

The Postage Stamps of Nepal **A Catalog of the Classic Issues, 1881 - 1930**

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Preface

The Nepal classic design postage stamps of 1881 to 1930 have been the subject of several articles, publications and excellent books over the last forty years. The definitive study on the subject, "The Classic Stamps of Nepal," by Dr. Wolfgang Hellrigl and Frank Vignola, Jr. (the father of my coauthor Dr. Frank Vignola), has stood the test of time with only a few discoveries having been made since its publication in 1984. However, there has been a dearth of accurate basic stamp and market information readily available to the philatelic community. The present catalog, and the companion website, will provide the descriptive material and requisite images that should allow a careful user to confidently be able to correctly identify early Nepal stamps. It will also provide the information needed to differentiate between the postal stamp issues and the telegraph service stamp issues which have the same designs. A valuation guide for both stamps and stamps on cover which is based on recent auction and market sales is also included.

My personal interest in Nepal stamps and postal history is rather recent but quite diligent and rigorous. I purchased a large "stock" of Nepal stamps and covers from a client who had acquired it from the late Geoffrey Flack, a noted expert and dealer in Tibet and Nepal philatelic material. The purchase included a portion of the Dr. Armand E. Singer collection including many important classic design stamps that were illustrated in his "Nepal 1772-1961 and Beyond" book published by George Alevizos. The purchase also included some scarcer items from the Gupta collection.

Armed with the knowledge that the Dr. Wolfgang Hellrigl's collection of Nepal was slated to be sold at public auction, I realized that the timing was perfect for assembling a comprehensive study collection of the classic design stamps and the stamps on cover. When the Corinthia June 2016 auction of the Hellrigl collection took place, I was able to add a large number of significant items.

In trying to assimilate and organize this material, it became apparent that there was a general lack of accurate stamp identification and market information available. Most of the standard stamp catalogs did not adequately differentiate the postal from the telegraph uses and most were lacking in any kind of accurate organizational logic. The best literature on the classic design stamps apparently prove to be too detailed to be readily adapted to the stamp catalog and album publishers' needs. It is hoped that this work will provide an accessible, accurate and useful guide to those seeking to properly identify their stamps, value their stamps and stamps on cover, and to learn more about the additional resources available to further their study of Nepal philately.

I would like to thank my co-author, Dr. Frank Vignola, for his enormous contributions to this work in all of its details. In addition, I would like to specifically thank two collectors, Leo Martyn and Johannes Bornmann, who have tried to answer my innumerable questions and requests for opinions.

For anybody wishing to study other areas of Nepal Philately, or the classic designs in more detail, I highly recommend membership in the Nepal and Tibet Philatelic Study Circle.

Finally, if you would like to contribute images to the website, or share your collection publically on my website, please contact me.

Richard Frajola, December 2018

Introduction

The first postage stamps of Nepal were issued in April 1881. The central design feature of the stamps was the Nepalese crossed kukris (a curved knife) with the royal feathered crown above. The stamps, in three denominations, went through several printings using the same clichés until 1907. A one-half anna denomination, of an analogous design, was added in 1899 for official mail from the royal camp but saw very limited use. These classic design stamps were replaced for postal purposes in 1907 by a pictorial issue.

1881 to 1930 Crossed Kukris Designs



one anna



two annas



four annas

1899 New Denomination



one-half anna

When the new 1907 issue arrived from England, remaining sheets of the previous classic issue stamps were placed into storage. In 1917 when a telephone / telegraph system (generally termed a telegraph system even though the service utilized only telephone communications within Nepal) was established, those stamps were pressed into service to pay the fees. When the sheets that had been stored ran out, new printings were commenced using new settings. All the stamps printed after 1917 were valid for postage but were intended for telegraphic use. These stamps can be easily distinguished based on colors, papers, and the distinct telegraphic cancels used. Unused examples of stamps printed between 1917 and 1928 are uncommon although stamps printed circa 1928 to 1930 last settings which were placed into storage at the Treasury at Kathmandu. These unused remainders reached the philatelic market directly from the Treasury. The scant evidence available indicates that by the end of 1930 the plates used to print the classic design stamps were retired.

All of the classic issue stamps were printed by typography at the Thapathali complex in Kathmandu. The manual printing press had been brought from England in 1851 and was the only government printing press in use prior to 1891. No genuine essay or proof material is currently known to exist. The stamps were issued imperforate and without gum, unless otherwise noted. The pin-perforated stamps, after the initial sheets issued in 1881, saw limited use and possibly were available only upon request in the 1898 to 1903 era. It should be noted that Nepalese classic design stamps were not valid for postage outside the country. Nepal did not join the Universal Postal Union until 10 November 1956.

Method of Cataloging

The listing system adopted for this catalog differs substantially from that used by previous authors and this section should be read thoroughly. It is hoped that the method adopted will help clarify the relationships of the various printings, settings and varieties that make the study of Nepalese stamps so interesting.

The catalog is divided into chapters. Chapter One describes all stamps printed primarily for postal use. These are the stamps printed between 1881 and 1907 which have been grouped under six sub-headings representing the generally accepted first level divisions. The stamps that were issued after 1917 that were intended primarily for use in the telegraph service are listed in the second chapter. The settings are discussed in the third chapter and the cliché flaws are described in chapter four.

A stamp is given a main catalog number (2., 3., 4., etc.) only if an entire sheet contained similar stamps and it was not a major error of color or a minor variant of another listed main catalog number. Stamps that constitute a major change of paper or of a basic color will be given a main catalog number. The more minor paper and shade variations will be noted in the text as appropriate. When perforated stamps are known to have been supplied by the post office in the normal course of business they are given a separate main catalog number. When perforated stamps were available by special request, the stamps will be listed with a capital "P" suffix to main catalog number (12P., 13P., 14P., etc.). Additional pin-perforated stamps of unknown origin, including possible trial perforations on circa 1930 printings of unissued stamps, as well as some perforations that may have been manufactured clandestinely using government equipment, or done privately for business use or for sale to collectors, are not listed but may be mentioned in the notes.

Major errors, including errors of color and tête-bêche pairs (one stamp printed upside down relative to another stamp) will be identified by lower case letters after the main catalog number (12a., 12b. 12c., etc).

A "setting" was defined in the 1984 book, "The Classic Stamps of Nepal" by Dr. Wolfgang Hellrigl and Frank Vignola (H/V) as a particular arrangement of the clichés, marginal inscriptions, ornaments, and frame lines, that comprised a forme used to print the stamps. The settings used in H/V as described and numbered are retained here and are used in this catalog with some reservations. Specifically, the mapping of an individual stamp to a specific setting based on shade alone should be avoided. Only a few marginal copies, some multiples, or complete sheets, can be confidently attributed to a specific setting. A careful student of these issues should be vigilant not conflate a setting with a printing. A single print run may have utilized different settings so that a single shade may have originated from multiple settings. Also, a single setting may have been used, without alteration of the forme between printings, for multiple print runs.

Major varieties, identified in Chapter 4, will be listed by denomination. Listings include major varieties which are listed with a capital "C" suffix followed by a lower case letter (15Ca., 15Cb. 15Cc., etc.). Listed varieties include cliché flaws that are constant over several printings, flaws that can help identify transferred clichés, progressive cliché flaws, and the provisional one anna recut clichés.

When sheet positions are denoted, rows are identified by letters in accordance with the convention for sheets not having 10 vertical columns. A letter referring to the horizontal row (in alphabetical order from top to bottom of sheet) and with a number referring to the vertical column (in numerical order from left to right of the sheet). Thus position "B4" identifies the stamp in the second row, fourth stamp in from the left. This is not the convention that has been used in most Nepal catalogs.

A diagram of the typical Nepal printing sheet of 64 stamps is shown following. It includes the position number in black and the cliché number in red beneath. This enables a quicker way to find the position of a specific cliché and labeling clichés that were inverted or have specific flaws.

Sheet diagram of typical Nepal printing sheet with 64 subjects. Stamp positions as used in this catalog are listed in black. The printing clichés are numbered in red according to their original sheet positions. The red numbers also correspond to the older style sheet position notations as used in H/V.

A1 1	A2 2	A3 3	A4 4	A5 5	A6 6	A7 7	A8 8
B1 9	B2 10	B3 11	B4 12	B5 13	B6 14	B7 15	B8 16
C1 17	C2 18	C3 19	C4 20	C5 21	C6 22	C7 23	C8 24
D1 25	D2 26	D3 27	D4 28	D5 29	D6 30	D7 31	D8 32
E1 33	E2 34	E3 35	E4 36	E5 37	E6 38	E7 39	E8 40
F1 41	F2 42	F3 43	F4 44	F5 45	F6 46	F7 47	F8 48
G1 49	G2 50	G3 51	G4 52	G5 53	G6 54	G7 55	G8 56
H1 57	H2 58	H3 59	H4 60	H5 61	H6 62	H7 63	H8 64

The Post Office Period, 1881 to 1917

First Period Printings, 1881 to 1885, on European Paper

pin-perforated 15, with brown or white gum



1.



2.



3.

1. 1a ultramarine, blue and milky blue shades (settings 1-3)
2. 2a bright purple shades (settings 1-3)
 - a. tête-bêche pair (setting 3)
3. 4a bright yellow green shades (settings 1-2)

imperforate, ungummed



4.



5.



6.

4. 1a ultramarine, blue and milky blue shades (settings 1-3)
5. 2a bright purple shades (settings 1-3)
 - a. tête-bêche pair (setting 3)
6. 4a bright yellow green shades (settings 1-2)

Some of the initial sheets of stamps printed between April and June 1881 were pin-perforated and gummed. A clear white gum, or a thick brown gum, was applied by hand. Three settings were used to print the one and two annas stamps. There are only two settings of the four anna on European paper.

The first inverted cliché in Nepal philately occurred when the third setting of the two anna was composed when a cliché was replaced upside down in position C6. An unused tête-bêche pair of the pin-perforated variety was sold at the auction of the Dawson collection in 1959 where it was described as damaged. There are two, or possibly three, reported unused examples of the imperforate variety. The only used example is in an imperforate strip of three.

Second Period Printings, 1886 to 1898, on Native Paper

thin to medium paper of good quality, print quality ranges from clear to blurred



7.



8.



8b.



9.

- | | | |
|-----|----------------------------------|-----------------|
| 7. | 1a grey blue and blue shades | (settings 4-17) |
| a. | tête-bêche pair | |
| 8. | 2a grey violet and violet shades | (settings 4-9) |
| a. | tête-bêche pair | |
| b. | error of color, 2a deep blue | (setting 5) |
| ba. | tête-bêche pair | |
| 8P. | 2a pin-perforated 15 | (setting 9) |
| a. | tête-bêche pair | |
| 9. | 4a yellow green and green shades | (settings 3-8) |
| a. | tête-bêche pair | |
| 9P. | 4a pin-perforated | (settings 4-6) |
| a. | tête-bêche pair | |

Printings on native paper began in 1886. The paper was manufactured from the bark of a native evergreen. Early prints were mostly very clearly printed on thin to medium paper. As the printings progressed and the clichés started to wear from use, the distinct design began to blur along with the frame around the stamp. This change was gradual and for the one Anna stamp, the blurring started to become apparent with setting 12 around 1893. The design and frame became more blurred until the clichés were recut in 1901. For the 2 and 4 Anna stamps, it took longer for the design to wear because significantly fewer of the stamps were produced. In the 1897 to 1899 period, the distinct design and frame also started to blur. The blurring on the 2 and 4 Annas was less distinct than on the one-Annas, but it is a good way to distinguish between the early printing and the latter printing.

The two annas error of color from setting 5 was first described by Hellrigl in 1984. He wrote that, "these are undoubtedly genuine errors of colour since the deep blue shade of the contemporary one anna deep blue is matched in every respect." The two annas blue error of color in tête-bêche pair should exist, however it is not been reported. This error of color is specific to setting 5.

The number of inverted clichés increased dramatically during this period. The first one anna settings used in this period contained two inverted clichés. Most later settings included four or five inverted clichés. The first few two annas settings contained only a single invert. However, settings used circa 1897 and 1898 contained as many as 13 inverted clichés. The four annas settings were constant during this period with a single inverted cliché in position G6.

Pin-perforated examples of two and four annas stamps were available by special order from the post offices beginning in early 1898. The four annas stamps were apparently used by parcel shippers as several used multiples exist.

Third Period Printings, 1898 to 1907, on Native Paper

on thin paper of poor quality, blurred impressions, 1 anna solid center



10.



10b.



11.



12.

- | | | |
|-------------|---------------------------------------------------|------------------|
| 10. | 1a blue and bluish green shades (1898 to 1901) | (settings 18-25) |
| a. | tête-bêche pair | |
| b. | error of color, 1a green of 4a | |
| 10P. | 1a pin-perforated 15 | (settings 20-25) |
| a. | tête-bêche pair pin-perforated | |
| 11. | 2a grey violet, grey lilac and violet blue shades | (settings 10-21) |
| a. | tête-bêche pair | |
| 11P. | 2a pin-perforated 15 | (settings 10-18) |
| a. | tête-bêche pair pin-perforated | |
| 12. | 4a yellow green, green, olive green and emerald | (settings 9-11) |
| a. | tête-bêche pair | |
| 12P. | 4a pin-perforated 15 | (settings 9-11) |
| a. | tête-bêche pair pin-perforated | |

The stamps printed in the 1898 to 1907 period, excluding the one anna stamps printed after 1901 which are cataloged separately, were printed on thin native paper of poor quality. The soft paper and worn clichés resulted in blurred impressions. The centers of one anna stamps were usually a solid mass of color. These printings can not always be positively differentiated from printings of the previous period.

The one anna stamps, cataloged here as #10 and #10P, include the range of grey blue-green shades that Stanley Gibbons accords main catalog number status. The authors feel that since there is such a wide range of intermediate shades that can not confidently be distinguished, that they should not be listed separately. The #10b is a new addition and is in the color of the 4 annas without any tinge of blue. The listing example is shown above.

The two annas, printed from settings 9 to 12 are unusual because of the large number of inverted clichés varying from 10 to 13. When setting 9 was being composed, the cliché position A4 was badly damaged and this "ragged cliché" is known from only settings 9 to 12.

Pin-perforated stamps are known from several post offices beginning in early 1898. It was distributed in the normal course of business or only available on special request.



12Pa. tête-bêche pair

genuinely used from several post offices. It is not known if these were used in the normal course of business or only available on special request.

New One-Half Anna Denomination, 1899 to 1907 Printings

clearly printed on native paper of generally good quality



13.

- | | | |
|------|-----------------------------------|---------------------------|
| 13. | ½a black | (settings 1-5) |
| a. | tête-bêche pair | (settings 3-5) |
| 13P. | ½a pin-perforated | (settings 1-4) |
| a. | tête-bêche pair pin-perforated 15 | (only settings 2-4 known) |

A black one-half anna stamp of a new design, with a bow above uncrossed kukris as central design elements, was issued in January 1899 for use in paying the new postal rate for letters sent between the Maharaja's royal hunting camp in southern Nepal and Kathmandu. Such camp uses were generally pen canceled but also exist canceled by a seal containing the ru-ju inscription. Although the stamps were also valid for general postal use, such uses are rare. Some stamps from setting 5 were later used in telegraphic service and bear the distinctive cancels of that service.

The paper used for printing varied considerably from very thin, soft paper to stout thick paper. The majority of stamps sold for postal use were most likely left imperforate. The pin-perforated stamps were reported to have been available upon request from October 1900 until circa 1903. It is possible that some pin-perforated sheets, such as those from setting 3, that are found most frequently, were distributed normally.



13P.

Recut One Anna Printings, 1901 to 1902, European Paper

European white wove paper of good quality

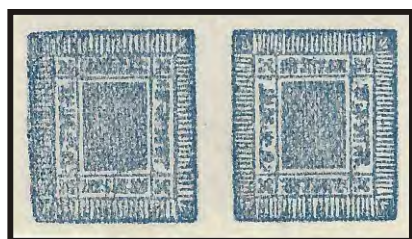


14.

- | | | |
|------|----------------------|--------------|
| 14. | 1a grey blue shades | (setting 26) |
| a. | tête-bêche pair | |
| 14P. | 1a pin-perforated 15 | (setting 26) |
| a. | tête-bêche pair | |

The frames of all 64 clichés of the one anna were all extensively recut for setting 26 produced in 1901. The initial printings from this setting were made on high quality European white wove paper. Of this printing Hellrigl wrote that, "This stamp ranks amongst the rarest of Nepal with only 200 to 250 copies believed to exist." The position H8 cliché had been previously recut and this further recutting caused damage to the lower left corner. It was also placed inverted into the new setting 26.

A very few pin-perforated examples are known and only one tête-bêche pair with damaged cliché is reported.



14a. tête-bêche pair
pos. D2-D3
pos. D3 inverted



14Pa. tête-bêche pair
pos. H7-H8 (damaged cliché)
pos. H8 inverted

Recut One Anna Printings, 1903 to 1907, Native Paper

Native paper of poor quality

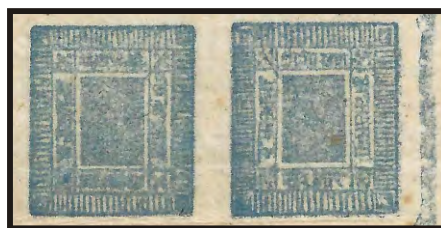


15.

- | | | |
|-------------|----------------------|------------------|
| 15. | 1a grey blue shades | (settings 26-27) |
| a. | tête-bêche pair | |
| 15P. | 1a pin-perforated 15 | (settings 26-27) |
| a. | tête-bêche pair | |

In 1903 additional printings from a second state of setting 26 were made on native paper. Further printings on native paper from setting 27 began late in 1903 and continued until 1907. A second state of setting 27 was utilized during the telegraphic period beginning in 1917.

The recut one anna printings from the first state of setting 27 have no gash flaw at position 10. The telegraphic era printings from this setting do have the flaw.



15a. tête-bêche pair

pos. B7-B8

pos. B8 inverted

The Telegraphic Period, 1917 to 1930

In October 1907, when a new issue of pictorial postage stamps, denominated in pice instead of annas, arrived in Nepal, remaining sheets and the printing plates of the previous classic issue stamps were placed into storage at the Treasury in Kathmandu.

In 1917 a telephone line was established between the capitol at Kathmandu, via an intermediate station at Chisapani, to the border town of Birganj. An additional telephonic link was established between Birganj and the nearby town of Raxaul, India. From Raxaul messages could be sent and received using the expansive Indian telegraph system. Although actually a telephone system within Nepal, as it has long been termed a "telegraph" system, that terminology will be retained to avoid confusion. A sub-station in Amlekaganj, located between Chisapani and Birganj, was added in 1927 when the railway line was completed between Raxaul and Amlekaganj.

When the telegraph service was established, the classic design postage stamps that had been stored in 1907 stamps were pressed into service to pay the fees. When those stamps were exhausted, additional printings using the old clichés began. The stamps printed from 1917 through 1930 were intended for telegraph service. These stamps can be easily distinguished based on colors, papers, and the distinct cancels that were used.

1907 Reminders released in 1917 for use to pay telegraph service fees

(positive identification only possible when in multiples)

13T.	½ a remainders released in 1917	(setting 5)
a.	tête-bêche pair	(setting 5)
15T.	1a remainders released in 1917	(setting 27, state 1)
a.	tête-bêche pair	
11T.	2a remainders released in 1917	(settings 20 and 21)
a.	tête-bêche pair	
12T.	4a remainders released in 1917	(settings 10, 11[state 2 &3])
a.	tête-bêche pair	

Generally, unused stamps were not sold to the public and were applied at the telegraph offices to the reverse of the special forms. Most unused stamps and sheets that entered the philatelic market originated from the postal archives well after their telegraph use was stopped in 1930.

Although pin-perforated unused sheets exist for many of the stamps printed during the telegraphic period (catalog numbers 16 to 21) all originated from the postal archives and were not regularly issued.

Nearly all stamps used telegraphically were canceled by one of the distinct markings shown below. A very few are known with a large negative oval "Auditor General" cancel. Also, a few post office postmarks are known, dated 1928 to 1930, that appear to have been applied as telegraph service cancels.



Kathmandu
Head Office



Chisapani
Sub - Office I



Birganj
Sub - Office II



Amlekaganj

Telegraphic Period, 1917 to 1930

Native thin paper to poor quality, blurred to very blurred prints



16.



17.



18.



19.



20.

- | | | |
|-----|-----------------------------------------------------------------|------------------|
| 16. | 1/2a orange shades including a rare yellow orange | (setting 6) |
| a. | tête-bêche pair | |
| 17. | 1/2a black | (settings 7-14) |
| a. | tête-bêche pair | |
| 18. | 1a blue shades | (setting 27) |
| a. | tête-bêche pair | |
| b. | error of color, 1a green, light green and emerald green | (1a setting 27) |
| ba. | tête-bêche pair | |
| c. | error of color, 1a green shades, 1a cliché in 4a forme (pos A8) | (4a setting 12) |
| ca. | tête-bêche pair, 4a se-tenant with inverted 1a | |
| 19. | 2a mauve, claret, red brown, yellow brown shades | (settings 20-31) |
| a. | tête-bêche pair | |
| 20. | 4a yellow green to dark green shades | (settings 11-12) |
| a. | tête-bêche pair | |

The two anna stamps printed during this period exist in an almost infinite array of shades. The H/V catalog lists 18 shades: aniline carmine, brown red, Venetian red, lavender, lilac, grey-black, rosy mauve, purple, claret, magenta, chestnut, brown purple, chocolate, brown, sepia, red brown, light brown, orange brown.

The first one anna green error was the result of a one anna plate being printed in green ink; the second was the result of a one anna cliché being placed into a four anna setting. The used pair has Auditor General's cancel.



16a. tête-bêche pair

pos. A7-8
A7 inverted



18ba. tête-bêche pair

pos. B7-8
B7 inverted



18ca. se-tenant 4a + 1a

pos. A7-8
1a in A8 inverted

Telegraphic Period, One Anna New Design, 1928 to 1930

Native thin to medium paper, clear to blurred impressions



21.

21. 1a grey blue, ultramarine and indigo shades (plate II)

Plate II was not a form of individual clichés as previous but rather a true plate of identical subjects of a new design. The corner "teardrop" corner ornaments distinguish this stamp from previous issues. This stamp is not known genuinely used postally during the period of its telegraphic use before 1930.

It was first printed in 1928 and a large stock of remainders was put into storage in 1930 when the issue was replaced for revenue purposes. E. A. Smythies reported that he discovered unused sheets in the Kathmandu Treasury stock. Two pin-perforated sheets are believed to have been found at the time and although classified as "trial perforations" by Smythies, the perforating was more likely done upon request using government perforating equipment.

The Settings

One Anna Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are known. For those settings, individual positions listed for inverted clichés may be unconfirmed.

Sheets printed from settings 1 to 6 bear inscriptions of all four sides while sheets from settings 7 to 23 had marginal inscriptions on one side only. Settings 1 to 24 had framelines while later settings 25 to 27 and plate II had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders.

Setting 2 - No inverted clichés; inscriptions on four sides, no framelines or borders

Setting 3 - No inverted clichés; inscriptions on four sides, no framelines or borders

Setting 4 - Unknown number of inverted clichés; outward reading inscriptions on four sides, no framelines

Setting 5 - inverted cliché position, H6; outward reading inscriptions on four sides, no framelines

Setting 6 - inverted cliché position G4, H6; outward reading inscriptions on four sides, no framelines

Setting 7 - inverted cliché positions unconfirmed; top only with outward reading inscription, no framelines

Setting 8 - inverted cliché positions G4, H3, H6; top only with inward reading inscription, framelines

Setting 9 - inverted cliché positions G4, H3, H6, H7; top inscription only

Setting 10 - inverted cliché positions F7, G4, H3, H6, bottom inscription (inverted) only

Setting 11 - inverted cliché positions F7, G4 (setting possibly numbered out of order), top inscription only

Setting 12 - inverted cliché position H8

Setting 13 - inverted cliché positions B6, F7, G4, H8

Setting 14 - inverted cliché positions B6, F7, G3, G4, H8

Setting 15 - inverted cliché positions B6, F6, F7, G3, G4, H8

Setting 16 - inverted cliché positions B6, F6, G3, H8

Setting 17 - inverted cliché positions B5, C7, G3, H8

Setting 18 - inverted cliché positions B5, C7, G3, H5, H8

Setting 19 - inverted cliché positions C7, D3, E8, F1, H5

Setting 20 - inverted cliché positions B2, B3, B7, C7, D3, E8, F1, H5

Setting 21 - inverted cliché positions B2, B3, B7, C7, D3, E5, E8, F1, G3, H5, H8

Setting 22 - inverted cliché positions confirmed B2, B3; possibly B7, C7, D3, E5, E8, F1, G3, H5, H8

Setting 23 - inverted cliché positions B2, B3, B7, C7, D3, E5, E8, F1, G3, H5, H8; all known sheets are perforated

Setting 24 - inverted cliché positions confirmed B3, B7, C7, E5, E8; possibly B2, F1, G3, H5, H8

Setting 25 - inverted cliché positions confirmed B7, C7; possibly B2, B3, D3, E5, E8, F1, G3, H5, H8, no frames

Setting 26 - inverted cliché positions B7, C2, C7, D3, E5, E8, F1, G3, H5, H8, no framelines

Setting 27 - inverted cliché positions B7, C2, C7, D3, E5, E8, F1, G3, H8, no framelines

Plate II - new design, plate printed, no inverted clichés, irregular framelines

Two Annas Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are recorded. Other unrecorded settings may exist.

Sheets printed from settings 1 to 4 bear inscriptions of all four sides while sheets from settings 5 to 13 had marginal inscriptions on one side only. Settings 1 to 15 had framelines while later settings had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 2 - No inverted clichés; inscriptions on four sides, no borders

Setting 3 - inverted cliché position C6;

Setting 4 - inverted cliché position C6;

Setting 5 - inverted cliché position C6;

Setting 6 - inverted cliché position C6;

Setting 7 - inverted cliché position C6;

Setting 8 - inverted cliché position C6;

Setting 9 - inverted cliché positions B3, C4, C5, E1, E7, F5, G5, G8, H2, H4;

Setting 10 - inverted cliché positions B3, C4, C5, C6, E1, E7, F5, G5, G8, H2, H4;

Setting 11 - inverted cliché positions unknown

Setting 12 - inverted cliché positions B3, C2, C4, C5, C6, E1, E7, F5, G5, G8, H2, H4, H7

Setting 13 - no inverted clichés

Setting 14 - inverted cliché positions C8

Setting 15 - inverted cliché positions A8, plus others likely

Setting 16 - inverted cliché positions A8, B1, C3, F8

Setting 17 - inverted cliché positions A1, A8, B1, C3

Setting 18 - inverted cliché positions A1, A7, A8, B1, C3

Setting 19 - inverted cliché positions A1, A7, A8, B1, C3, G7

Setting 20 - inverted cliché positions A7, A8, B1, C3

Setting 21 - inverted cliché positions A8, B1, C3

Setting 22 - inverted cliché positions A8, B1, C3, F8*

Setting 23 - inverted cliché positions A8, B1, B7, C3, F8

Setting 24 - inverted cliché positions A8, B1, B6, B7, C3, F8

Setting 25 - inverted cliché positions A8, B1, B6, B7, C2, C3, F8

Setting 26 - inverted cliché positions A1, A8, B1, B6, B7, C2, C3, F8

Setting 27 - inverted cliché positions A8, B6, B7, C2, C3, F8

Setting 28 - inverted cliché positions A8, B6, B7, C2, C3, F8; position B1 missing

Setting 29 - inverted cliché positions A8, B6, B7, C2, C3, F8; positions A1, B1 missing

Setting 30 - inverted cliché positions A8, B6, B7, C2, C3, F8; positions A1, B1, G1 missing, not issued

Setting 31 - inverted cliché positions A5, A8, B6, B7, C2, C3, F8; positions A1, B1, G1 missing, not issued

* - Additional positions may exist inverted but currently information is lacking

Four Annas Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are known.

Sheets printed from settings 1 to 3 bear inscriptions of all four sides while sheets from settings 4 to 9 had marginal inscriptions on one side only. Settings 1 to 10 had framelines while later settings had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 2 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 3 - No inverted clichés; inscriptions on four sides, no borders

Setting 4 - No inverted clichés

Setting 5 - inverted cliché position G6

Setting 6 - inverted cliché position G6; all known sheets are perforated

Setting 7 - inverted cliché position G6

Setting 8 - inverted cliché positions G6

Setting 9 - inverted cliché positions G6; one known sheet is perforated

Setting 10 - inverted cliché positions G6

Setting 11 - inverted cliché position G6

Setting 12 - inverted cliché position A8, G6, G8, H1; not issued

One-Half Anna Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicates that no complete sheets are known.

Only setting 1 had framelines, later settings had none.

Setting 1 - No inverted clichés, sheet framelines on all sides

Setting 2 - No inverted clichés

Setting 3 - inverted cliché position A7

Setting 4 - inverted cliché position H1

Setting 5 - inverted cliché positions A6, H1, some sheets in storage 1907 to 1917

Setting 6 - inverted cliché positions A6, A7, H1; orange stamp

Setting 7 - inverted cliché positions A1, A6, A7, A8, H1

Setting 8 - inverted cliché positions A6, A7, A8, H1

Setting 9 - inverted cliché positions A1, A6, A8, H1

Setting 10 - inverted cliché positions A6, A7, A8, D1, H1

Setting 11 - inverted cliché positions A1, A6, A7, A8, D1, H1; single blister flaw

Setting 12 - inverted cliché positions A1, A6, A7, A8, H1; single then double blister flaw

Setting 13 - inverted cliché positions A1, A6, A7, A8, D1, H1; double blister flaw F2

Setting 14 - inverted cliché positions A1, A6, A7, A8, D1; sheet of 56 stamps (row H removed), not issued

Positional Varieties

One Anna Varieties

Only the major varieties are included in this listing (suffix C). The first group of varieties were constant through all of the settings until the major recutting of frames when setting 26 was composed. The second group includes the provisional recut clichés as well as the damaged cliché that resulted when a cliché was recut a second time. All main catalog numbers that exist with the listed flaws are shown at the start of each row.

Major Constant Flaws



7Ca.
cliché 25



7Cb.
cliché 37



7Cc.
cliché 48

- 1, 4, 7, 10 Ca.** dent in bottom frame, cliché 25 (set. 1-25 in pos. D1)
- 1, 4, 7, 10 Cb.** diagonal scratch in left frame, cliché 37 (set. 1-25 in pos. E5)
- 1, 4, 7, 10 Cc.** deep vertical cliché split at top right, cliché 48 (set. 1-25 in pos. F8)

Provisional Cliché Recuts

The frames and center of cliché 64 cliché (located in position H8) was recut before setting 14 was composed. A similar recutting of both frames and center was performed on cliché 24 (located in position C8) before setting 19 was composed. These provisional recuttings are difficult to confirm except when found in multiples. The frames of all the clichés were recut before setting 26. When this second recut of cliché 64 was done, the lower left corner was damaged. It was then placed into setting 26 inverted.



10 + 10Cd.
normal + recut (pos. H8)



10 + 10Ce. cliché 24
normal + recut (pos. C8)



15Cf.
pos. H8

- 7, 10 Cd.** center and frame recut of cliché 64, pos. H8, set. 14-25
- 10, 14, 15 Ce.** center and frames recut of cliché 24, pos. C8, set. 19-27
- 14, 15 Cf.** damaged cliché 64, pos. H8 after second recut, set. 26-27

Two Annas Varieties

Only the major varieties are included in this listing (suffix C). Please see H/V book for a more detailed coverage of this topic. All main catalog numbers that exist with the listed flaws are shown at the start of each row.

The listed varieties include those recognizable flaws on clichés that were transferred in subsequent settings as well as flawed clichés that were removed when setting 13 was composed.

Transferred clichés and Constant Flaws



8Ca.
cliché 8



8Cb.
cliché 64



8Cc.
cliché 37



8Cd.
cliché 63



8Ce.
cliché 4

- | | | |
|-----------------|------------|---------------------------------------------------------------------------------------------------------------------------|
| 8, 11, 19 | Ca. | large dent left frame, cliché 8 (set. 4-13 in pos. A8; set. 15. in pos. G5; set. 18-20 in pos. A7; set. 21-31 in pos. G8) |
| 2, 5, 8, 11, 19 | Cb. | damaged frame at top left, cliché 64 (set. 1-4 in pos. H8; set. 5-12 in pos. H4; set. 13-31 in pos G5) |
| 2, 5, 8, 11, 19 | Cc. | missing dot right open corner, split at top, cliché 37 (set. 9-12 in pos. E5) |
| 2, 5, 8, 11 | Cd. | dent at foot near right corner, cliché 63 (set. 2-12 in pos. H7) |
| 8, 11 | Ce. | ragged cliché, cliché 4 (set. 9-12 in pos. A4) |

Four Annas Varieties

Only the major varieties are included in this listing (suffix C). All main catalog numbers that exist with the listed flaws are shown at the start of each row. Please see H/V book for a more detailed coverage of these aspects.

There are fewer cliché flaws on the four annas. The most prominent constant variety is the split cliché 4 which is consistent throughout all printings. An unusual flaw which only occurs in the second and third states of setting 11 is a "color block" printing error. It is not a constant flaw and is listed here only because of its dramatic appearance. The nearly solid block of color printed in position G8 on several known sheets was probably caused by an improperly positioned underlay on the printing press, or possibly the cliché was not fully seated in the forme.

Constant Flaw and Printing Flaw



9Ca.
cliché 4



20 + 20Cb.
normal + cliché 56

- 3, 6, 9, 12, 20 Ca.** split frame lower left, cliché 8 (set. 1-12 in pos. A4)
20 Cb. color block printing error (set. 11, third and fourth states, in pos. G8)

One-Half Anna Varieties

Only the most significant varieties are included in this listing. Constant varieties (suffix C) in clichés that were transferred are listed first followed by any major constant flaws. Progressive flaws (suffix P) that developed after initial printings are then listed. Please see H/V book for more detailed coverage of these aspects.

Constant Varieties in clichés that were transferred to one or more additional positions



13Ca.
cliché 1



13Cb.
cliché 6



13Cc.
cliché 7



16Cb.
cliché 7

- 13C.** a. both tablets dented at left, cliché 1 (set. 1-5 in pos. A1)
 b. flattened base, cliché 6 (set. 1-4 in pos. A6; set. 5 in pos. A7)
 c. notch in top frameline, cliché 7 (set. 1-4 in pos. A7; set. 5 in pos. A6)
- 16C.** a. both tablets dented both at left, cliché 1 (set. 6 in pos. A1)
 b. flattened base, cliché 6 (set. 6 in pos. A7)
 c. notch in top frameline, cliché 7 (set. 6 in pos. A6)
- 17C.** a. both tablets dented both at left, cliché 1 (set. 7-9 in pos. A1; set. 10-14 in pos. A7)
 b. flattened base, cliché 6 (set. 7-9 in pos. A7, set. 10-14 in pos. A1)
 c. notch in top frameline, cliché 7 (set. 7-14 in pos. A6)

Progressive Varieties



17Cd.



17Ce.



17Cf.



17Cg.

- 17C.** d. dash after word in upper tablet, seen in pos. B1 from set. 13
 e. artifact plate flaw, seen in pos. F2 earliest state of set. 11, became double blister flaw
 f. double blister flaw at right, seen in pos. F2 from later state of set. 11, set. 12-14
 g. damaged base, seen in pos. G2 in set. 14 after bottom row of clichés was removed

Chapter Two - Valuation Guides

Stamp Price Guide

This price guide is intended to be used as an aide in the valuation of very fine quality stamps with full margins. For unused stamps the value is for unused without gum as issued (except #1 to #3 which are priced for original gum). For used stamps #1 through #12P, the prices are for stamps with postal cancels in black. Blue and greenish blue cancels on #1 to #6 are worth a premium as are manuscript cancels. For one-half anna stamps (#13) the used stamps are valued for manuscript cancels. The few known with seal cancels are worth a premium. Used stamps from the Telegraphic Period (#16 to #21) are valued as having telegraphic cancels. Postal cancels are worth a premium.

Some stamps, especially those in the second period, can not always be differentiated with certainty from those printed in the third period. Prices reflect only those stamp that can be clearly and positively identified as to the period. If uncertain, value as the most common.

First Period Printings, 1881 to 1885, on European Paper pin-perforated, issued with gum

		setting	unused	used
1.	1a ultramarine, blue and milky blue shades	S1-3	400.	250.
2.	2a bright purple shades	S1-3	600.	850.
a.	tête-bêche pair	S3	----	----
3.	4a bright yellow green shades	S1-2	550.	2,500.

imperforate, issued without gum

4.	1a ultramarine, blue and milky blue shades	S1-3	150.	100.
5.	2a bright purple shades	S1-3	175.	400.
a.	tête-bêche pair	S3	10,000.	10,000.
6.	4a bright yellow green shades	S1-2	300.	750.

Second Period Printings, 1886 to 1898, on Native Paper thin to medium paper of good quality, clear to blurred prints

7.	1a grey blue and blue shades	S4-17	40.	60.
a.	Tête-bêche pair		200.	250.
8.	2a grey violet and violet shades	S4-9	50.	80.
a.	tête-bêche pair		200.	300.
b.	error of color, 2a deep blue	S5	450.	600.
ba.	Tête-bêche pair		----	----
8P.	2a grey violet pin-perforated	S9	125.	150.
a.	tête-bêche pair		325.	350.
9.	4a yellow green and green shades	S3-8	80.	125.
a.	tête-bêche pair		500.	750.
9P.	4a pin-perforated	S4-6	100.	150.
a.	tête-bêche pair		500.	750.

**Third Period Printings, 1898 to 1907, on Native Paper
thin paper of poor quality, blurred impressions, 1 anna with solid center**

		setting	unused	used
10.	1a blue and bluish green shades (to 1901)	S18-25	35.	20.
a.	tête-bêche pair		125.	100.
10P.	1a pin-perforated	S20-25	75.	50.
a.	tête-bêche pair pin-perforated		300.	200.
11.	2a grey violet, grey lilac and violet blue shades	S10-21	50.	50.
a.	tête-bêche pair		200.	175.
11P.	2a pin-perforated	S10-18	75.	50.
a.	tête-bêche pair pin-perforated		300.	200.
12.	4a yellow green, green, olive green and emerald	S9-11	75.	75.
a.	tête-bêche pair		500.	250.
12P.	4a pin-perforated	S9-11	100.	100.
a.	tête-bêche pair pin-perforated		500.	250.

**New One-Half Anna Denomination, 1899 to 1907 Printings
clearly printed on native paper of generally good quality**

13.	½a black	S1-5	30.	<i>100.*</i>
a.	tête-bêche pair	S3-5	250.	<i>500.*</i>
13P.	½a pin-perforated	S1-4	100.	----
a.	tête-bêche pair pin-perforated	S2-4	500.	----

**Recut One Anna Printings, 1901 to 1902, European Paper
European white wove paper of good quality**

14.	1a grey blue shades	S26	600.	400.
a.	tête-bêche pair		4,000.	----
14P.	1a pin-perforated	S26	800.	<i>1,000.</i>
a.	tête-bêche pair		4,500.	----

**Recut One Anna Printings, 1903 to 1907, Native Paper
native paper of poor quality**

15.	1a grey blue shades	S26-27	25.	20.
a.	tête-bêche pair		125.	100.
15P.	1a pin-perforated	S26-27	50.	35.
a.	tête-bêche pair		200.	275.

* *Price is for genuine postal cancel*

For determining cancel types (Postal or Telegraphic) please see catalog section on Telegraph Period and the Postal History section. For additional examples, please see website collections.

Telegraphic Period, 1917 to 1930
thin native paper of poor quality, blurred to very blurred prints

		setting	unused	used
16.	½a orange shades including a rare yellow orange	S6	1,200.	350.
a.	tête-bêche pair		7,500.	2,500.
17.	½a black	S7-14	50.	10.
a.	tête-bêche pair		150.	35.
18.	1a blue shades	S27	40.	10.
a.	tête-bêche pair		150.	50.
b.	error of color, 1a green and emerald green	1a, S27	----	250.
ba.	tête-bêche pair		----	1,500.
c.	error of color, 1a green, 1a cliché in 4a setting	4a, S12	200.	----
ca.	tête-bêche pair, 4a se-tenant with inverted 1a		700.	----
19.	2a mauve, claret, red brown, yellow brown shades	S20-31	40.	10.
a.	tête-bêche pair		75.	50.
20.	4a yellow green to dark green shades	S11-12	75.	30.
a.	tête-bêche pair		300.	175.

Telegraphic Period, One Anna New Design, 1928 to 1930
thin native medium paper, clear to blurred prints

21.	1a grey blue, ultramarine and indigo shades	plate II	10.	10.
------------	---------------------------------------------	----------	-----	-----

Cover Price Guide

This price guide is intended to be used as an aide in the valuation of Nepal classic era stamps on non philatelic covers. The primary listing for each number is for a fine stamp used on a fine cover with the most common cancel. For all one anna and two annas stamps on cover, the value given is for a single stamp on a fine cover paying the proper rate, for single weight and for double weight letters respectively. For four annas stamps on cover, the value is for use on a registered cover in combination with additional franking. Four one-half anna stamps on cover, the value is for a single stamp with manuscript cancel tied to a cover used between a Royal Hunting camp and Kathmandu. In the notes column, "WH sale" refers to the 2016 Corinphila auction of the Hellrigl collection. Prices listed are CHF hammer prices listed as total dollar amounts after buyer's premium.

Philatelic covers, apparently produced between 1900 and 1930, have little value (under \$50) and can be distinguished because that almost always bear Kathmandu cancels, are addressed to Kathmandu and do not bear any datestamps. Most of these are addressed in the same hand and bear two or three-color frankings. All telegraphic period stamp uses on cover are also philatelic in nature.

When dashes are used in the price column, the item has not been recorded by the authors.

First Period Printings, 1881 to 1885, on European Paper pin-perforated, issued with gum

		on cover	notes
1.	1a blue shades	7,500.	~5-7 known
2.	2a purple shades	25,000.	1 known, pair and single used with 1a (#4) on regis. cover
a.	Tête-bêche pair	----	
3.	4a green shades	----	

imperforate, issued without gum

4.	1a blue shades	650.	WH sale prices \$750 to \$2,400
5.	2a purple shades	4,500.	~6-7 known, WH sale prices \$3,800 to \$7,000
a.	Tête-bêche pair	----	
6.	4a green shades	20,000.	~3-4 known, regis. use w/ #4 and #5 1 known combo single w/#5, WH sale \$21,000

Second Period Printings, 1886 to 1898, on Native Paper thin to medium paper of good quality, clear to blurred prints

7.	1a blue shades	250.	
a.	Tête-bêche pair	----	
8.	2a violet shades	500.	combo with #9, WH \$2,000
a.	tête-bêche pair	----	
8P.	2a violet pin-perforated	----	
a.	tête-bêche pair	----	
9.	4a green shades	2,000.	combo regis. use w/ #7 and #8 WH sale \$2,200 to \$2,400
a.	tête-bêche pair	----	
9P.	4a pin-perforated	2,000.	~2-4 known
a.	tête-bêche pair	----	

Third Period Printings, 1898 to 1907, on Native Paper
thin paper of poor quality, blurred impressions, 1 anna with solid center

		on cover	notes
10.	1a blue shades (to 1901)	125.	
a.	tête-bêche pair	500.	
10P.	1a pin-perforated	175.	
a.	tête-bêche pair	----	
11.	2a violet blue shades	350.	
a.	tête-bêche pair	1,750.	in strip of three regis. use WH sale \$1,900
11P.	2a pin-perforated		
a.	tête-bêche pair		
12.	4a green shades	1,000.	single franking paying quadruple rate WH sale \$4,600 combo with #10 and #11 WH sale \$2,000 to \$2,200 pair WH sale \$2,800, regis. use w/ #11 WH sale \$1,100
a.	tête-bêche pair		
12P.	4a pin-perforated		
a.	tête-bêche pair	----	

New One-Half Anna Denomination, 1899 to 1907 Printings
clearly printed on native paper of generally good quality

13.	½a black	1,250.	~7-10 solo uses known, WH sale \$1,300 and \$2,000 ~3 known pairs used postally, WH sale \$2,400
a.	tête-bêche pair	----	
13P.	½a pin-perforated	----	
a.	tête-bêche pair	----	

Recut One Anna Printings, 1901 to 1902, European Paper
European white wove paper of good quality

14.	1a gray blue shades	750.	WH sale \$300 to \$800
a.	tête-bêche pair	----	
14P.	1a pin-perforated	----	
a.	tête-bêche pair	----	

Recut One Anna Printings, 1903 to 1907, Native Paper
native paper of poor quality

15.	1a gray blue shades	75.	
a.	tête-bêche pair	550.	double rate and combination frankings
15P.	1a pin-perforated	500.	
a.	tête-bêche pair	----	

Postal Cancels

A sample of some typical postal cancels is shown directly below. If not one of the telegraph cancels shown, it is going to be a postal cancel. See postal history section for more examples.



Telegraph / Telephone Station Cancels

All but about one percent of the telegraph cancels match one of the five shown below which were the cancels used at the major stations during the period to 1928: left page: Kathmandu and Chisapani; right page Birganj and Amelakang.

Cancel of the Telephone Head Office, internally dated 1917. The office was located in Kathmandu.



Cancel of the Telephone Sub-Office II, internally dated 1917. The office was located in Birganj.



top pair is tête-bêche



Cancel of the Telephone Sub-Office I, internally dated 1917. The office was located in Chisapani.



Cancel of the Amelakang office internally dated 1927. This office was added when the railway was completed in 1927.



Chapter Three - Postal History to 1907 Overview

Postal Rates

The following has been adapted and updated from "The Classic Stamps of Nepal" by Hellrigl and Vignola (1984). The classic design stamp issues of Nepal were only available to pay postage within the boundaries of Nepal and prepayment of postage was compulsory. The postal rates were based on the weight unit of one tola. The one tola unit of weight (11.66 grams) was equal in weight to the British-India one rupee coin then in circulation. The postal rates that could be prepaid with stamps during this period were:

- | | |
|----------------------------------------------|----------------------------------------------------|
| - letters weighing up to 1 tola | 1 anna |
| - letters weighing up to 2 tolas | 2 annas |
| - for each additional tola or part thereof | 1 anna |
| - registration fee | 5 annas |
| - acknowledgment of receipt | 1 anna fee in addition to registry fee and postage |
| - official mail, irrespective of weight | free (prior to December 1899) |
| - official "camp mail" from 1899 | ½ anna (rate introduced in December 1899) |
| - parcels, weighing up to 20 tolas | 4 annas (rate undocumented prior to 1936) |
| - parcels, rate for each additional 20 tolas | 4 annas (rate undocumented prior to 1936) |
| - telephone / telegraph messages per word | ¾ anna (rate introduced in 1917) |

It should be noted the the monetary system of Nepal during the period of the classic issues was altered in April 1903. The new system changed the value of the rupee from 16 to 25 annas. Under both systems, one anna was equal to 4 pice. In old system 16 annas = 1 rupee while under new system, 1 rupee = 25 annas. The postal rates as expressed in annas remained the same.

The majority of domestic letters bear the standard rate of 1 anna. Double weight letters without registration are quite uncommon and heavier letters are rare. The majority of registered letters were prepaid 5 annas registry fee plus 2 annas for double weight postage. The double weight was almost an inevitable minimum since it was compulsory for all registered mail to be sealed in five places with sealing wax.

Dating Nepal Postmarks

Prior to Nepal's admission in 1959 to the Universal Postal Union, the dates of the native postmarks were exclusively based on the Bikram Sambat (B.S.) calendar. This is sometimes referred to also as Vikramaditya Era (V.E.). The following has been adapted from "The Native Postmarks of Nepal" by Hellrigl and Hepper.

The Sambat calendar is 546 years, eight months and seven days ahead of the Gregorian calendar. This difference remaining constant. The B.S. date is always written in the sequence Year/Month/Day; occasionally, the day is followed by a vertical line and digit, denoting the day of the week (1 = Sunday, 2 = Monday, etc.).

A Sambat year is divided into twelve lunar months, each fluctuating between 28 and 32 days. It starts around 13th/14th April. As far as the native postmarks are concerned, the year was generally shortened to the last two digits until 2000 B.S., from which date two, three or all four digits could be used.

The equivalent A.D. date may be calculated by deducting 56 / 8 / 17 from the B.S. date. However, it must be emphasized that this method is only approximate and that the actual date might differ by a few days either way.

Brief examples of calculations, where both B.S. and A.D. months were taken at 30 days, are given below:

$$\begin{array}{r} \text{deduct } \begin{array}{r} 2000 / 1 / 1 \text{ B.S.} \\ 56 / 8 / 17 \end{array} \\ \hline = 1943 . 4 . 14 \text{ A.D.} = 14\text{th April, 1943 A.D.} \end{array}$$

$$\begin{array}{r} \text{deduct } \begin{array}{r} 35 / 9 / 18 \text{ B.S.} \\ 56 / 8 / 17 \end{array} \quad (35 \text{ stands for } 1935 \text{ B.S.}) \\ \hline = 79 . 1 . 1 \text{ A.D.} = 1\text{st January, 1879 A.D.} \end{array}$$

During the classic stamp period, the months were invariably expressed by figures. The following chart shows the various date characters and names found on the native datestamps. Letters are generally dated in there last lines while seals and handstamps were engraved with a fixed date.

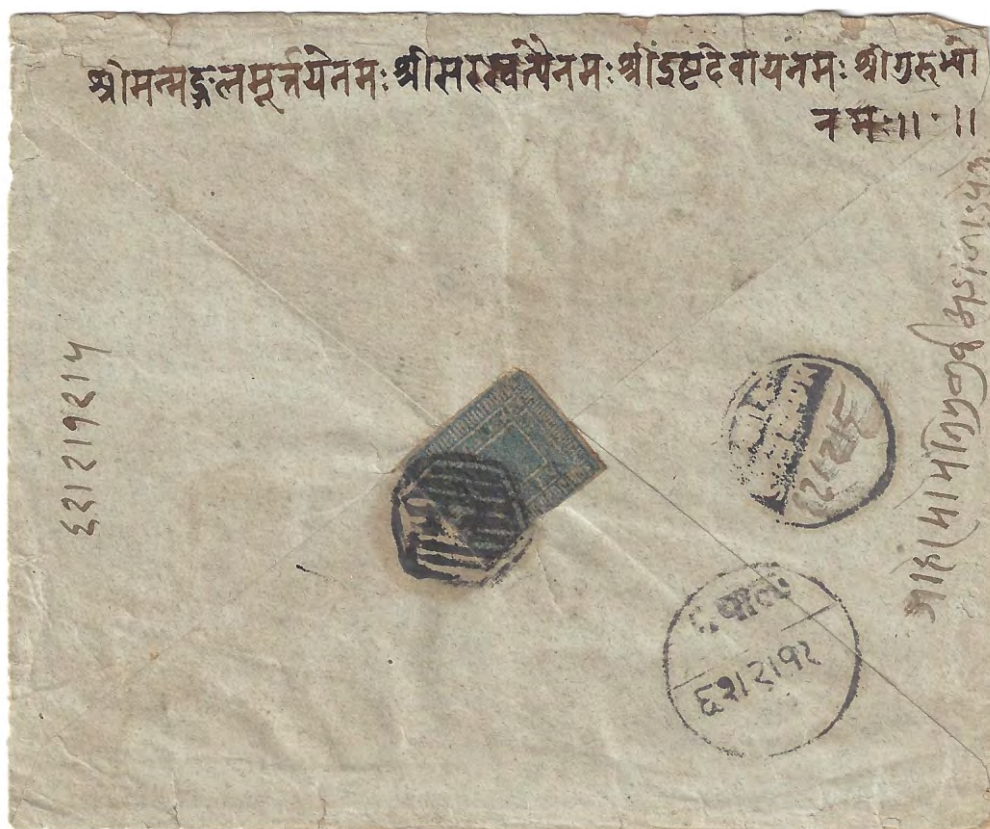
	Numeric expression	Month names		A D. Equivalent
1	१ १	BAISAKH	वैशाख	APR/MAY
2	२ २	JESTHA (JAISTHA)	जैष्ठ	MAY/JUN
3	३ ३ ३	ASADH (ASAR)	अषाढ, असार	JUN/JUL
4	४ ४ ४	SRAWAN (SAUN)	सावन, साउन	JUL/AUG
5	५ ५	BHADRA	भाद्र	AUG/SEP
6	६ ६ ६ ६	ASWIN (ASOJ)	आस्विन, असोज	SEP/OCT
7	७ ७ ७	KARTIK	कार्तिक	OCT/NOV
8	८ ८ ८ ८	MARGA	मंसिर	NOV/DEC
9	९ ९ ९ ९ ९	PAUSH (PAUS)	पोष, पुस	DEC/JAN
10	१० १० १०	MAGH	माघ	JAN/FEB
11	११ ११	FALGUN	फाल्गुन	FEB/MAR
12	१२ १२	CHAITRA	चैत्र, चैत	MAR/APR

Nepal Postmarks, 1881 to 1907

The following is a very cursory review of Nepal postmarks in use prior to 1907. The reader is directed to the book, "The Native Postmarks of Nepal" by Dr. Wolfgang Hellrigl and Colin Hepper that was published in 1978, the best currently available work on the subject.

The native postal system in Nepal was established shortly before the first issuance of postage stamps in 1881. Postmarks were introduced in 1879 and stamps became compulsory in 1881. After 1881, the native postmarks used were the handstamps noting the office of origin. These markings were either hand-dated in manuscript or mechanically-dated for some of the largest offices. These datestamps were typically applied to the reverse of a cover at the office of origin. The postage stamp, or stamps, were also obliterated at office of origin with a cancel unique to the office. Upon arrival at a larger office of destination, the receiving office would generally apply their datestamp to the reverse.

The cover shown below was sent in 1905 from Hanumannager to Kathmandu. in this case, the one anna postage stamp was atypically applied to reverse. It is cancelled with the hexagon of bars cancel used at the Hanumannager office. The origin postmark at right is in two parts. The upper handstamped portion includes the name of the office and below is the manuscript date of despatch, in this example the date corresponds to 19 May 1905. Below that origin postmark is the handstamped arrival postmark of Kathmandu which bears the name of the office as well as a mechanical arrival datestamp of 25 May 1905 below the dividing line.



Hannumannagar cancel



origin postmark
manuscript date



arrival postmark
handstamped date

Many additional examples of postmarks used during the 1881 to 1907 period may be seen in the Hellrigl / Hepper book as well as by viewing the mounted collections on the website.

Nepal Cancels, 1881 to 1907

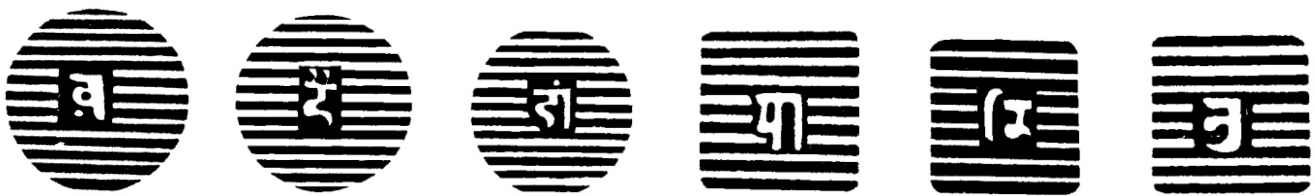
The first cancels used in Nepal were generally struck in bluish green or blue ink. By 1883 most offices were using black ink which continued in use during the entire period. Manuscript cancels are exceptional with Kalaiya the most notable user. Most offices used standardized forms that incorporated an initial in the center of the device that represented the office. The Kathmandu post office used the Nepali letter "Ne" (Nepal) as the post office designation.



swirl cancels with initial "Ne" (Nepal) used at Kathmandu and their stylized heptagon



Kalaiya's "Ka" cancels, in blue, manuscript in handstamped circle, in wedges and negative



Okhaldunga, Dailekh and Salyan in circle of bars; Palpa, Ridi and Trisuli in rectangle of bars



Sarlahi, Kadarban and Rangeli in hexagon of bars; Taulihawa Post House and Tatapani Customs House seals

Forgeries, Fakes and Curiosities

This section is only intended to be a survey of some of forgeries that are known. It is always best to understand the characteristics of the genuine item rather than to itemize every known forgery. As soon as the characteristics of a forgery are described, a new forgery is produced that corrects the previous flaws.

For the purposes of this section, I define a forgery as an item that is made afresh from new materials and is fashioned so as to copy or mimic a genuine item. A fake is an item that has some portion, portions, of a genuine artifact that has been manipulated or altered so as to make it appear to be something it is not. An example of a fake would be a stamp added to a genuine stampless cover. I will use the word curiosity to mean an artifact that can be only imperfectly explained or categorized.

This section includes items contributed by Leo Martyn (LM) and Johannes Bornmann (JB) as well as the authors.

Curiosities

No genuine essay or proof material exists of the Nepal classic design stamps. The 1 anna denomination "stamp" hand painted in red on wove paper was once thought to be an essay. In 1945 it was described by Smythies /Dawson as a forgery as every detail of the design is wrong. The current authors also consider it not to be a genuine essay. More recently a set of three 1881 imperforate stamps was sold in a 26 January 2017 Spink auction described as proofs. After the sale, they were deemed by an expert committee to be regular issued stamps rather than proofs. The authors concur with that opinion.



**1 anna hand-painted "stamp" once thought to be an essay (LM)
(shown enlarged slightly)**

Another Curiosity is the so-called "Nepal Cavalry Mail" stamp shown below that was first described in the philatelic press circa 1906. It is supposed to have been used to carry government mail on horseback. Although Nepal's army did not have a horse unit, theoretically horses could still have been used. Government documents referring to this stamp are not particularly creditable. A copy is supposed to lie in the King George V royal collection in London. This curiosity is described by Leo Martyn at length in a 2000 article in the *Postal Himal* journal (100/103).

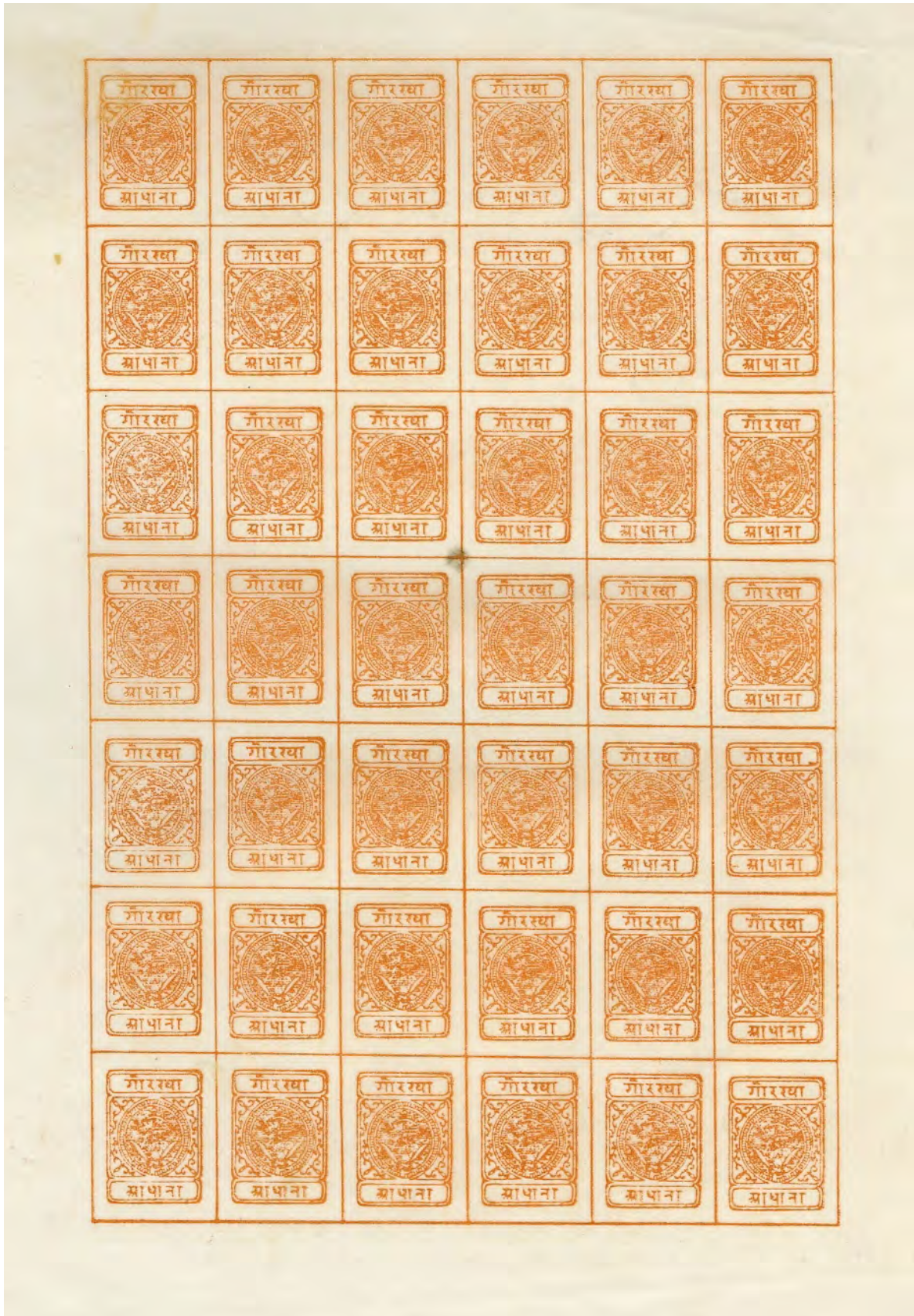


Nepal "Cavalry Mail" stamp, an early Nepal bogosity (circa 1875)

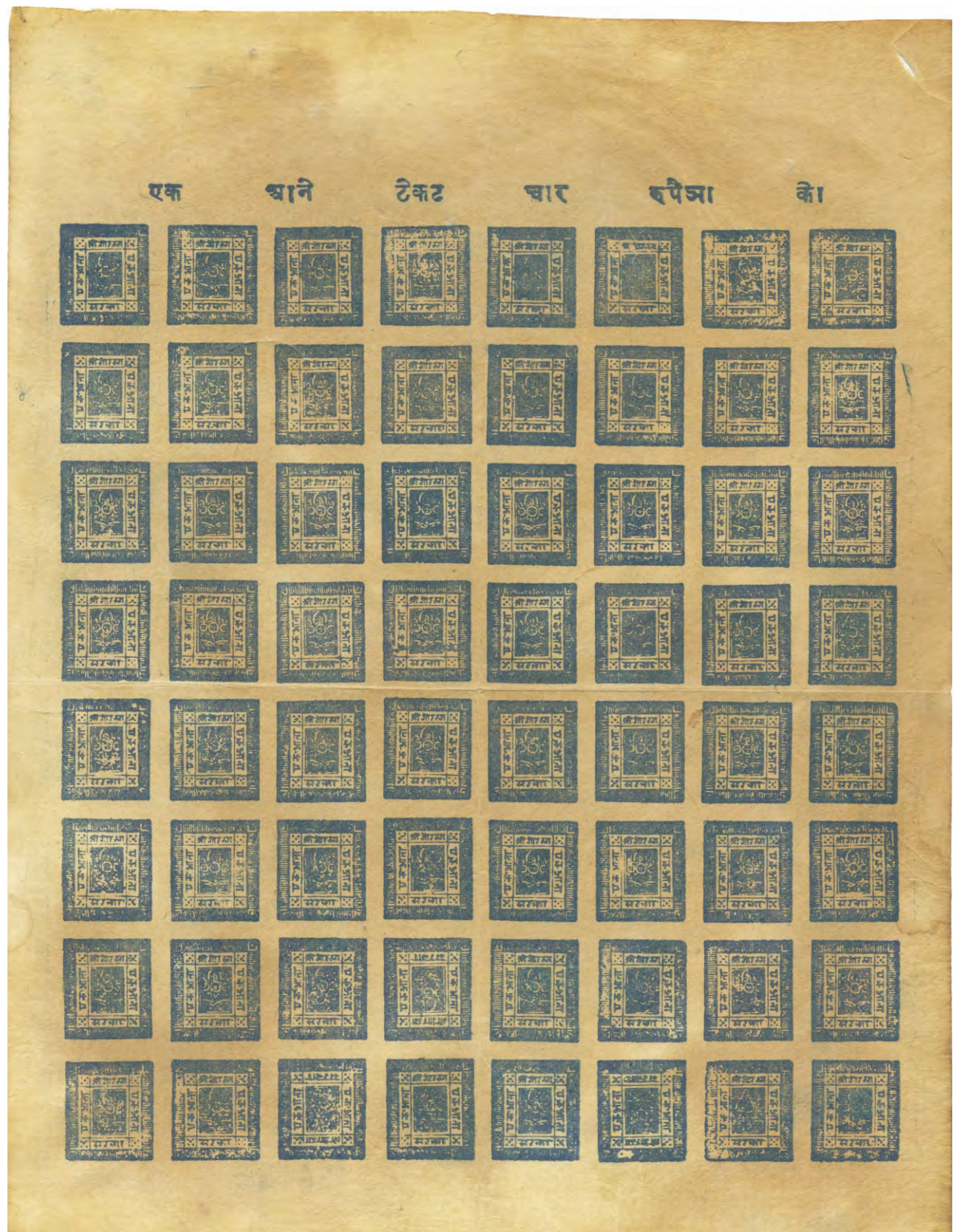
Forgery - Once thought to be a one-half anna essay. In fact, it is a forgery.



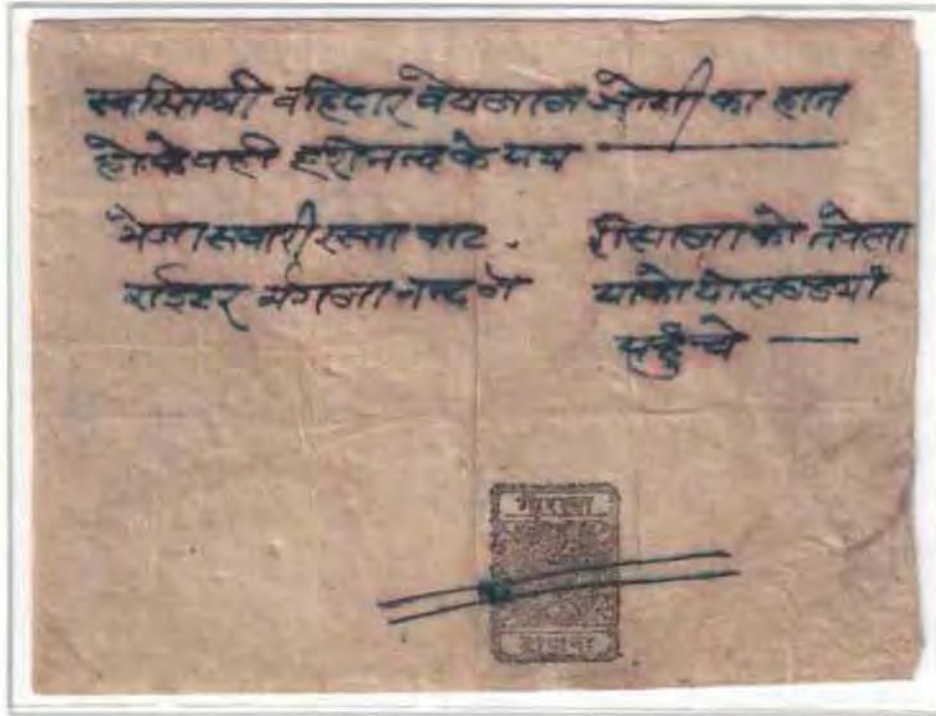
Forgery - Once thought to be a one-half anna essay. In fact, it is a forgery. (JB)



Forgery - 1 anna, setting 8, photographic forgery (LM)



Genuine and Fakes



genuine unused stamp tied to forged cover by fake pen cancel



genuine used block
faked double print
(overprinted with forgery)



genuine used block of ten on thin paper
genuine double impression
ex Singer, illustrated on page 105

Genuine and Forgeries



genuine used
Kathmandu cancel



forgery, tête-bêche pair with fake cancel



forgery

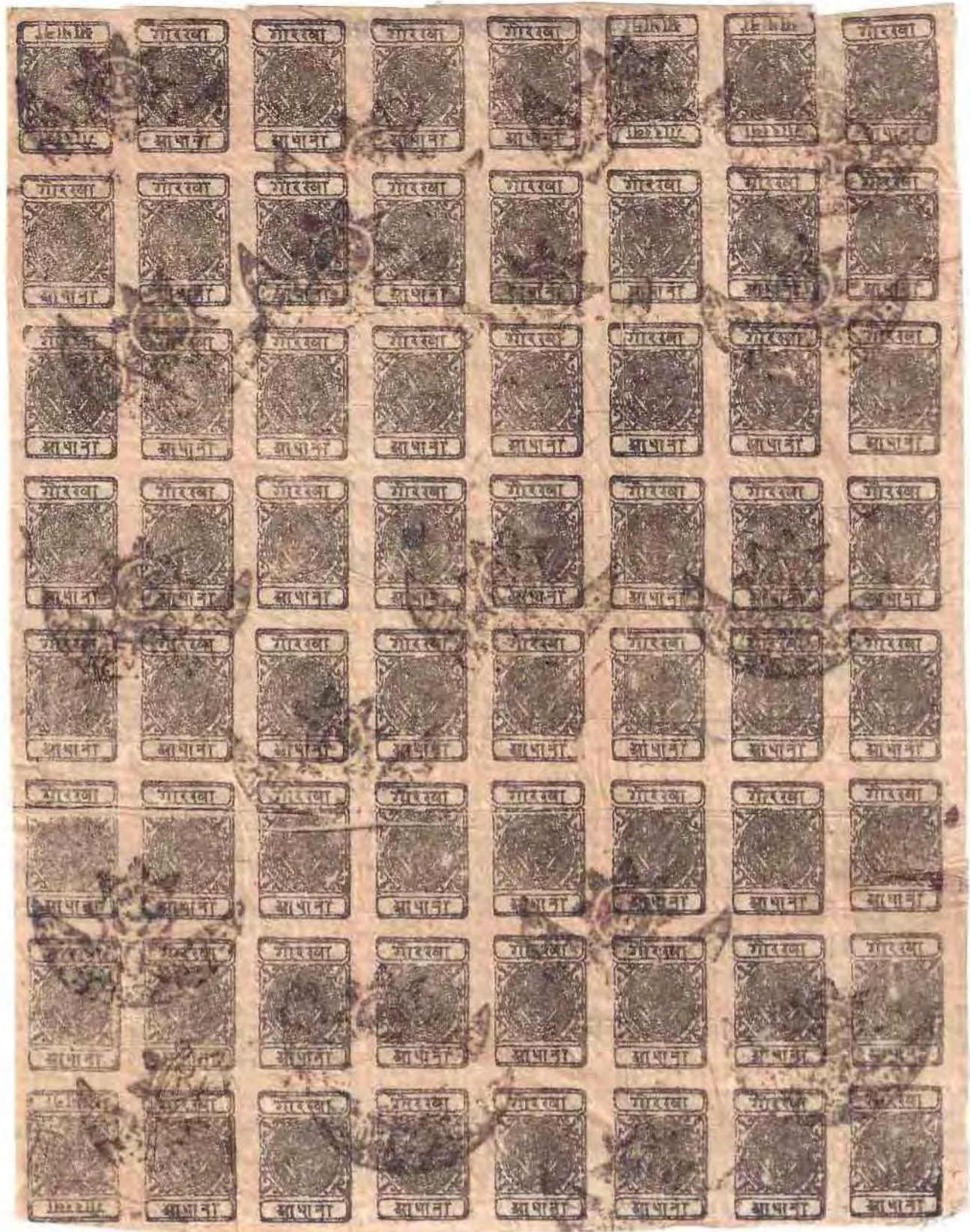


forgery with fake cancel

Forgery shows dot of color in right frame at midpoint. Ex Armand Singer, illustrated on page 107.



Forgery Sheet



inverted cliché positions: 1, 6, 7, and 57, same cliché used throughout
Kathmandu cancels faked (?)