Definitive stamps, the longtime workhorses of many a postal system, hold a special place in the pecking order of postage stamps. They often present the iconic, not the flashy; the traditional, not trendy; the revered, never a loose cannon. For U.S. collectors, think flags and Americana, not Music Icons or Harry Potter. Indeed, as Andrew Wyatt noted in his article, “The images (on definitive stamps) seep into our consciousness and we hardly notice them. Their ubiquity helps persuade us that the nationalist images they convey are part of our daily experience. Thus, the construct of the nation becomes a normal or a banal part of our everyday lives.”

It is therefore interesting to see what images the modern definitives of India portrayed over more than 60 years and the reasons behind them.

Since India gained independence in 1947, it certainly has some of those traditional attributes among its definitives, but also has taken its own unique path, presenting everything from great and minor archaeological wonders to “modern temples,” like dams and steel mills. A primary theme has been national unity with a focus on everything from family and health advances to alternative energy and unusual flora and fauna.

After becoming independent from Great Britain, India had to decide on new icons to feature on postage stamps in place of the British king [Figure 1]. The Ashokan lion capital or Mahatma Gandhi’s image could have served as icons. But, as it turned out, the use of Ashokan capital was limited to official stamps only. The image of Gandhi has been used on currency notes as well as definitive stamps. Both symbols have been intermittently used on postal stationery. Not withstanding what Dulac thought, India Post chose to go the pictorial route for regular definitives as early as 1949. This decision served India Post well as it showcased the country’s historic monuments and scenic views, and helped in promoting a developmental agenda. In fact, it could be argued that the ground had been prepared for pictorial definitives by the first King George VI definitive issue, which depicted different forms of mail transport. India Post has largely succeeded in using the pictorial format, with the Archaeology issues and some of the issues of 1970s being the best examples.

Homage to the Past

Even though India became independent in 1947, the first definitives of independent India were not issued until 1949. The then current King George VI definitive series remained in use. The first modern definitive series of 16 stamps was launched on the second anniversary of independence. It showcases the various archaeological wonders of India [Figure 2 and 3]. The low-denomination stamps in the first series showed Ajanta elephant from Ajanta caves in Maharashtra (3 pies), Konark horse from Puri, Orissa...
(6p), Trimurti head from Elephanta caves near Mumbai (9p), Bodhisattva from Lucknow Museum (1 anna), and Shiva Nataraja from Tiruvelangadu, Tamil Nadu (2a). The Bodhisattva issue was again produced later because it was initially printed with its image reversed. The middle denominations in this series featured Sanchi Stupa from Sanchi in Madhya Pradesh (3a), Bodh Gaya temple from Bihar (3½a), Lingaraj temple in Bhubaneswar, Orissa (4a), Gol Gumbad in Bijapur, Karnataka (6a), Kandarya Mahadeva Temple in Khajuraho, Madhya Pradesh (8a), and Golden Temple at Amritsar, Punjab (12a) [Figure 4].

The high denominations in this series comprised of Victory Tower in Chittorgarh, Rajasthan (1 rupee), Red Fort in Delhi (2re), Taj Mahal in Agra, Uttar Pradesh (5re), Qutb Minar also in Delhi (10re), and Shatrunjaya temple in Palitana, Gujarat (15re). The Qutb Minar issue exists in two different versions, with the blue color appearing in two different shades.

The high-denomination stamps in the series have a lotus border design while the low values have a line border. The country name is shown only in English, a practice that is continued in the next two series. The captions also were in English. Interestingly, stamp values were shown in a dual (Indo-Arabic and Indian) numerical system, a feature not seen in later issues. Because of changes in postal rates, the Bodh Gaya and Lingaraj Temple stamps were printed again in different denominations and colors in 1951.

This series showcases Buddhist, Hindu, Jain, and Muslim religious places. As the first definitive series of the independent nation, this issue was used not only to showcase the ancient monuments but also convey the message of unity in diversity. Although it is a commemorative issue, the King George V Silver Jubilee set can be considered as a forerunner to the Archaeology issue. The Silver Jubilee issue featured monuments across British India. Although much shorter than the archaeological series, the Silver Jubilee issue nicely balanced various regions and religions in depicting its subjects.

It is instructive to see what other former members of the British Empire portrayed on their stamps upon gaining independence. Ireland was the first of the countries to become independent of British rule in the 20th century. After using overprinted stamps for some time, Ireland issued the Sword of Light, Map of Ireland, Celtic Cross, and, Arms of the Four Provinces definitives. These stamps featured symbolic designs. Pakistan issued a series using a mix of symbolic and pictorial designs. The symbolic designs included a crescent and star design and scales of justice, and pictorial designs included the Khyber Pass and other views of the country. Sri Lanka, which also became independent in 1947, issued a pictorial definitive issue in 1950 showing some archaeological sites along with other designs. The 1948 definitives of Burma used a mixed set of designs showing a stylized bird, agricultural activities, logging, people playing on a field, and other scenes on them. The Archaeological series is deeper in scope than the issues of other...
er countries and its pictorial format successfully highlights some of the majestic monuments of India.

Most stamps of this series were designed by T. Archer and I.M. Das of India Security Press. The 3p stamp was based on the drawing of Veeramati Jadav and the 3a issue was based on the drawing of Karoona Saha. India Post issued first-day covers and a philatelic bulletin for this series. A statue of Vishnu was used as the cachet on the specially designed first-day cover for this series. The elaborate philatelic bulletin [Figure 5] is quite lavish for its time. It has reproductions of the stamps as well as brief descriptions for each of them. It was printed by the Survey of India, which was unusual. The bulletin shows a first-day cover addressed to Rafi Ahmed Kidwai, the minister in charge of Post and Telecommunications Department.

India's Archaeological series was printed at India's Security Press in Nasik in typography (lower denominations) and lithography (higher denominations). Except for a few stamps printed in offset, later series have been printed in photogravure at India's Security Press.

Five-Year Plans

While the first definitive set showcased temples of old India, the next set showcased Prime Minister Jawaharlal Nehru's “Temples of Modern India.” The idea of central planning appealed to the left wing of the Indian National Congress party, which was led by Nehru and Subhas Chandra Bose. Nehru visited the Soviet Union in the 1920s and was impressed by the rapid industrialization under Soviet five-year plans. Bose, who served as Congress president in 1938, initiated a national planning committee headed by Nehru. After independence, Nehru established a planning commission and a system of five-year plans. As part of the five-year plans, the country embarked on developing industries and large scale irrigation systems.

Issued in 1955 as the second five-year plan started, the second series initially featured 18 stamps and is the first definitive series printed in photogravure. It depicts the following “modern” temples: power loom (6 pies), dam (1 anna), locomotive factory (8a), aircraft factory (12a), rare earth factory (2 rupees), fertilizer factory (5re), and a steel factory (10re). The stamps with an agriculture theme are the 3-pies tractor [Figure 6], well irrigation (9p), and bullocks and plough (4a) issues. Small-scale industry and agriculture were not ignored even as the focus is on large-scale projects. Small-scale industry was highlighted by the spinning (2a) and weaving (3a) issues. The public health theme was showcased with a stamp on malaria control (6a).

Other stamps show scenic views from across the country with an airplane over Mumbai (10a), Kashmir (14a), Kanya Kumari (Cape Comorin, 1re 2a), and Kanchenjunga (1re 8a). These last issues were intended for foreign airmail usage and were labeled as “Transport and Communications” issues in the information brochure produced for the series. The series used Hindi for captions while the country name is in English, a solution of sorts to what language to be used on stamps of a multi-lingual country. The malaria control stamp is the exception with the caption also appearing in English. This practice was not carried out in later series.

The multi-page philatelic informational brochure for this series [Figure 7] is notable because it was printed in English and Hindi versions. It contains pictures and descriptions of the various stamps in the series.

A specially designed first-day cover, featuring a stylized numeral 5 depicting industrial and agricultural activities, also was issued for this series [Figure 8]. An interesting feature of this series is the fact that high
denominations of this set were issued in single color in the small definitive format.

Echoes of the Five Year Plan series can be seen in the issues of newly independent African countries. Ghana, Nigeria, and Kenya’s first definitives covered multiple themes similar to India’s second series. Curiously, both Ghana’s and Kenya’s leaders appeared on some of the definitive stamps. Ghana’s leader explained his appearance on postage stamps as a way of signalling the transfer of power to the common man.8

National Unity

The second series was short lived as India converted to a decimal currency system soon after it was issued. A new series was launched on the 10th anniversary of independence with denominations in the new currency system. The currency designation for issues in this series was “naye paise” (np, or new paisa). This is another series with a single theme. A map of India is the subject on all 14 stamps in this set that ranged from 1 np to 90 np [Figure 9 and 10]. A decorative motif appears on the left side of the stamps. While it shows the rivers and mountain ranges, it does not show any internal borders, thus repeating the message of national unity. It also does not feature Andaman and Nicobar and Lakshadweep islands. There are no rupee values in this set that was issued in two different watermarks. India issued what might be called a subset of the second and third series between 1958 and 1963. It features the 14 map stamps with a new watermark and some slight color changes (Scott 302–315) along with four stamps carrying the industrial theme from the second series (Scott 316–319).

A Potpourri of Themes — Fourth and Fifth Series

In contrast with the previous series, multiple themes were showcased in both the fourth and fifth series.

The fourth series of 1965 to 1968 offers 18 stamps covering the modern temples and archaeology themes, but also introduces the themes of commercial crops, wildlife, handicrafts, and family planning [Figure 11]. This series started the practice of having the country name as well as descriptive information printed both in Hindi and English.

Bhakra Nangal dam (5re) and the atomic reactor at Trombay (10re) are on the two highest denominations of both series. Similarly, the archaeology theme was revisited by the Konark elephant (6p), Somnath temple (60p), Hampi chariot (70p), and medieval sculpture (1re) stamps. The 4p and 15p stamps showing tea and coffee showcase two of the significant commercial crops of India. Mango, the region’s king of fruits, makes an appearance on the 50p issue.

The Calcutta General Post Office is featured on the 40p issue. Although part of a definitive series, it was issued for the GPO’s centenary. Walter Grenville designed the GPO’s building. It is an architectural masterpiece representing the buildings constructed during the British period.

Other themes explored in this series include wildlife, handicrafts and technology. Wildlife makes its first ap-
pearance with the Chital (8p) issue. Indian handicrafts were showcased in the Bidriware (2p) and Dolls (30p) stamps. The remaining stamps depict an Electric Locomotive (10p) and Gnat aircraft (20p). The single-seat Gnat was originally made by Folland Aircraft of Great Britain. It was manufactured in India by Hindustan Aeronautics Ltd. after initially being imported. The later versions of this jet are named Ajeet. This aircraft was successfully used by the Indian air force in the 1965 and 1971 Indo-Pakistani wars.

The high denomination 2-rupee stamp showcases the scenic beauty of Dal Lake in Srinagar [Figure 12]. Overall, this is another well-designed series. Although the subjects are diverse, the stamps have a common design with braided frames surrounding the subject for low values and a single line frame used for the four high denominations.

The fifth series (1975 to 1988) is a continuation of the fourth series with the Tiger (15p) from 1974 [Figure 13], and Flying Crane (50p) from 1975 added to the set. Designed by Binoy Sarkar, this series breaks with the homogeneous look of previous series with some stamps framing the subject and some not using any frame. Sarkar’s designs have a clean and uncluttered look. It’s also interesting that currency designations have been dropped starting with this series. The stamps are quite striking and have a format similar to the safety definitives of Germany and British commemorative issues of the late 1960s and early 1970s. The social welfare agenda is again featured with a stamp on Family Planning (5p). The 100p denomination replaces the Medieval Sculpture stamp with one showing a veena, a musical instrument [Figure 14]. The 200p features a mountain landscape from Kashmir. The Tiger and Veena stamps were issued in two different versions, one with currency designations and the other without. Also, the Tiger stamp has two different backgrounds, one light and one dark. The
Tiger design saw extensive use on postal cards as well. The first-day covers produced for both series were very functional in design, without any special cachet used on the cover.

The fourth series cover used the logo of the old P&T department. The numeral “5” was used as the main feature of the cachet for the fifth series [Figure 15].

**Focus on Agriculture**

The sixth series [Figure 16], featuring 17 stamps, marked a return to the single-theme series. Reflecting the fact that India is still an economy that is largely dependent on agriculture, this series includes stamps depicting bumper harvest (30p), minor irrigation (10p), hybrid cotton (100p), and agriculture and rural development (25p).

The agriculture related industries of pisciculture (5p), poultry (25p) and dairying (50p) are showcased on stamps of the sixth series. The cashew (225p), apple (280p), orange (325p), and rubber tapping (500p) stamp issues, which emphasize commercial farming, have been printed in multiple colors on a white background. These issues are some of the most well executed stamps in this series. The use of a multi-color subject on white background works well in highlighting the subjects on the stamps.

Social welfare agenda is advanced again with stamps on adult education (2p), family welfare (35p), and child nutrition (20p). For the first time, an environmental issue has been highlighted with the afforestation stamp (1000p) that replaced the long running atomic reactor stamp. Other stamps feature technology transfer (15p) and handloom weaving (200p) themes.

The first-day cover [Figure 17] used for this series features a large numeral “6,” maize field and a farmer on tractor. The mock-stamp design on the first-day cover exists with and without a color frame.

**Science and Technology**

The seventh series mainly focuses on science and technology with TV and Antenna (40p), Oil Conservation (100p), Solar Energy (500p), Bio Gas (2000p) and Wind Energy (5000p). Afforestation is the theme for the 10-rupee stamp. The highest denomination for a definitive stamp increased from 10 rupees to 50 rupees. Social welfare themes include Communal Harmony (200p), Family Welfare (75p and 100p), and the 300p Polio Immunization [Figure 18].

Apparently due to the forgery of the Solar Energy issue, India Post in 1994 issued another 500p stamp. It is the Sanchi Stupa issue, which revisits the perennial archaeology theme. The first-day cover [Figure 19] used for this series features a composite picture of an atom, chemicals,
microscope, oil rig, rocket, satellite, satellite dish, transmission lines, and a tractor.

Flora and Fauna

India’s flora and fauna is the theme of the Natural Heritage series, which features the Blackbuck (25p) [Figure 20], Smooth Indian Otter (300p), Leopard Cat (500p), and Tiger and Sunderbans Bio Reserve that was established to preserve the natural habitat for tigers (1000p).

Three birds were included in this series: Saras Crane (100p), Painted Stork (400p), and Paradise Flycatcher (5000p). With the Rose (200p), and Amaltas (2000p) stamps, flowers and trees make their first appearance on a definitive series. But the stamps do not do justice to the subjects that were featured in a much better way on several thematic issues. The last stamp in this set is the Butterfly stamp (1500p).

The first-day cover [Figure 21] for this series features a multi-color drawing of an Indian rhinoceros drawn by a child artist.

Builders of Modern India

The Builders of Modern India series of 2009 is a significant departure from the previous series in that people are the subjects. Although special definitives showing Gandhi and Nehru had been issued before, there had been no definitive series devoted exclusively to persons. The series is similar to the U.S. Prominent Americans series (1965–1978) and Germany’s Famous Germans series (1961–1970). All of the subjects are quite familiar to the collectors, because they have appeared on Indian stamps before.

Of the personalities featured, Mahatma Gandhi, Nehru (the first prime minister), and Bhimrao R. Ambedkar (first law minister and framer of the Indian Constitution) had both appeared on earlier definitives and commemoratives. Interestingly, Nehru is featured on the lowest denomination stamp. The Indira Gandhi [Figure 22] and Rajiv Gandhi (both served as prime ministers) stamps have been issued in the most commonly used denomination of 5 rupees. The only precedence to the issuance of two designs for one denomination is perhaps the previous issuance of Gandhi and Nehru special definitives, which I will address later.

The significance of the series lies in the other stamps that honor E.V. Ramasami, a social reformer from Tamil Nadu; Satyajit Ray, a movie director; and Mother Theresa, a missionary. The series also features two scientists, C.V. Raman, a Nobel prize winner; and Homi J. Bhaba, father of the Indian nuclear industry. J.R.D. Tata, an industrialist and aviation pioneer, is featured on the 15-rupee stamp. The highest value of the series features Rukmini Devi Aurobindo, a dancer who revived the “Bharata Natyam” art form. A theosophist, she was also an activist for prevention of cruelty against animals. Due to their high denominations, both Mother Theresa and Aurobindo stamps would see heavy usage on airmail.

Significantly, despite the name of the series, Vallabhbhai J. Patel, the first home minister, who played a key role in merging the numerous princely states into the Indian Republic, is not included. Given the series’ title, it’s also surprising that engineers such as Moksha-gundam Visvesvaraya (1860–1962), who was knighted by King George V and received the Republic of India’s highest honor, were not included. Visvesvaraya is one of the few persons to be honored on an Indian stamp during their lifetime.

Departing from past practice, India Post did not produce official first-day covers for this series [Figure 23]. The quality of printing has deteriorated in this series because we can
clearly see white spots and fuzzy areas on the stamps. It is disappointing that even with the availability of better printing technology and more resources, production quality seems to be deteriorating.

The table above maps the stamps in this series to current postal rates using information from India Post’s website. Where available, the approximate 1949 equivalents are noted.

In some political upheaval that has touched the philatelic realm, India’s new National Democratic Alliance government has decided to replace the Builders of Modern India definitive series with a new Makers of India series. Some personalities — particularly prime ministers Indira Gandhi and Rajiv Gandhi — will be removed from the series while Mahatma Gandhi and Jawaharlal Nehru will be retained. The new stamp series will honor other personalities, including Bal Gangadhar Tilak, Shyam Prasad Mukherjee, and Deen Dayal Upadhyay, that the ruling party identifies with, according to articles in September 2015 in the Indian Express and Outlook India.

Ravi Shankar Prasad, the communications minister, defended the changes by stating: “In our government, looking at country will not be a family. Ideology may be different but will honor everyone.”

This move was criticized by the opposition Congress party as an “attempt on the part of the (political alliance) led by Prime Minister Modi to sidestep and expunge a powerful legacy of sacrifice and selfless nation building.”

**Special Definitives**

Special definitives were issued depicting Gandhi and Nehru starting in the 1970s. They were issued in different sizes with basic letter rate denominations through the years. The Mahatma Gandhi definitive issue [Figure 24], which uses D.N. Wadia’s photo, was issued in 25p, 30p, 35p, 50p, 60p, and 100p denominations.

The Nehru definitive issues, which use Yousuf Karsh’s photo, were issued in 25p, 30p, 35p, and 50p denominations as part of the fifth series [Figure 25]. The Hindi language on Nehru’s issue was corrected in subsequent issues. Similar to some of the sixth definitive series stamps, the special definitives have been printed without a frame on white background.

Although India Post classifies most Gandhi and Nehru

<table>
<thead>
<tr>
<th>Stamp</th>
<th>Denomination</th>
<th>Applicable Rate &amp; Equivalent 1949 Rate</th>
</tr>
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<tbody>
<tr>
<td>J. Nehru</td>
<td>25 p</td>
<td>Registered Newspaper rate — wt. to 50g.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1949 rate: 3 pies)</td>
</tr>
<tr>
<td>E.V. Ramasami</td>
<td>50 p</td>
<td>Post card rate</td>
</tr>
<tr>
<td>Mahatma Gandhi</td>
<td>1 re</td>
<td>Book packet, printed books (9 pies)</td>
</tr>
<tr>
<td>B.R. Ambedkar</td>
<td>2 re</td>
<td>Book packet — Periodicals wt. to 100g (“sample packets” - 1 anna)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Late fee for unregistered article (“Late fee for RMS carriage” – 1 anna)</td>
</tr>
<tr>
<td>Satyajit Ray</td>
<td>3 re</td>
<td>Certificate of posting (6 pies), registered acknowledgement fee (1 anna),</td>
</tr>
<tr>
<td>H. J. Bhabha</td>
<td>4 re</td>
<td>Letter rate to 20g.</td>
</tr>
<tr>
<td>Indira Gandhi</td>
<td>5 re</td>
<td>(2 annas)</td>
</tr>
<tr>
<td>Rajiv Gandhi</td>
<td>5 re</td>
<td>Letter rate to 20g.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2 annas)</td>
</tr>
<tr>
<td>C. V. Raman</td>
<td>10 re</td>
<td>Letter rate to 40 g., Insurance fee</td>
</tr>
<tr>
<td>J. R. D. Tata</td>
<td>15 re</td>
<td>Letter rate to 60g., aerogramme rate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(6 &amp; 8 annas)</td>
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<tr>
<td>Mother Theresa</td>
<td>20 re</td>
<td>International letter rate, does not cover the Rs. 5 airmail surcharge</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(12 annas to United Kingdom)</td>
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<tr>
<td>Rukmini Devi Aurundel</td>
<td>50 re</td>
<td>This issue does not seem to cover any specific rate</td>
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Figure 24. There are two sizes of the 25p Gandhi special definitive, Scott 676 (larger), issued in 1976, and Scott 677 (smaller), issued in 1978.

Figure 25. A Nehru special definitive first-day cover from 1976. There are three color varieties of the violet stamp, according to the Scott catalog.
definitives as special definitives, first-day covers for regular definitive series were used for these stamps. Interestingly, the 100p Gandhi stamp is included as part of the seventh series by India Post. After the Bharatiya Janata Party-led National Democratic Alliance coalition came into power, special definitives featuring Subhash Chandra Bose (100p), who served as Indian National Congress president and led the Azad Hind government in exile, Patel (200p), and Ambedkar (300p), were issued. This may be because the new administration felt that philatelic recognition should be given to other heroes of independent struggle as well.

A stamp featuring Albert Einstein (500p) was issued in 2005 on the occasion of International Year of Physics [Figure 26]. Surprisingly, India Post designated the stamp as a definitive. It is not clear if it is part of a new series or it is an extension of the current series in which it does not topically belong. This is the second time Einstein appears on an Indian stamp; his first appearance was on a stamp issued in 1979.

Another special 25-rupee definitive was issued in 2009 featuring Gandhi in a multi-color format. The stamp was issued to recognize the International Day of Non-Violence, which is observed on Gandhi’s birthday to honor his contributions in the philosophy of nonviolence. Other definitives designated by India Post as special definitives are a pin code stamp issued in 1989 and two family planning stamps issued in 1987.

High Denomination Definitives

The high-denomination stamps [Figure 27] in the definitive series have been usually well designed and the subjects are chosen with care. In the first definitive set, a stamp showing Shatrunjaya temple, a somewhat lesser known temple, is nevertheless well executed. Unlike high-denomination stamps issued prior to 1947, the subject is shown in horizontal format.

The 10-rupee steel mill and Trombay reactor issues are similarly chosen well.

The recent high denominations of Afforestation, Bio Gas, and Wind Energy put emphasis on environment and alternative technology. While the highest denomination in pre-1947 stamps is 25 rupees, the highest denomination post-1947 had been 15 rupees until the issuance of the 20re Bio Gas and 50re Wind Energy stamps in the late 1980s. The high-denomination stamp remains at 50 rupees in the current series with the Rukmini Devi Arundale issue in 2009 replacing the Paradise Flycatcher stamp.

While the reigning empress or emperor always appeared
on the highest denomination stamps in the pre-1947 period, the Arundale stamp is unique in that it is the first time a person appears on the highest denomination definitive stamp in the post-1947 era.

**Errors and Varieties**

Given the large printing runs of definitive stamps, various cataloged and un-cataloged errors and varieties exist. Common varieties include printing on gum side, margin shifting, imperforate stamps, watermark variations, and more. The incidence of errors appears to be increasing in the recent issues. The Natural Heritage and Builders of Modern India series had various errors and varieties resulting from perforation shifts and absence of perforations.

A few of these examples are shown nearby [Figure 28 and 29].

**Conclusions**

Overall, Indian definitive issues have been designed well. They have been used to celebrate the past as well as to advocate the country’s developmental and social agenda, show case flora and fauna and technological achievements. The archaeology series towers over the later series in effec-
tively showcasing the heritage and unity of India.

Research on Indian Definitives

The number of articles published on modern Indian definitives is relatively small. Cooper’s and Jain and Kothari’s works contain only a brief discussion of post-1947 issues. The recent work of Thakkar also does not contain any in depth discussion of the modern definitives. The archaeology series stamps were dealt with by Jal Cooper who discussed inverted watermarks. V. E. Simms wrote about rupee values of this series. The articles of R. D. Green covered the third, fourth and fifth series. Brahm Mehta discussed a variation in the marginal inscriptions for the Bhakra Dam definitive. R. M. Makoojina's letter on the fourth series mentions several varieties of the Himalayas stamp. R. Pamnani discussed marginal inscriptions in the sixth series. The sixth series was also the focus of articles by R. K. Varma and S. P. Bansal. The Rubber Tapping definitive [Figure 30] was studied in a recent article by S. P. Gupta.

Endnotes
1. Rose, S., Royal Mail Stamps, a survey of British stamp design, Phaidon, 1989, pg. 25.
3. Omitted.
4. The state names referenced are current names.

The Author
Kishore Yalamanchili, of Princeton, New Jersey, trained as an engineer and now works in the financial industry. His collecting interests include India, the United States, British Commonwealth, and several European countries. His interest in philately started with a collection of India definitive stamps.

W. GERMANY YEAR SETS

<table>
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<tr>
<th>Years</th>
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<th>Used</th>
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<tr>
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<td>1990-1999</td>
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VATICAN CITY YEAR SETS

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