stamps are for postally used copies only. Fiscally used copies or stamps from which the fiscal markings have been cleaned off are moderately common in the 1A perforated stamps, especially in setting 49, and also in the 1/2A setting 48 and the rouletted 4A setting 46. Fiscally used copies of other settings are rated R to RRR.

A question mark (?) in the table indicates that the stamp is recorded in Gibbons' 1985 catalogue but has not been reported in the recent studies.

BIBLIOGRAPHY AND CREDITS

Much valuable information has been gathered from most of the following articles for inclusion in the foregoing pages:

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July 1915	" " " "	- The broken value tablet in cliché A.
Nov. 1915	" " " "	- Further details of the issue.
May 1916	" " " " p.68	- Further issues.
March 1917	" " " " "	- Further issues.
June 1917	" " " " p.116	- Further notes.
Aug. 1917	" " " " p.145	- Further notes.
Sept 1917	" " " " p.171	- Further notes.
1919	" " " " p.12	- The Native Service overprints.
Mar.1923	" " " " p.37	- Albrecht's classification of the issue.
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Dec(?) 1979	'Indien Report'	- Dr. Benders' article on Sacred Cows.
Apr/Jun 1983	'India Post' p.83	- Benns' Questionnaire on Sacred Cows.

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THE INSCRIPTIONS

(i) 'ANA'

Type I: आना (Found in inscriptions types A,B,D,E only)

Type II: आना (Found in inscriptions types C,F,G,H and I)

(ii) 'RAJ BUNDI'

Inscription Type A: राज बूंदी + Type I 'ANA'

Inscription Type B: राज बूंदी + Type I 'ANA'

Inscription Type C: राज बूंदी + Type II 'ANA'

Inscription Type D: राज बूंदी + Type I 'ANA'

Inscription Type E: राज बूंदी + Type I 'ANA'

Inscription Type F: राज बूंदी + Type II 'ANA'

Inscription Type G: राज बूंदी + Type II 'ANA'
आध आना i.e. small lettering
in both tablets.Inscription Type H: राज बूंदी + Type II 'ANA'
आध आना i.e. large lettering
in both tablets.Inscription Type I: राज बूंदी + Type II 'ANA'
आध आना large lettering in top
tablet, small in bottom.

(iii) THE VALUES

४: पाव (PAO)

१/२: आध (ADHA) or आध when type II 'A' is used in 'ANA'.

1: एक (EK)

2: दो (DO)

2 1/2: टार

3: तीन (TIN)

4: चार (CHAR)

5: पांच (PANCH)

6: छै (CHHAI)

8: अठ (ATH)

10: दस (DAS)

12: बारह (BARAH)

Rupee: रुपया (RUPYA)

Rupees: रुपये (RUPYE)

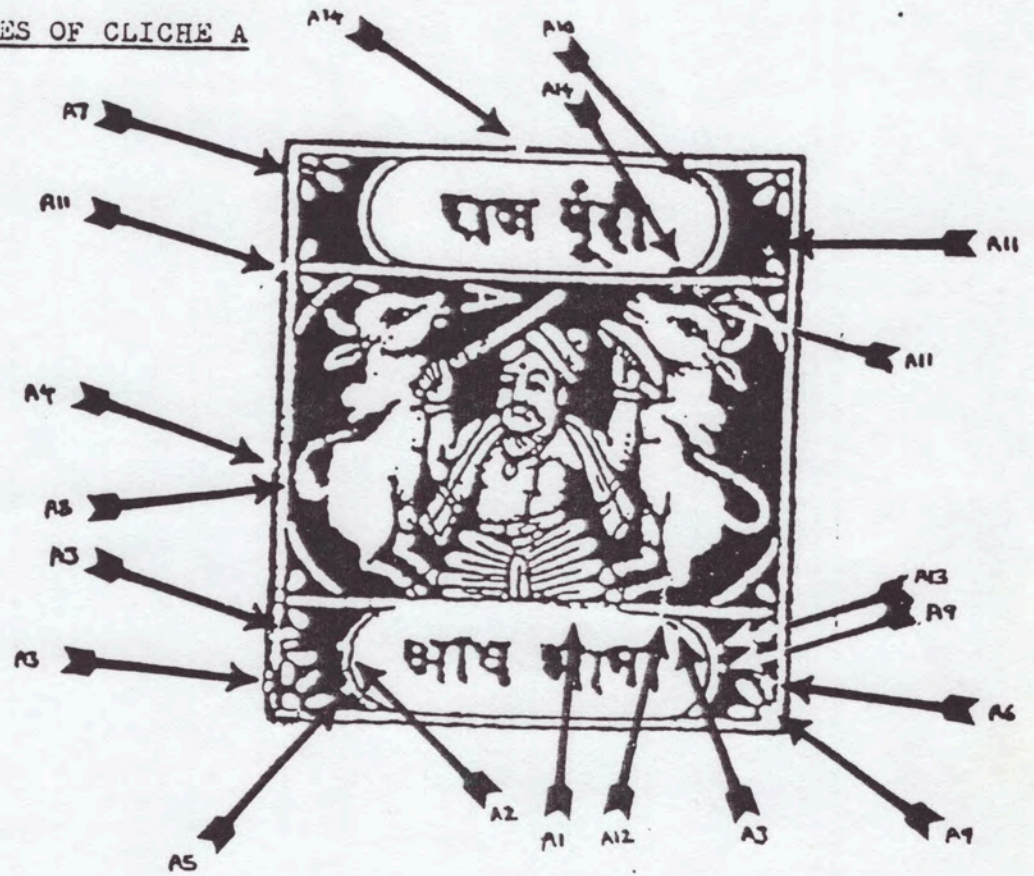
(iv) THE NUMERALS

0	1	2	3	4	5	6	7	8	9
०	१	२	३	४	५	६	७	८	९

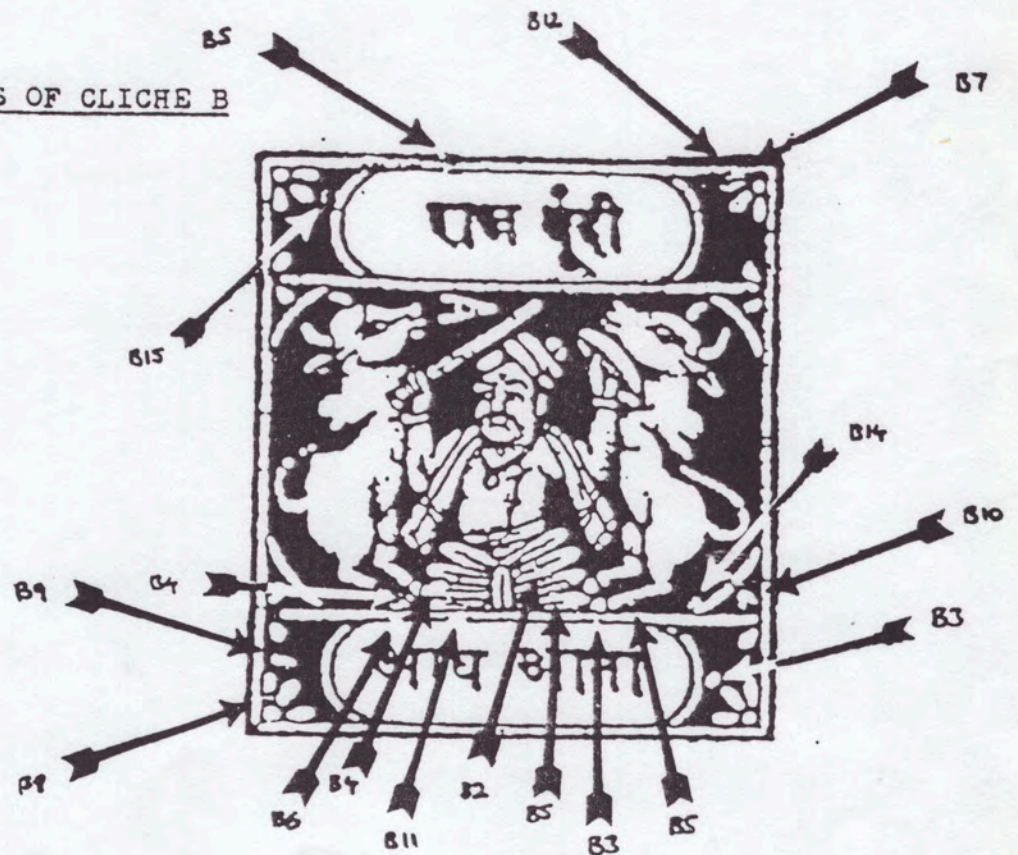
(v) THE ABBREVIATED MONTHS

JAN	FEBR	MAR	APR	MAY	JUN
जन	फर	मार	अप्र	मई	जून
JUL	AUG	SEPT	OCT	NOV	DEC
जुल	अग	सित	अक्त	नोव	डिसे

STATES OF CLICHE A



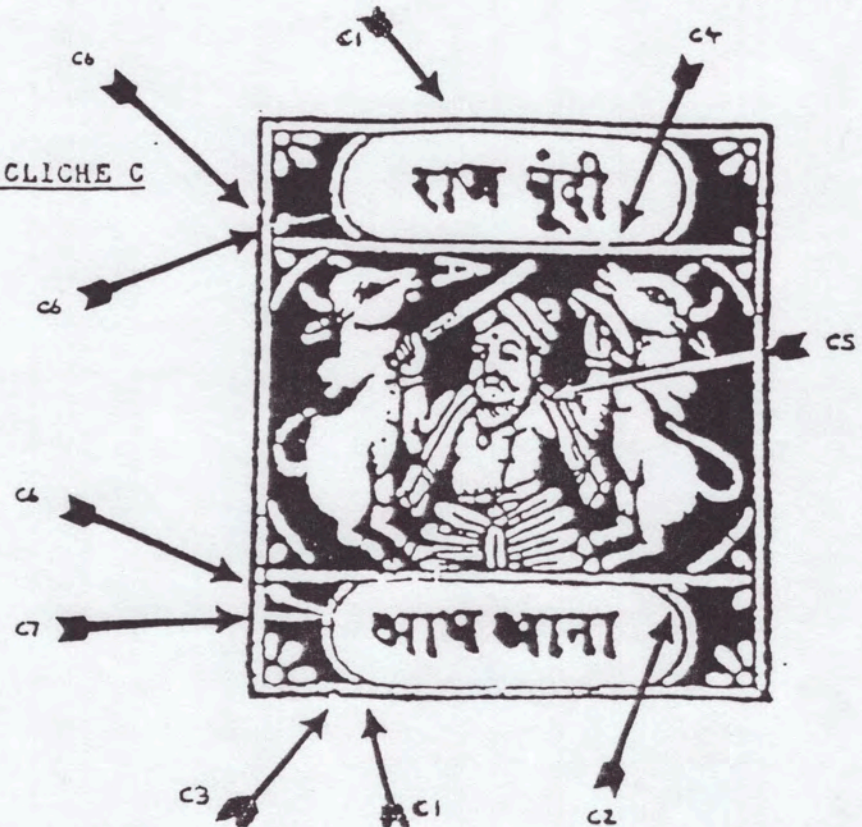
STATES OF CLICHE B



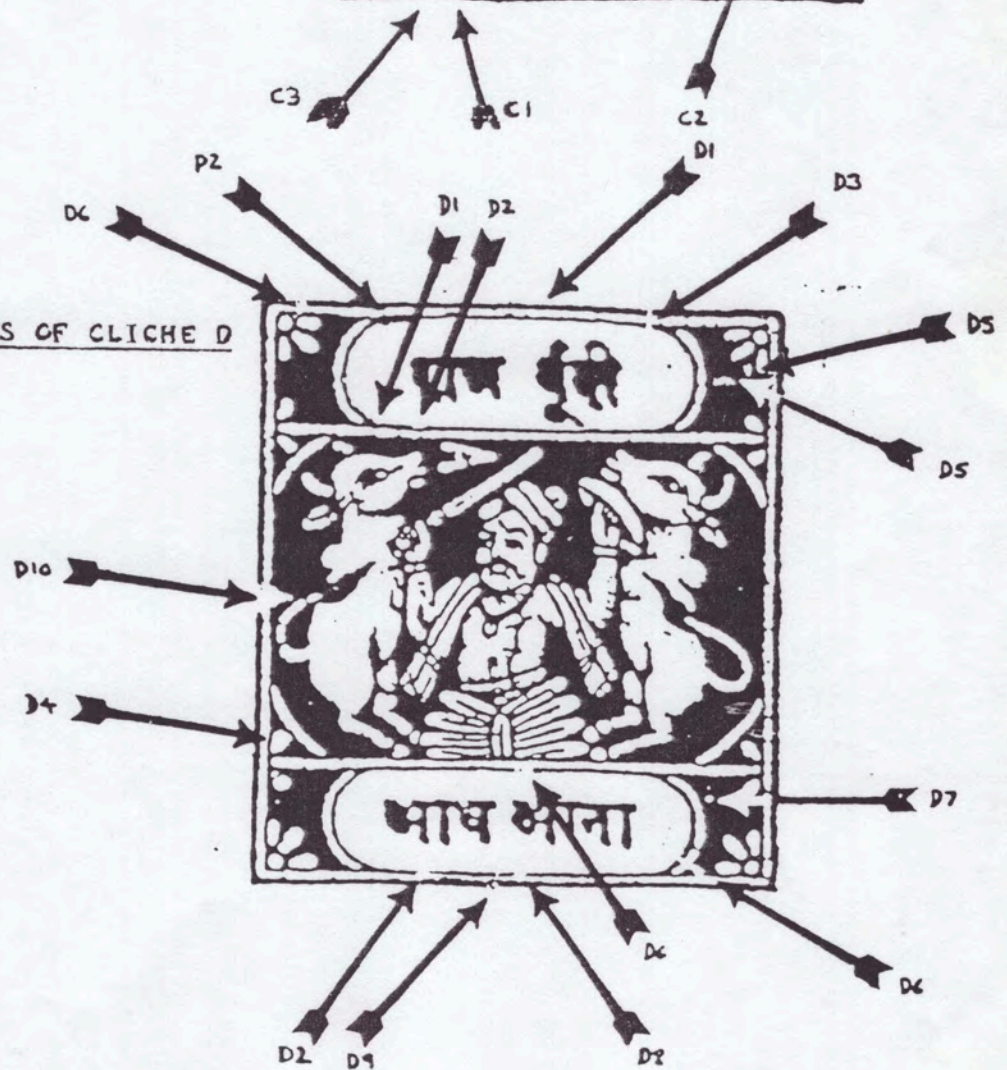
N/518/A

BUNDI/Plate III.

STATES OF CLICHE C



STATES OF CLICHE D



N/519/A

BUNDI/Plate IV.

POSTMARKS ON THE SACRED COWS STAMPS

Type P1



Type P2



Type P2A



Type P3A



Type P3B



Nainva

ନୈବା

Kapren

କାପରନ

Type P4A



Type P4B



Dei

Dhan Gaon

Type P5B



Type P5F



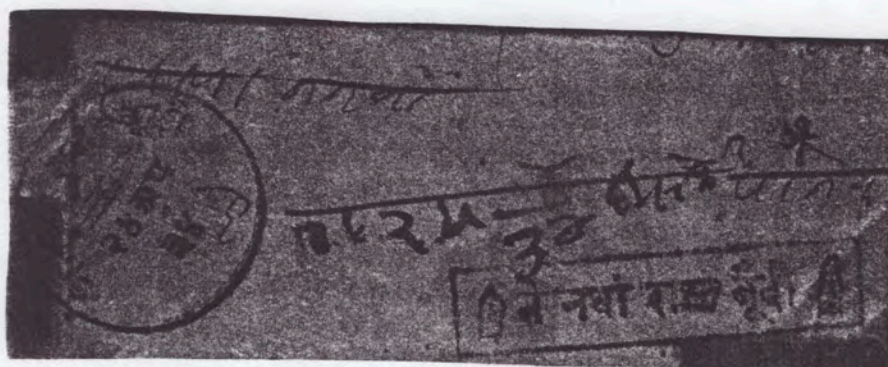
Khinia

Gaindoli

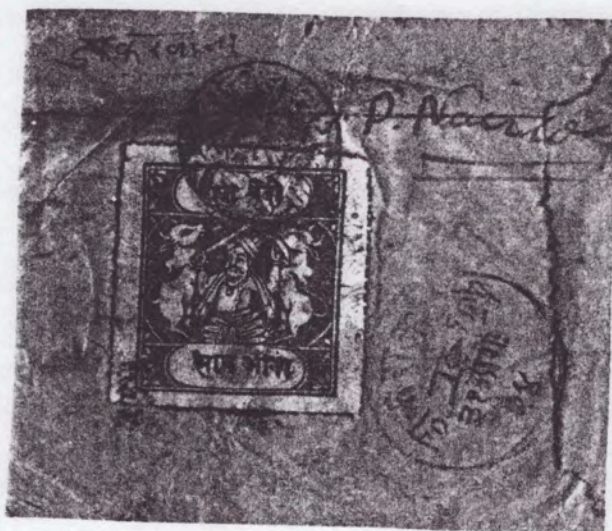
Type P6



Gothra



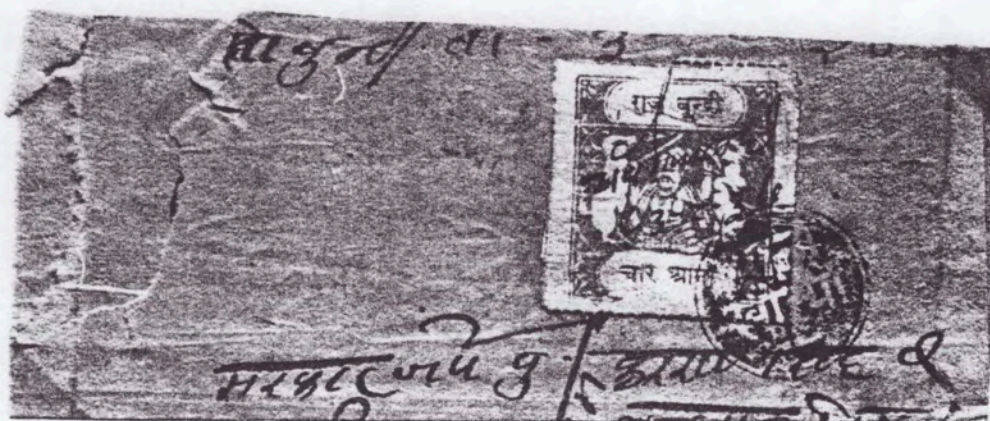
Nainva Type P3A and Nainva Registration Mark



Type P2 and Dhangaon Type P4B.



Dabhi Type P5A.



Khinia Type P5B.



Setting 1 ($\frac{1}{2}$ anna)



Setting 2 (2 annas)



Setting 3 (1 anna)



Setting 4 ($\frac{1}{4}$ anna)



Setting 5 (4 annas)



Setting 6 (6 annas)



Setting 8 (2 annas)



Setting 9 (2 annas)
(Note 'DEA' variety in c1.2)



Setting 10 (1 anna)



Setting 11 (10 annas)



cl.A



cl.C



Setting 13 (8 annas)

Setting 12 (4 and 5 rupees)



Setting 14 (2 annas)



Setting 15
(Our Day - cliché C)



Setting 16 (10 annas)



Setting 17 (12 annas)



Setting 18 ($1\frac{1}{4}$ anna)



Setting 19 ($\frac{1}{2}$ anna)



Setting 20 (1 anna)



Setting 21 ($\frac{1}{2}$ anna)



Setting 22 (1 anna)



Setting 23 (1 anna)



Setting 23 (1 anna, cl.B)
(Displaced dot over 'BU')



Setting 23 (1/4 anna, cl.A)
(Note broken 'B' in 'BUNDI')



Setting 24 (1/4 anna)



Setting 25 (2 annas)



Setting 26 ($\frac{1}{2}$ anna)



Setting 27 (1 anna)



Setting 28 ($\frac{1}{2}$ anna)
(Note damaged frame to cliché A)



Setting 29 (1 anna)

Setting 30 ($\frac{1}{2}$ anna)

Setting 31 (1 anna)

Setting 32 ($\frac{1}{4}$ anna)



Setting 33 ($\frac{1}{4}$ anna)



Setting 34 (1 anna)
(reversed tete-beche)



Setting 34 ($\frac{1}{4}$ anna)
(reconstruction)



Setting 35 (1 anna)



cl.C. cl.D.
Setting 36 ($\frac{1}{4}$ anna)



Setting 37 (1/4 anna)



Setting 38 (1/4 anna)



Setting 39 (1 anna)
(reconstruction)



Setting 40 (2 rupees)



(Setting 41)
(4 annas)



(Setting 42)
($\frac{1}{2}$ anna)



Setting 43 ($\frac{1}{2}$ anna)

cl.A

cl.D

Setting 44 (4 annas)

Setting 46 (various values)



$\frac{1}{2}$ anna (cl.B)



1 anna (cl.C & A)

Setting 45 ($\frac{1}{4}$ anna)
(reconstruction)

4 annas (cl.D)
(‘ANE’ variety)



Setting 48 ($\frac{1}{2}$ anna)
(reconstruction)



Setting 50 ($\frac{1}{4}$ anna)
(part reconstruction)



Setting 49 on piece (1 anna, pairs of cliches A/B & D/C)



Setting 51 ($\frac{1}{4}$ anna)



Setting 53 ($\frac{1}{4}$ anna)



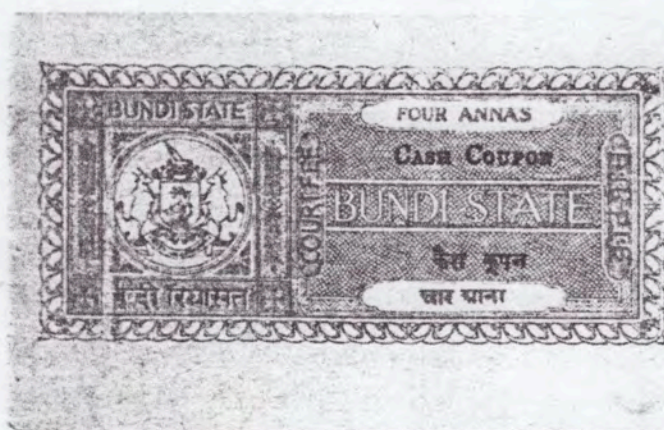
Setting 54 ($\frac{1}{4}$ anna)



Setting 55 (1/4 anna)



Setting 56 (2 annas)



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