



# SIPA Bulletin

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## EDITORIAL

### SURVIVAL OF THE FITTEST

Thematic collecting is gaining ground and the youth of India are taking fancy in thematic collecting. Though this is a healthy sign, it also brings out the need of a journal, magazine, or bulletin to guide them in their hobby.

But, on taking stock of the reality it is really next to impossible to start and run continuously a journal for philately. Since the beginning of this year one of the established 'till then' philatelic journals, "IND DAK" ceased to exist and with it the dream of Col. L.G. Shenai also came to an end. We in 'SIPA' are all very disheartened that 'IND DAK' is no more. But we must also think over this reality and find the reasons behind it. Of these reasons the 'financial load' is the foremost. Like armies periodicals also cannot survive on empty stomach. Actually 'IND DAK' had to fight for its existence and survival and as it couldn't do it, it is no more. Let us hope it resurrects and shine once again.

Likewise, SIPA Bulletin also needs support financially and informationwise. We request members to rope in their 'collecting friends' to become members (Life or ordinary) and subscribe for the journal. Also more and more advertisements will make the bulletin to sustain itself.

Besides such financial support SIPA also invites interesting articles, information on stamp collecting and mainly on thematic collecting which is the pattern and fashion of the 'fast world'. If you are collecting on a certain theme, you will have to study your theme, gather all possible information - from books, magazines, encyclopedia, Radio, TV and Internet. With the help of stamps and other philatelic elements you can write an interesting article which would be beneficial to all who are collecting on that theme.

Every one of you can try on a small article and grow in writing alongwith enjoying the collecting hobby.

- Editor

## FIAP CALENDAR

2002	DATE	VENUE	REMARKS
SINGPEX 2002	July 26 - 28	Singapore	Singapore National Stamp Exhibition
FIAP EXCO Meeting	August 09	Seoul, Korea	..
PHILAKOREA 2002 (A FIP World Stamp Exhibition)	August 02 - 11	Seoul, Korea	FIAP Auspices and FIP Patronage
8th GCC Countries Stamp Exhibition	September 29 - October 04	Bahrain, Manama	GCC Countries Stamp Exhibition
HONG KONG Stamp Exhibition	December 06-08	Hong Kong	Hong Kong National Stamp Exhibition
INPEX 2002	December 25 - 29	Bhubaneswar, India	India National Stamp Exhibition
<b>2003</b>			
Dubai Shopping Festival	January 20 - 24	Dubai, UAE	UAE National Stamp Exhibition
FIAP EXCO Meeting	March	Dubai, UAE	..
CHINA 2003 (16th Asian International Stamp Exhibition)	September 20 - 24	Mianyang city, Szechuan Province, China	FIAP Patronage
FIAP EXCO Meeting	October	Bangkok, Thailand	..
14th FIAP Congress	October	Bangkok, Thailand	..
BANGKOK 2003 (A FIP World Stamp Exhibition)	October 04-13	Bangkok, Thailand	FIAP Auspices and FIP Patronage
<b>2004</b>			
FIAP EXCO Meeting	February	Hong Kong	..
HONG KONG 2004 (17th Asian International Stamp Exhibition)	January 30 - February 02	Hong Kong	FIAP Patronage
SINGAPORE 2004 (A FIP World Stamp Exhibition)	August 28 - September 01	Singapore	FIP Patronage
INDIA 2004	December	New Delhi, India	FIP Patronage
<b>2005</b>			
AUSTRALIA 2005 (A FIP World Stamp Exhibition)	May	Melbourne, Australia	FIP Patronage

INDIAN ORDNANCE FACTORIES

1802-2002

18.03.2002

400

0.8 million



The Indian Ordnance Factories Organisation (IOFs), which has been the backbone of India's Defence Production, will be completing 200 years of existence on 18th March 2002.

The IOFs have come a long way from the unit called Gun & Shell Factory which started functioning on the banks of river Hooghly in Cossipore, Calcutta on 18th March 1802. Today it consists of 39 production units spread across the length and breadth of the country and employs a workforce of 1.4 lakhs. Some of the factories of the Organisation are among the oldest industrial establishments in the country.

The ordnance Factories play a vital role in equipping the Armed Forces with weapons, ammunitions, tanks etc. Investments on their infrastructure stem from national security and strategic needs. The objective of the organisation is to meet the requirements of the armed forces, particularly of the Army, for conventional lethal and non-lethal hardware. The factories also produce military transport vehicles, optical and opto-electronic instruments, field cables, summer and winter uniforms, tentages, parachutes, miscellaneous lether goods, floats, bridges, general stores, civil blasting explosives etc. Facilities also exist for design and manufacture of captive special purpose machine tools for production of arms and ammunition components.

Besides supply of arms, ammunition and other items to the Armed Forces, the needs of Police and the para military organizations are also catered to. Items are also produced for the Railways, Public Sector Undertakings and other Government Departments. The Ordnance Factories have taken up continuous upgradation of products and manufacturing technologies to meet emerging requirements of the Defence Force.

Perhaps the greatest achievement of the IOFs is the trust and confidence that they have instilled among our Armed Forces, who are the actual users of their products. The stamp design shows Tank Ajeya, one among the latest products of IOFs in the foreground, with a gun carriage from the olden days in the background.

Theme : Industry, Armed Forces

SIDO MURMU - KANHU MURMU

06.04.2002

400

0.4 million



The Murmu brothers, Sido and Kanhu, were the leaders who masterminded the famous Santal Hul (liberation movement) of 1855-57, a heroic episode in India's prolonged struggle for freedom.

Resistance of the indigenous peoples to British rule in India started almost immediately after the East India Company captured political power in many parts of the country. Their sheltered

habitats were shaken to the very foundations by intruders like money lenders, traders and revenue farmers, who descended upon them in large numbers in the wake of the position of foreign rule. The intruders were crucial links in the chain of exploitation of colonialism. They were the instruments through which the indigenous groups and tribes were brought within the influence and control of the colonial economy.

Discontent had been simmering in the Santal Parganas (presently in the State of Jharkhand) from the early decades of the nineteenth century, on the face of oppression and exploitation of the indigenous Santals by the authorities as well as immigrants. The emergence of Sido and Kanhu, youthful, dynamic and charismatic, provided a rallying point for the Santals. Hailing from the village Bhoznadih in Sahibganj district, Sido Murmu and Kanhu had long been brooding over the injustices perpetrated by the oppressors. The situation had reached a flash-point and, not suprisingly, a small episode that took place in July 1855 triggered one of the fiercest uprisings that the British administration ever faced in India.

Earlier, on 30th June 1855 a large gathering of Santals, under the leadership of Sido Murmu and Kanhu Murmu had declared themselves free and took oath to fight the foreign rulers as well as their agents. The Santals were in this mood of militant enthusiasm when a Police agent confronted them on the 7th July and tried to place the Murmu brothers under arrest. The angry crowd reacted violently and killed the Police agent and his men. The event sparked off a series of confrontations with the Company's Army, and reached the scale of a full-fledged war.

Led by Sido and Kanhu, the Santals made tremendous gains initially and captured control over a large tract of the country extending from Colgong on the west to Rajmahal hills on the east and nearly as far as Raniganj and Sainthia on the south. However, they could not hold on to the gains as the might military machine of the East India Company came down heavily on them. The courage, chivalry and sacrifice of the Santals were countered by the rulers with veritable butchery. The British Indian Army finally suppressed the rebellion in 1856, though some outbreaks continued into 1857. It is believed that Sido was captured by the British forces through treachery and Kanhu, through an encounter at Uparbanda and were subsequently killed in captivity. The Santal Hul, however, had a long-lasting impact-Santal Parganas Tenancy Act was the outcome of this struggle.

Theme : Freedom Struggle, Patriots

150 YEARS OF RAILWAY IN INDIA

16.04.2002

1500

0.3 million



Railway have been a great integrating force in India for more than a century, particularly so after the attaining of independence in 1947. It has bound the economic life of the country and helped in accelerating the development of industry and agriculture. It has brought together people from the farthest corners of the country and made possible the conduct of business, education, pilgrimage and tourism.

The history of Railways in India began on 16th April 1853, when the first train steamed off from Boribunder to Thane, covering a distance of 34 kilometers. From such a modest beginning, the Indian Railways have grown into a large network of about 7,000 stations spread over a route length of nearly 63,000 kms. Today it

is one of the largest organisations in the world, employing a work force of 16 lakhs. It provides the principal mode of transport for freight and passengers in India.

The Railway network runs multi-gauge operations with the broad gauge, meter gauge and narrow gauge tracks. The network is divided into nine zones. Seven new zones and nine divisions are further being set up. Each day about 7500 passenger trains carry more than 11 million passengers in different parts of the country.

The country braces itself to observe an year long celebration to mark the 150th anniversary of India's first train Journey which falls in 2003. The design of the stamp (and the miniature sheet) tries to re-create the Indian landscape of 1853, with the first train chugging away in the distance, on its journey to Thane on the 16th of April. The First Day Cover is an artist's impression of the old Byculia Railway Station, located on the track connecting Bombay to Thane. A station master's watch showing the time when the train commenced its historical journey from Bombay is shown on the design of the first day cancellation.

*Theme : Railways, Locomotives, Transport*

## 50TH ANNIVERSARY OF DIPLOMATIC RELATIONS BETWEEN INDIA AND JAPAN

26.04.2002

1500, 1500

1.5 million



Lord Buddha who gave the message of peace and non-violence to the world also paved the way for a special bond between India and Japan. For nearly 2500 years the Japanese people have regarded India as a sacred country

which has been a source of inspiration to them, through the spirituality of Buddhism.

Economic ties between the two countries became important during the second half of the 19th Century, with the export of cotton and iron ore from India providing crucial inputs for the industrialization of Japan. There were also exchanges in the cultural and political fields such as the meeting of India's poet Laureate Rabindranath Tagore with the Japanese philosopher, Tenshin Okakura and episodes from India's National Movement concerning leaders like Netaji Subhas Chandra Bose and Ras Behari Bose, who had close ties with Japan. The post Independence era saw the formalising of the friendship. Diplomatic relations between Japan and India were established on April 28, 1952.

India's invitation to Japan to participate in the first Asian Games in Delhi and the rousing reception given to Jawaharlal Nehru, India's first Prime Minister during his visit to Japan in 1957 were unmistakable signs of the special cordiality that was emerging in the bilateral relations.

The scope and range of Indo-Japanese relations have since widened to cover a variety of areas including trade, investment, education, defence, science & technology, information technology and culture. The common values shared by the peoples of the two countries like liberty and parliamentary democracy provide a sound basis to carry forward the constructive partnership into the 21st century. The theme of this philatelic commemoration is the rich traditions of classical performing arts of Japan and India. The first stamp portrays Kabuki, the ancient form of drama from Japan. An

exquisite blend of the musical and pictorial elements, it is an impressive evocation of Japanese creativity. The second stamp depicts Kathakali, the highly classical and visually rich dance drama of India.

*Theme : Culture, Dance, Se-tenant*

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## INTRODUCTION OF ELLIPTICAL PERFORATION

By Mahalingeswar Athani

### HISTORY OF ELLIPTICAL PERFORATION

British stamps entered a period of fascinating changes and innovations which could fairly be described as a Technical revolution with the introduction of elliptical perforations as a security measure.

This innovation was introduced in the beginning for a few High Value Stamps; the "CASTLES" series of 24.03.1992 and the 10 "BRITANNIA" issued on 02.03.1993. In April 1993; and elliptical perforation appeared on NVI printings in booklet panes, and soon after on denominated stamps of Non-value indicator (Elliptical) and MACHIN Definitives (Elliptical). These followed self Adhesives on 19.10.1993 and Greetings Card Miniature sheets issued on 17.08.1994. Greetings stamps in two formats, Cartoons in 1996 and 19th century flower paintings in 1998.

1. HIGH VALUE - HISTORY CASTLES (ELLIPTICAL) PERF. 15 x 14, 24 March 1992 This series first issued on 18 Oct. 1988 in the denominations 1.50, 2 with an elliptical perforation on each vertical side. Subsequently on 22 Aug. 1995, 3 stamp was added.

2. 10 "BRITANNIA" Perf. 15 x 14, 2 March 1993 (ELLIPTICAL) With Unique Two Elliptical Holes on each Horizontal edge, embossed with Braille characters.

3. NON VALUE INDICATOR (NVI) 15 X 14 Elliptical, 6th "April 1993. These non value indicator stamps issued on 22nd August 1989 were produced for non Post Office retail outlets, before the Postal rate increase on 2nd October. Their purpose was to replace existing stock until new stock at the new rates appeared. The stamps are inscribed 1st or 2nd (Class) and were not intended for overseas mail. They were re-issued with elliptical perforation on 6th April 1993.

4. MACHIN DEFINITES (ELLIPTICAL) 15 x 14:

The name "MACHIN" was attributed to Mr. ARNOLD MACHIN, who not only designed the stamp but remained active in its conversion from sculptured plaque to stamp.

Moreover, the period since early 1993 has been one of intense activity in the world of MACHINS with more rapid and numerous changes than in the whole previous history of Machins since they first appeared in 1967. The same design repeated over for more than 30 years, which were issued in 56 denominations (1/2 P to 75P) in practically as many colours. They have undergone more than 300 prints and reprints.

5. SELF - ADHESIVE STAMPS (ELLIPTICAL), 15x14, 19 the October 1993.

In late 1993, the first ever G.B. Self-Adhesive stamps had appeared in North-East England for a trial period of few months. They were in Horizontal format, 1st Class NVIs, in a booklet of 20 and were withdrawn in early 1994. But reappeared with elliptical perforation in March 1977.

6. GREETING CARD MINIATURE SHEETS, (ELLIPTICAL), 17th August 1994.

Greeting Card Miniature Sheets also known as the "BOOTS" label, consists of a single 1st Class NVI at the centre of a rectangular pane. It has rouletted form each bottom corner to the centre of the top edge to enable it to be folded round one corner of a greeting Card.

#### 7. GREETINGS STAMPS (ELLIPTICAL) 14 1/2x14:

First issued in January 1989, "Greetings" stamps proved very popular with the public especially the smiles issue of 1990. This led to re-issue of the "Smiles" in Non value indicator format. Each set of stamps has an additional set of labels to indicate the type of greetings sent.

##### (a) "CARTOONS" - GREETINGS (14 1/2 x 14 Elliptical):

Issued a set of 10 (Ten) stamps twice on 26 February 1996 and on 11 Nov., 1996

##### (b) "19th CENTURY FLOWER PAINTINGS (14 1/2x14 elliptical):

This Greeting issued in a set of 10 (Ten) stamps thrice on 6 January 1997, 3 February 1997 and on 5 January 1998.

REFERENCE: "NEW STONEHAM"

GREAT BRITAIN, Stamp Catalogue, 12th Edition

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## ROMAN ARCHITECTURE ON STAMPS

*R.D. Stidson*

The interest in the history of the Roman era, enhanced by the widespread remains of their civilisation, has in some instances brought to light through excavations whole Roman towns, together with their goods and chattels. In most cases however, the remains are not sufficient to have justified a full issue of stamps, but instead they have been included as some of the subjects of a set dedicated to tourism which covers a range of historical periods. The objects which form the bulk of the Roman items depicted, show mainly their architecture and related subjects and these give scope for a number of subdivisions, each worthy of constituting a theme for thematic development on their own. Because of the variety and extent of their architectural achievements I have had to divide this history of Roman architecture depicted by stamps into parts, the first of which will introduce the period and the Roman town in general, and also show in detail the make-up of two particular places. Subsequent part will be concerned with the various types of buildings that went to make up the town, their decoration, and amenities, as well as those civil engineering constructions without which the Roman Empire could not have been maintained.

### CITIES & TOWNS:

Roman architecture commenced about 100 B.C. and lasted till the 6th century A.D. Successors to the Greek Classical Period of building, the Romans brought together the Greek and Etruscan influences in their own architecture, but that which resulted was rather a tribute to organisation, method and conquest, than to beauty and innovation. Nevertheless, Roman architecture does possess some quality which attracts a certain amount of attention, and certainly points to the greatness of the people who were the originators of their monumental structures. The Greek orders were adopted and adapted, and were complemented by the newly introduced arch and vault. The arch and vault, though widely used by the Romans, and attributed to them, have been found in buildings pre-dating and Roman period. Together with their use of concrete and massed materials, it all led to considerable changes in planning. Their more complex civilisation demanded better planning than their

forerunners and towns were built as units. These took advantage of the natural formations whenever and where ever possible, and were usually fortified by walls when the terrain was insecure. The more successful a town became, the greater were its public buildings and monuments. The forums, basilicas, baths, theatres, nymphaeum, temples, amphitheatres and stadia, all had their important part to play in the day to day life of the town, and were to be found in almost all Roman towns of any size. Tombs, monuments, bridges, aqueducts and roads, also played a very great part in the maintenance of the society and well being of the people. As the Roman Empire covered almost all of present day Europe, Asia Minor, the present middle east countries, and the North African coast from Morocco across to Egypt, and had many settlements for trade and military purposes even further afield, remains of this civilisation are to be found in a great many countries, and therefore are depicted on a comparatively large number of stamps.

One of the Roman towns well illustrated on stamps is the ancient Gerasa-the present Jerash in the Kingdom of Jordan, and it is also one of the most complete of the excavated Roman towns on view today. Its conservation is due mainly to the fact that it became covered by sand and lay forgotten and undisturbed for centuries. It existed as a small town long before the Romans came, but it began to expand from about the year 63 B.C. - the time of Pompey - and declined with the waning of the Roman power. The town was eventually pillaged by the Crusaders who used a lot of the materials to build their castles, and when they finally left the town the sand covered it. There are streets with columns, a great oval forum, two baths, three theatres, a hippodrome, triumphal arches, nymphaeum and temples. It was a fortified town with walls over three thousand nine hundred yards long of which traces still remain. Approaching from the south and while still some distance from the south gate, one arrives at the Triumphal Arch which commemorated the visit of the Emperor Hadrian in A.D. 129. This consisted of central arch thirty nine feet high, flanked by smaller arches on each side, the whole structure being twenty-two feet in depth. The Triumphal Archway is depicted on S.G. 672 of Jordan. A road with columns leads from the Triumphal Arch to the south town gate, passing on the left the Hippodrome, unfortunately not depicted on a stamp. On entering the town from the south gate, on the left lies the remains of the South Theatre. Partly reconstructed, the theatre is a fine building, attributed to the first century A.D. Capable of seating up to five thousand, the auditorium had thirty-two tiers of seats, in two sections which were separated by a low wall. There were several flights of steps serving each section. The back of the stage was two storeys high and still show their numbers. The theatre



is well illustrated on Jordan S.G. 671. Opposite the town's south gate is the Forum. This also dates from the first century A.D. It is almost intact, and the columns, with the entablature that they support, enclose an oval area which was used as a market place and as a place for assembly for the townsfolk. The enclosure is still paved and remains one of the best preserved Forums of the Roman Period. Because of its curious shape it is of special interest, and it appears likely that the columns formed part of an arcade that used to encircle the area. At the top of the oval the columns of the Forum join those of the town's main street, the Street of Columns. See Jordan S.G. 670 (1965) and 1099 (1975). The Street of Columns runs in a northerly direction in a straight line to the North gate. The construction of this street was spread over the first and second centuries A.D. and this is reflected in the different type of capitals to be seen in different sections of the street. Although the Corinthian type of capital is greater in number, there are also some Ionic capitals to be seen. The street was paved with blocks of stone and was provided with channels and manholes for drainage purposes. At each of the two minor street intersections there were tetrapylons. The Street of Columns is depicted on the Jordan issue of 1965, S.G. 668. Almost halfway along the Street of Columns, and on the west side, stood the Nymphaeum. This large area stood on a raised terrace which ran alongside the main street. It used to be an area of gardens and arbours set with tall Corinthian columns before a broad basin which formed the focal point of the leisure area. Water used to flow from urns in statues' hands into courses, which in turn fed into and through the mouths of carved lions' heads, depicted on the Jordan issue of 1933 S.G. 209. From the fountains a path led to a now-ruined temple and here also are the remains of an aqueduct that fed the area with water. This area dates from about the second century A.D. Standing on a prominence to the west of the main street and a little further than the Nymphaeum, the Temple of Artemis overlooked the whole town. Access to the temple was by means of its Propylaea or gateway which bordered the main street. From there, there was a flight of steps to an esplanade from which a further wide and monumental stairway, thirteen feet high, finally gave way to a vast platform upon which the peripheral temple stood. The temple was one hundred and thirty feet long and seventy two feet wide, whilst the walls that enclosed the temple buildings were three hundred and ninety four feet in length. These walls formed the back to the porticos that surrounded the temple proper. Part of the cella still stands, together with several of the forty five foot tall columns that formed part of the temple building portico. These columns have acanthus leaf type capitals of beautifully detailed design which crown the smooth round drums of stone that make up the shafts. The Temple of Artemis is one of the most favoured sights of Jerash, and is also the subject of many Jordanian stamps. The 1954 definitive issue features the temple columns on several values of air stamps, S.G. 353/362, and again in 1958, S.G. 388/392. The 1965 issue includes two stamps which depict the temple gate, and the temple columns, S.G. 667 and 673. In 1933 the temple is shown on one value, S.G. 212, and in larger format on S.G. 218.

Another Roman town that is well represented on stamps is the Syrian town of Palmyra, the ancient Tadmor. This became a Roman colony in A.D. 212 under Septimus Severus. It reflected the Roman way of life till A.D. 634 when it was conquered by the Muslims. Whilst the town has several ruined but interesting buildings including a theatre and two temples, it is the columned roadway, with its archways, that today give an insight as to the splendour of the town at that time. The ruins of the ancient town cover a vast area between some low lying hills to the west, and the Temple of Bel to the east. From the latter temple a porticoed way runs in a northwesterly direction for about three quarters of a mile towards the hills. The roadway is in three main sections at points where slight changes of direction occur. The far section, between the Town Walls of Zenobia and the monumental arch, of which little remains, is not shown on

Syrian stamps described as such, but S.G. 187, 340 and 480 show columns and part of a structure which could have formed part of the monumental archway. Syria S.G. 182, 259, 264, 514 and 762, depict various views of the columns and the Tetrapyle at the point at which the second and third sections are joined. The Tetrapyle stands astride the great colonnaded way and consists by two smaller archways each with niches above. On account of the change of direction of the roadway at this point, the archway was built on a triangular plan, but is nevertheless of well balanced proportions. A triangular pediment that used to top the central arch lies in pieces on the ground. The ornamentation on the pilasters and arching show skilful treatment and design. The colonnade that flanked the roadway formed part of two porticoes that ran along the full length of the roadway and covered walkways twenty feet wide on each side. Shops flanked the walkways. The road itself was thirty-six feet wide, whilst the columns that flanked it stood over thirty feet high, were three feet each in diameter, and with a few exceptions had pedestals half way up the columns, on which were stood statues of their Gods, Emperors and dignitaries. To the south-east of the Tetrapyle there was the large Palmyra theatre. It had a semi-circular area before the stage which was separated from the tiers of seats rising behind it by a low wall. This served to separate the town dignitaries from the rest of the audience. The semi-circular area was also used for competitions. The stage itself stood almost six feet high and much of the stage backdrop still stands today, with its columns, pediments and doorways. The Syrian stamp, S.G. 1028 shows the theatre with part of the great colonnade in the distance. From the same series, S.G. 1026, the subject depicted is the small but well preserved temple of Bel-shamin. This lies in a north-easterly direction from the Tetrapyle. The temple has a portico of four columns each. It is interesting to note that the Tetrapyle and columns of the Great Colonnade form the subject of the design of the Jordanian Obligatory stamps issued in 1950, although the scene depicted was in Syria.

I have not found many references to Roman town walls on stamps and therefore mention only the following. The Roman town of Lucas Agusti, Spain, known today as Lugo, has one of the best and most completed examples of Roman town walls. They are about twenty feet thick and between thirty to forty feet high. Eighty semi-circular bastions forty feet high bulging out from the walls, provided a means of crossfire against attackers. There was a wide walkway along the whole length of the wall. The Spanish issue of 1976, S.G. 2402, depicts a section of the walls and bastions.

Other Roman towns that are referred to or depicted on stamps generally show an unidentified run of one or more of the town's buildings. Whilst not particularly of use to depict an aspect of architecture, they help to identify the extent of the Roman Empire, and set the scene for the remainder of this and the following articles. Of these I will mention a few. Volubilis, in present day Morocco, was one of the most western Roman towns. The western frontier of Roman rule was just a few miles to the south and west of the town, and no trace of Roman culture can be found beyond there. The French Morocco issue of 1923, S.G. 145/148, shows the remains of what may have been the town baths. A little further to the east in North Africa, in Algeria, the ruins of Tipasa are shown on the 1955 commemorative issue to celebrate two thousand years since its foundation. I have not been able to identify what building is the subject of the stamp. In Spain several Roman towns have similarly been commemorated, among them being Caceres, Spain 1967, S.G. 1885/1887, Lugo, S.G. 2401/2403, and Zaragoza. In the eastern provinces of the Roman Empire we find reference to Hierapolis—originally a Greek town, but added to and altered by the Romans (see Turkey, issue of 1958, S.G. 1829) and to Tyre, the ancient Phoenician town, which like Hierapolis, was altered by the Roman conquerors (Lebanon, issue of 1968, S.G. 1014/1017, which show antiquities of Tyre).

## TEMPLES AND STRUCTURES:

Roman temples formed an important part of a town's public area buildings and were sited in many instances to be seen from the forum. Because of the comparatively restricted space into which they were fitted, the sides and rear of the temples were much less impressive than the Greek structures described in previous articles. If they were constructed in an open area, however, greater detail was given to the exterior in those directions in which they were visible. Whilst both Greek and Etruscan techniques were used, some new ideas and improvements were introduced. Several differences, including the use of half columns and walls for the side and rear of the building, flights of steps leading to the podium, the steps being flanked by low jutting walls, a broader width in proportion to the length than was common to the Greek temples, and the rich decoration of the interior of the temples in addition to external decorative work, marked the Roman from the Greek styles. The temples were of two main styles or types, the rectangular, and the circular. The former had several subdivisions, whilst the latter included those with polygonal sides. The larger Roman temples were usually part of a complex plan, which included in many instances, a Propylaeum, porticoes, courtyards, arcades, and lesser temples. The group, as a whole, occupied the highest area in the locality, and were built on platforms that helped to emphasise their prominence. The fronts of the temples usually faced the forums. The nearest I have been able to get to an entire temple complex shown on a single stamp is the Lebanon stamp of 1971 - S.G. 1106 - which shows the whole of the Baalbeck complex in the background. I agree that the use of a magnifying glass and a little imagination is also necessary! Examples of the platforms on which the temples were built are shown on the issues of Lebanon - S.G. 856 - and Libya - S.G. 361. The former shows the Temple of Jupiter's platform, Baalbeck, and the latter, the platform and access steps of the Antonine Temple, Sabratha. The 1937 issue of the Lebanon, S.G. 231/5, shows the two main temples of Baalbeck, and the platform on which the Temple of Jupiter stands. In the foreground is a gigantic block of stone, one of many that were cut out to make the platforms for the temples, and from which the monumental columns were shaped.

Access to the temple area was by the propylea. This consisted of a number of columns supporting an entablature, and gave onto the temple courtyard. It was usually set into the walls that surrounded the temple. From the courtyard, access to the temple itself was via a flight of steps up the portico. The columns of the portico helped to support the roof and carried the facade pediment. The remains of the propylea of the Temple of Jupiter, Damascus, are shown on the 1962 issue of the Republic of Syria, S.G. 776/779, whilst that of the Temple of Artemis, Jerash, Jordan, is shown on S.G. 667 issued in 1965. As can be seen on the stamp, the gateway in this case was not comprised of columns, but of a very substantial wall pierced in the middle by a monumental doorway, flanked on either side by smaller doorways of like design, each of which had an arched niche above. There were pillars fronting the wall in a similar manner to those which formed part of triumphal arches, but only the bases of these remain. Having gained access to the temple courtyard the temple could then be approached by means of a monumental flight of steps which led to the portico.

The portico was a covered area immediately in front of the doorway or access to the cella of the temple. Its roof was held up by columns on one or three sides, the rear of the roof support being the wall of the building. In some instances one row of columns supported the front of the roof with its entablature and pediment, whilst the rest of the support came directly from the wall, but in others, columns behind the first row gave added strength. This was usually the case in the larger temples. It seems curious why in many cases the columns of the portico and the other columns of a temple

still remain while the apparently more substantial walls have disappeared. I venture to suggest that it was easier to use the blocks of stone from the temple cella for building elsewhere, rather than dismantle the circular drums of a made up column! The issues of Jordan are prolific in depicting the columns of Jordan are prolific in depicting the columns of the portico of the Temple of Artemis in Jerash, and spread over a period of years: 1933 - S.G. 212, 218; 1954 - S.G. 432 / 439; 1965 - S.G. 673. The columns that remain standing today are forty-five feet tall and are made up of stone drums. They have Corinthian Acanthus type capitals. The pronaos of a temple is the area immediately before the cella, and in a number of instances it incorporates the floor area under the roof of the portico. The Lebanese issue of 1966 commemorating the Baalbeck Festival shows a group of dancers performing in the area of the pronaos of the Temple of Bacchus - S.G. 912/3. Part of the pronaos is shown on S.G. 926. A monumental doorway gave way from the pronaos into the cella. These great openings were rectangular and the lintels and jambs were usually decorated in great details. The cella was a large rectangular hall and often had half pillars along its sides forming part of the inside of the wall. Smaller pillars and a further flight of steps used to divide off the altar area at the rear part of the cella. The cella doorway and the inner wall and its half pillars belonging to the Temple of Bacchus, Baalbeck, are beautifully depicted on the 20p. and 10p. values respectively of the 1968 Baalbeck Festival issue, S.G. 1034 and 1032. The latter stamps show two of the half columns, fluted, and with Corinthian capitals, with platforms on the wall between them which used to hold statuary and other decorations. The Turkish issue of 1964, S.G. 2057, show the inside walls of the Augustus Temple, Ankara, Turkey, looking towards the entrance doorway. The minaret shown is a much later date one belonging to the Ottoman period of Muslim architecture.

The temple cella was surrounded by the peristyle. This consisted of rows of columns parallel to the sides and end of the cella, with the outer rows situated along the edges of the platform or stylobate on which the temple stood. It supported an architrave and entablature and carried the ceiling, the underside of which in many instances, was carved or decorated with varied and beautiful designs. In many of the temples, because of the demolition of the cella walls, leaving only the columns of the peristyle upright, examples of the underside decoration of the entablature and roof are very rare. One of the few remaining examples is shown on the Lebanese stamp of 1968, S.G. 1035. This shows part of the decoration of the underside of the ceiling and six of the columns of the peristyle that support it. This example is from the Temple of Bacchus, Baalbeck. The cornice of the Temple of Jupiter, Baalbeck, is shown on S.G. 1033, and is from the same issue. The lion's head had a drainage hole in the mouth enabling the passage of any water from the roof. The peristyles of temples form the basis of the designs of many other stamps, and among these are the following Turkish issues: The Temple of Jupiter, Avakili, Turkey, showing fluted Corinthian columns - S.G. 1474; The Temple of Zeus, Diescesteria, near Silifke, Turkey, dating from the first century B.C. - S.G. 2054; an unnamed temple, Bergama (Pergamum), Turkey, with smooth columns, S.G. 1473. Across the Mediterranean Sea, in Libya, at Cyrene, the peristyle of the Temple of Apollo is framed in an ancient archway, S.G. 360.

The Temple of Jupiter, Baalbeck, Lebanon, is the subject of a great many stamps of that country, too many to list individually in this article. In the main they concentrate on the remaining six columns of the peristyle. The temple was erected between the years 131 and 161 A.D. during the time of Pius Antoninus. It was also known as the Great Temple of the Sun. It stood on a high platform and its peristyle consisted of nineteen columns along the length and ten across the width of the structure. The six remaining columns are sixty-five feet high and seven feet in diameter, and

they carry an entablature thirteen feet tall. I feel that the three best stamps to depict the columns are the issues S.G. 914, 1031 and 977. The last numbered stamp, together with 1033, also depict the entablature. S.G. 1104 shows the type of Corinthian capital surmounting the columns. From the temple portico, steps leads down to the large rectangular courtyard known as 'the courtyard of the altar'. The courtyard entrance which was in the form of a portico, and opposite the temple steps, leads onto an hexagonal court with large recesses of semi-circular or rectangular shape, each with their own columns. From this courtyard access to the approach road was via a monumental propylea and a flight of fifty-one steps, divided by three landings.

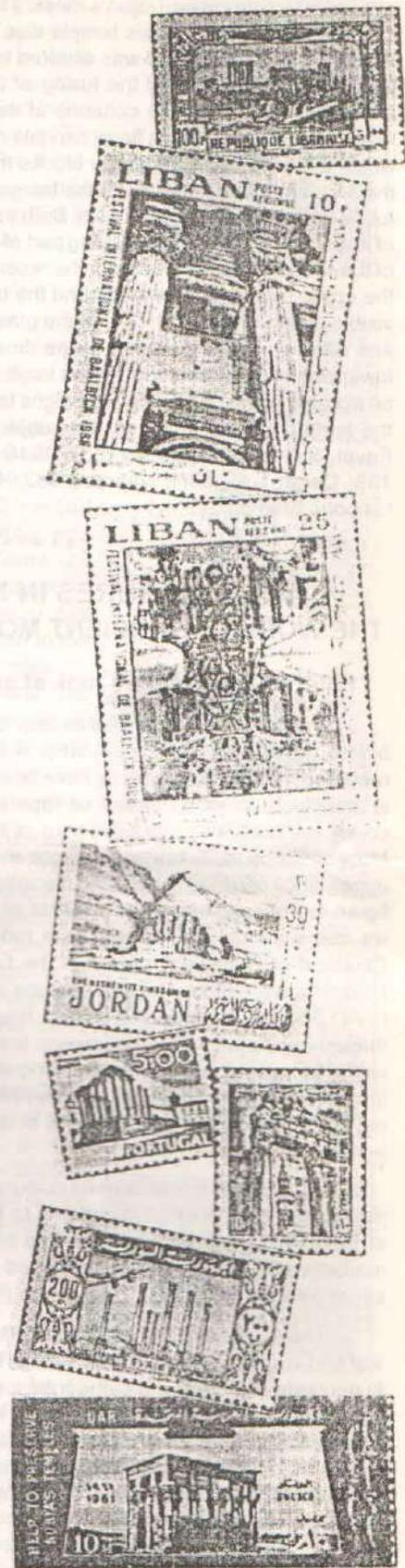
The second of the two great temples at Baalbeck is the Temple of Bacchus. This is situated about fifty yards south of the Temple of Jupiter, and is the best preserved Roman temple in the nearest. It is almost seventy yards long and thirty-six yards wide, with a peristyle of fifteen by eight smooth columns with Corinthian capitals. The northern colonnade is the best preserved of the temple, with nine of its columns supporting a large section of the entablature. Stamps show the work of restoration that has been carried out on the western facade - later issues showing all eight columns complete, whilst the earlier stamps show only two (see S.G. 165 and 966). This temple is depicted also on many other Lebanese stamps. The southern peristyle of the temple has only four columns erect at the right side, and here a small section of the ceiling remains and shows elaborate sculpture. The southern wall of the temple cella is open to view due to the absence of the remainder of the peristyle. In the background there is the platform and pillars of the Temple of Jupiter (S.G. 66, 166b and 180).

The third of the Baalbeck temples shown on stamps is the small but very attractive Temple of Venus. This is situated south-east of the main temple complex. It is a circular structure with eight Corinthian pillars supporting a projecting entablature around the cella. The cella is itself carved on the outside with a fine frieze, whilst on the inside it possesses arcading and pillars. At a later date it was used as a Church and became known as the Church of St. Barbara. The temple of Venus is depicted on the Lebanese stamp issued during 1930, S.G. 170.

Remains of Roman temples are to be found in almost all countries that were formerly part of the Roman empire. In Portugal, at Evora, the Temple of Diana dating from the second century A.D. still has part of its peristyle surviving on its original platform. It used to be a hexastyle temple but only fourteen fluted Corinthian columns remain together with a small portion of the entablature. The temple is shown on Portuguese stamps issued in 1935 and 1972, S.G. 882/4 and 1448c. The remains of a temple dating from the third century A.D. in Qanawat, Syria, are shown on the Syrian issue of 1946, S.G. 439/41. This temple, in the town, which in Roman times was called Kanatha, had a portico of four Corinthian columns on square bases, and faced to the east. It was flanked by two walled structures with pilasters. At Beit-Meri, in the Lebanon, an unnamed temple recently discovered among the ruins of a group of Roman buildings, has been found to have a cella forty-eight feet wide and ninety feet long. Very little remains standing, but clearance work has uncovered some very beautiful mosaic floors of the temple. See Lebanon S.G. 921.

Examples of a quite different type of temple are to be found in Petra, Jordan. This town on the trade cross-roads of the ancient world, became a storage area for foodstuffs and valuables and, under the Romans, became for a period quite a wealthy and prosperous town. As such it had its share of temples and other buildings. Because of the shortage of suitable land many of the buildings were cut out of the solid rock. The ruins of the town stretched along both banks of the Wadi-Musa, in a roughly

rectangular shape, in a northwest to south-east direction, about one thousand yards long by four hundred yards across. Surrounded by almost perpendicular cliffs of sandstone in the colours of the rainbow, the main access was through a very narrow defile called the Siq. The most important of the buildings of Petra is the temple called "El Khazneh" or Pharaoh's Treasure. It is cut out of the pink sandstone of the gorge, and dates from about 150 A.D. Its two storey facade has a hexastyle portico of Corinthian columns that support an ornamental architrave and pediment. The second storey has a colonnade with a 'broken' pediment and a central circular structure. This has a conical roof topped with an urn. Inside the lower floor there is a main hall with small rooms leading off on either side. This temple is depicted on several stamps of Jordan, the best of which for my purpose are S.G. 214 and 220. The other notable temple of Petra is called 'The Monastery' or 'Ed Deir'. Carved out from the rock in a style similar to that of 'El Khazneh', it is on a larger scale, but with less grace and decoration. Nabataean type capitals on columns support a simple Doric frieze. The Nabataean capitals resemble the Corinthian in that the overall effect is of foliage, but the former are very stylistic and stiff. The upper storey also has a 'broken' pediment and circular central section but with a less steep roof than the 'El Khazneh'. It dated from the third century A.D. The whole structure is one hundred and sixty five feet wide and one hundred and forty eight feet high, whilst the entrance to the ground floor rooms, which are hollowed out, is thirteen feet wide and twenty-six feet high. This temple is depicted on Jordan stamps S.G. 445, 447, 449 and 943.



To the south west of Jordan, in Egypt, there are the remains of a small temple called Trajan's Kiosk. This is at Philae. Sometimes called 'Pharaoh's Bed', this temple was erected by the Emperors Augustus and Trajan, and was situated to the east of the Temple of Issus. It is an example of the fusing of the styles of Rome and of ancient Egypt. It has four columns at each end, and five on each flank. Each of these have floral capitals of different designs, above which there were square stone blocks that were intended to carry the architrave and cornice. As the temple was never completed its full design can only be guessed at. Both this and the adjacent Temple of Issus are half submerged during part of each year when the waters of the Nile rise, backing up from the recently constructed dam. Only the upper portions of the kiosk and the top of the Issus temple are visible during this period. One of the main differences between this and other Roman structures of the time, is the way in which the lower part of the wall of the temple itself. A widely depicted temple, on account of the UNESCO campaigns to save ancient monuments, the temple can be found as the subject on the following issues; Egypt, S.G. 676; Indonesia, S.G. 1010 and 1012; Morocco, S.G. 139; Qatar, S.G. 50/1; Vatican, S.G. 424 and 426. (Courtesy - Gibbons Stamp Monthly)

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## ART TREASURES IN MINIATURE - THE WORLD OF ANCIENT MOSAICS ON STAMPS

Peter Shedler takes a look at an interesting theme

The art of making mosaics has its origin some 3000 years before Christ, it is believed, in what is now Iraq. Here the earliest recorded mosaic-like patterns have been discovered on Sumerian architectural columns, based on tapered and coloured terracotta cones pressed into mortar. There is an example in the British Museum in London. However, it took many more centuries for the appearance of recognisable and disciplined geometric patterns and figure representations on pavements or floors. From about 500 BC we come across the earliest true mosaics in cities of the late Classical or Hellenistic period in the Greek world of the eastern Mediterranean. Floor mosaics from the approximate period 400 BC to AD 500 are found in villas, town houses, temples and palaces throughout the whole Mediterranean area and, indeed, as far afield as the furthest regions of Roman conquest and settlement. Many of the finest examples have been removed to museums for protection but there has been a general trend in recent years to preservation and display in situ.

Early Greek mosaics used coloured pebbles and the art form developed from geometric patterns to figure representations (e.g. at Pella, north eastern Greece). The art of using cubic chips and marble and stone (tesserae) developed later, variously attributed to either Alexandria (Egypt), Pergamum (NW Asia Minor) or Sicily.

The greatest technical advance was the introduction of gold leaf and vivid blue coloration into glass, from which chips were used to decorate churches and cathedrals, particularly in Byzantium and Northern Italy. Fine examples date from the fifth to seventh centuries AD, and again from the eleventh century onwards, when the art was re-introduced from Byzantium to the West, whence it had gone into something of a decline after the fall of the western Roman Empire in the fifth century AD.

### Renewed interest

By the sixteenth century, frescoes, murals, icons and oil paintings had largely replaced mosaics for ecclesiastical decoration, but in recent years, mosaics as a decorative art form have received renewed interest, particularly in such fields as exterior architectural and public area decoration - walls, pedestrian areas, shopping malls

and civic buildings.

Over the past two centuries, hundreds, if not thousands, of Roman archaeological sites have been excavated throughout those parts of Europe, North Africa and the Near East which were dominated by the Roman Empire during the first five centuries AD. Many, both known and unknown, remain buried indefinitely.

Many of the villas or town houses were richly adorned with floors or pavements of mosaic, depicting a range of designs from repetitive geometric patterns (originating from the Hellenistic period) through to elaborate pictorial scenes from daily life, classical Greco-Roman mythology, animal and bird life and portraiture. The themes vary from century to century and region to region, yet there are striking similarities linking the past and the present. Like woven carpets or tapestries, they highlight the sumptuous life-style of the privileged classes of the Roman Empire - the administrators, the successful merchants and the prosperous farmer-producers of the times.

The durability of the materials used, generally local stones or marbles of different hues, means that they have survived the centuries well, giving us a vivid glimpse of a distant past.

Many mosaics have been restored after excavation, others have been damaged or lost forever under modern building developments. Still others are known to us only from detailed watercolours or engravings of the eighteenth and nineteenth centuries. Some of the most elaborate ones have been re-buried in situ to protect them for posterity.

### Mosaics on stamps

Several countries, of the Mediterranean regions in particular, have come to appreciate the cultural heritage of the Roman Empire, and have issued stamps to depict the mosaics which have been found in their territories and are now on display in national or regional museums, as well as on archaeological sites. Others, such as the countries where Orthodox Christianity is strong, have issued stamps featuring dome, basilica and cathedral mosaics of the Byzantine era.

Over 240 stamps depicting ancient mosaics from some 36 countries have been identified. They range from single stamp to full sets. The earliest identified dates from 1947, when Syria issued a set of four stamps to mark the occasion of the 1st Arab Archaeological Congress in Damascus in that year. One stamp in the set (SG 457, Fig 1) depicts a mosaic from the Mosque of the Omayyades. In the same year Tunisia issued a stamp (304, Fig 2) featuring a mosaic from the Roman period, from which the country is fortunate to have some magnificent examples in situ, on well-known sites such as El Djem, Dougga and Bulla Regia, as well as in the Bardo Museum of Tunis. This stamp depicts the god Neptune, a popular mythological subject of the times and is from a mosaic in the Bardo Museum.



The greatest number of mosaic stamps comes from Cyprus (37), followed closely by Libya (28), Albania (26), Tunisia (19) and Greece (17). The North African countries are well endowed

with some of the most magnificent mosaics from the Roman period, and their stamps reflect this very effectively. In 1982 and 1983 alone, Libya produced a total of 18 mosaic stamps in two sets of nine.

Some very elaborate issues exist, showing a mosaic spread over two or more stamps se-tenant. For example, in 1980 Algeria issued three stamps (765/7, Fig 3) featuring Dionysos (Greek forerunner of the Roman Bacchus, god of wine) as depicted in a mosaic from Setif. This method of display has also been used by Lebanon ('Rape of Europa' mosaic, Byblos, 1971, 1115/6, Fig 4).

### Tourist publicity

Most countries use the theme of mosaics to illustrate their rich cultural heritage in archaeological sites and treasures and as a means of publicity for the promotion of tourism. However, there are some unusual exceptions to this rule - thus we have the mosaic figure of the Emperor Justinian on a stamp from Mexico (1259, Fig 5) to mark the 50th Anniversary of that country's Bar Association in 1972, presumably to honour his legacy as a Roman law maker to the Mexican legal system! We also have a 'cat mosaic' from Pompeii to commemorate the International Feline Federation Congress held in San Marino in 1985! (1258, Fig 6). Italy, with seven mosaic stamps to its credit, has one of a horseman to mark Rome's hosting of the World Equestrian Championship in 1998 (2516, Fig 7). Birth anniversaries are also a popular theme, be they saints (popular in the Orthodox and Catholic Churches) or ancient poets. The poet Virgil features on at least two stamps (in mosaic form) - both France (2440) and Italy (1735) marked the 2000th anniversary of his birth in 1981.



Byzantine Christian mosaics from the domes of cathedrals and basilicae are a popular subject with many countries. Not surprisingly, the Vatican and the predominantly Catholic countries of the Balkans and Southern Europe and the Orthodox Christian countries of the near East have a wealth of such mosaics on their stamps.

Country highlights

### Country highlights

#### Cyprus

The first stamp to portray the island's rich heritage of floor mosaics of the Roman age was issued in 1964 to commemorate 'Cyprus Wines' (252, Fig 8) and features Dionysos, the Greek equivalent of the Roman god of wine, Bacchus. A second stamp in the set of four portrays (albeit not in mosaic form) his companion, Silenus, generally represented in Greek mythology as 'an old man, stout and of cheerful demeanour, bearing a wine bag and always intoxicated' (sic). The ensuing years have seen several mosaics from Paphos and Cirium represented on stamp issues. In 1970 the 50th General Assembly of the International Wine and Vine Office was marked by a stamp showing a bunch of grapes and a bird, part of a Paphos mosaic (352, Fig 9). In 1982 the status of Paphos as a UNESCO World Heritage Cultural Site was marked by three stamps of which two have a mosaic theme. The 50m. (588, Fig 10) shows a decorative pattern including the Christian XP monogram, symbolising Christ, while the 225m. (590, Fig 11) reverts to pre-Christian times in portraying the Greek mythological hero Theseus.

#### Dahomey (now Benin)

A number of countries (Dahomey, Mali, Mexico, Surinam and Togo) have issued stamps featuring ancient mosaics from the Roman or Byzantine periods which originate in other countries as

they do not themselves have a historical heritage from these periods. In the case of Dahomey, a former French colonial possession in West Africa, now an independent republic, the country saw fit to take part in the 'Save Venice Campaign' in 1972, sponsored by UNESCO. The three-stamp set features Byzantine mosaics from St. Mark's Basilica in Venice (463/5, Figs 12 to 14)

#### France

Surprisingly, only three mosaics feature on French stamps. In 1981 the 2000th anniversary of the Roman poet Virgil was commemorated on a stamp depicting a mosaic from St. Romain-en-Gal (Vienne), discovered in 1891 in an excavated Roman villa (2440, Fig 15). The pastoral scene (sowing and ploughing) is one of some 28 surviving panels in a large (approx 8m x 4m) mosaic (the Calendrier des Activites rurales), now housed at the Musee des Antiquites Nationales, St. German-en-Laye, west of Paris. The scenes recall Virgil's poetic works, in particular the Georgics (Treatise on Agriculture) and Bucolics (Pastoral poems).

In 1999 the Cultural Heritage of Lebanon, a former French mandated territory, was honoured. The stamp (3566, Fig 16) depicts the mythological tale of Europa and the Bull from a mosaic originating in Byblos, Lebanon (which has also issued a stamp featuring the same mosaic!)

Most recently, in October 2000 a detail from a mosaic of the Carolingian Dynasty period (approximately AD 700 - 1000) at Germigny-des-Près in the Loire Valley featured on a 6f.70 (E1.02) (3690, Fig 17)

#### Great Britain

Considering the wealth of mosaic material to be seen on display in England and Wales; in situ, in museums, or in excavated Roman villas; it is surprising that only one British stamp so far features a mosaic. In 1993 a stamp with the Head of Christ (1774, Fig 18) was issued as one of a set of four depicting Britain's Roman History. It is believed to be the earliest, if not the only, Roman representation of Christ in Britain, dating from the fourth century AD. It depicts a head with the Christian chi-ro symbol (Greek X and P) behind and pomegranates (symbols of eternal life) on either side. The mosaic, the central medallion of a larger floor decoration, was discovered in 1963 in Hinton St. Mary, Dorset, and is now in the British Museum.

#### Greece

The earliest known mosaics come from the Greek mainland



in the form of 'pebble' mosaics, around the fourth or fifth centuries BC. Initially laid as decorative floors in royal palaces and temples, the art also spread to dwellings (town houses and country villas), public baths, tombs and mausolea.

Mosaic subjects on Greek stamps fall into two distinct period groups - pre-Christian religious and mythological subjects and Byzantine Christian themes. A set of six stamps issued in 1970 illustrates particularly well the historical development of the art in Greece. Thus, we have the earliest pebble mosaic form from the fourth century BC (The Deer Hunt, Pella, 1128, Fig 19), an example of the first 'tesserae' technique, which uses pieces of natural coloured stone, marble or terracotta cut into small cubes (Dolphins, Delos 150 BC, 1126, Fig 20), and, finally, the culmination of the art in the magnificent dome mosaics of the eleventh century AD, where the combination of blue glass and gold leaf is typified

by the mosaic of the monastery at Daphne, near Athens (Angel of the Annunciation, 1125, Fig 21).

#### Monaco

1996 was the 150th anniversary of the visual discovery of the planet Neptune by a German astronomer, Johann Galle (1812 - 1910), from the mathematical predictions of a French astronomer Levernier. The occasion was used by Monaco to issue a stamp (2281, Fig 22) depicting the two Neptunes, i.e. the planet and the god Neptune (Poseidon) of ancient Greek and Roman mythology, in the form of a mosaic from Sousse (Tunisia), now in the Louvre in Paris.

#### Portugal

The Roman occupation period has been commemorated by the issue of two stamps in 1988, depicting mosaics from Coimbra (2119, Fig 23) and from Faro (2120, Fig 24) one site in

Central Portugal, the other in the Algarve.

The first site, Coimbra, lies some ten miles south-west of

Coimbra at Roman Conimbriga, and the stamp features one of the mosaics from the 'House of the Fountains', a villa dating from the second half of the second century AD. It is one of a number of well-preserved geometric, mythological and scenes from daily life mosaics from this villa.

The second site at Milreu, north of Faro, is an extensive villa, baths and temple building with some of the best-preserved, open-air, insitu mosaics in Portugal. The stamp portrays one of the many fish to be found decorating the baths, walls and floors of the site. First excavated in 1877, it is currently the subject of more intensive reexcavation by international archaeological teams and has yielded many interesting finds.

#### Turkish (Northern) Cyprus

In 1990 a Tourism set of two stamps was issued, one showing the Swan Mosaic (287) from the archaeological site at Soli (Soli).

It is interesting to note that the Church of Panagia Kanakaria at Lythrangani (Boltashli) in the Karpas peninsula in the extreme north-east of Cyprus, and hence in the northern sector, originally had a sixth century AD apse mosaic, depicting the Virgin and Child. In a legal ruling in the USA in 1989, this mosaic was ruled to have been looted since the Turkish intervention in Cyprus, when it appeared on the international art market. It was ordered to be returned to the Republic of Cyprus, since there is no international recognition of Turkish Northern Cyprus as a separate entity to the Republic!

The mosaic has appeared on stamps issued by Cyprus in 1971 (367, Fig 25) - before the Turkish 'intervention' - and again in 1991 (794/7, Fig 26), presumably after its return to the island!

#### United Nations

The United Nations Headquarters in New York has issued three stamps featuring ancient mosaics. In 1969 a pair of stamps (201/2, Figs 27 and 28) depicted details from a mosaic from Tunisia which is located within the HQ, in the Delegates' North Lounge. The mosaic is from the third/fourth century AD, originating from Haidra (Ammadura), Tunis, and depicts a male figure (a god?) standing in a Zodiac circle, surrounded by plants and birds framing the Four Seasons, two of the birds are shown on the stamps. In 1994 a stamp (653) featured a mosaic portrayal of the Dove of Peace.

The UN agency, UNESCO, is of particular interest to archaeologists and those researching, conserving or maintaining ancient mosaics, as one of its responsibilities is to maintain a list of World Heritage Sites, and especially to identify those 'sites in danger' from natural or man-made crises. The agency has also sponsored



Fig 18 Head of Christ, Hinton St Mary, Dorset

campaigns to highlight public awareness of endangered sites, such as the Save Venice and Save Carthage, campaigns which were featured on stamps of several countries.

### Vatican City

There are very few early Christian mosaics in the Vatican. Nevertheless, some dome mosaics feature on its postage stamps. In 1992, mosaics from the Church of Santa Maria Maggiore in Rome were shown on a set of four Christmas stamps (1023/6, Figs 29 to 32) and in 1987 a set of four stamps (879/82) was issued on the occasion of the Olympic Stamp Exhibition in Rome (Olympihlex), using floor mosaics from the Roman period Caracalla Baths.

Mosaics also featured on Vatican stamps in 1972 (UNESCO, Save Venice Campaign, 574 Fig 33) and 1974 (Centenary of the Universal Postal Union, 614/5, Figs 34 and 35). The most recent Byzantine mosaic stamps (1994-International Congress on Christian Archaeology - held in Split and Porec, Croatia) depict dome mosaics from the Euphrasian Basilica in Porec (1072/4).

Finally, it is interesting to speculate whether such countries as Egypt, Morocco or Turkey, which have, to date, issued no (or very few) stamps depicting mosaics, will ever realise their priceless art heritage and take the opportunity to issue stamps featuring these wonderful relics. Each of these countries has well-preserved Roman ruins with excellent examples of pictorial mosaics, e.g. Volubilis in Morocco, Alexandria in Egypt and Zeugma in Turkey, where rescue operations have salvaged several magnificent mosaics from an archaeological site, since flooded as a result of the construction of a new dam on the river Euphrates. These are currently being housed at Gaziantep Museum in the vicinity, while their future is being decided.

### Acknowledgements

My grateful thanks are due to Roger Ling, Professor of Art and Archaeology at the University of Manchester for encouraging me and reviewing the article prior to publication. He is also the author of *Ancient Mosaics* (British Museum Press, London, 1999), from which came much of the inspiration to pursue the subject of mosaics on stamps. (Courtesy: Gibbons Stamp Monthly)

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## THERMOGRAPHY

James Mackay reviews the increasing use of this printing process which was first employed in stamp production as long ago as 1964

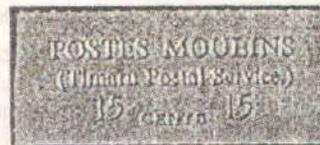
For more than 150 years stamp printers have been looking at ways of giving stamps a more three-dimensional appearance. In the early years this was achieved to some extent by the application of blind embossing, the 'Cameos' of the Gambia and the classic issues of Portugal and the German states being prime examples. In more recent years there was even a brief flirtation with plastic moulded stamps from Bhutan, which used this technique to simulate the rounded surface of sculpture, but this was repudiated at the time as far too gimmicky to be practical.

Nevertheless, there was another process which briefly came into prominence in the 1960s and has been more widely employed since the 1980s. In its most basic form it is used by jobbing printers nowadays to print business cards - a far cry, perhaps, from the copperplate engraving which was de riger for visiting cards in Victorian times, but much cheaper and producing a very sumptuous result. It is distinguished by the raised surface of the lettering and ornament, which literally jumps off the card.

### Overshadowed

This process is known as thermography, a word derived from the Greek for heat writing, alluding to the production of a pattern to raised relief by heating a resinous compound in powdered form.

Although thermography has only become popular in recent years, it has a surprisingly long philatelic history. It was first used by Sierra Leone in February 1964, when the country name and inscription on its first



set of self-adhesive 'map' stamps were printed thermographically (not recess, as stated in the catalogue) (Fig. 1). The President Kennedy Memorial set issued in May the same year

employed the same process, its introduction having presumably been overshadowed at the time by the greater novelty of the free-form shape and self-adhesive gum. Then, in May 1985, a set of 11 stamps was issued to commemorate Sir Milton Margai and Sir Winston Churchill (Figs 2 and 3). The basic stamps were the flower definitives of January 1963 with an overprint applied thermographically. The catalogue does not state which firm did the overprinting but Walsall Lithographic would seem likely contenders, having been responsible for the earlier 'maps'.

In May 1966 Turkey released a set of three stamps depicting examples of faience pottery. These stamps were lithographed by Ajans-Turk in Ankara, but the 60k. middle value was also partially printed by thermography, described in the catalogue as 'a plastic-surfaced design'. Subsequently, a few other Turkish stamps got the heat treatment, notably the set of three later the same year marking

the 400th anniversary of the death of Sultan Suleiman, in which lithography was combined with thermography and gold foil embossing to produce quite a startling effect.

There were two thermographic issues in 1967, a set of four for International Tourist Year and a single celebrating the 250th anniversary of vaccination - the latter a rather odd subject for this special process. Thereafter, however, enthusiasm for thermography waned. A set of four stamps in April 1968 devoted to illuminated miniature books would have lent itself admirably to such a process, but instead the stamps were merely lithographed. There would only be one other issue of this kind, and that consisted of a pair of stamps in

August 1968 devoted to the Independence Medal. The stamps reproduced the obverse and reverse of the medal by thermography, alongside a battle scene and the national anthem, respectively (Fig 4).

### A major landmark

At about the same time, the Moulins bicycle post of Timaru, New Zealand, used stamps which were thermographed by a local printer (Fig 5). That represented the sum total of thermography's contribution to philately until 1984. In January that year New Caledonia released three stamps featuring sea shells. Since 1976 Cartor had been lithographing occasional stamps for New Caledonia, but this was a major landmark in stamp technology, thermography being applied to give a much more realistic appearance to the surface of the shells. A second set in similar designs, with the shells printed thermographically, appeared in February 1985 (Fig 6 & 7), but a third set (June 1987), though produced by Cartor, was merely lithographed.

More than five years elapsed before Cartor next used thermography for the production of stamps for New Caledonia.

Significantly, this too was a pair depicting sea shells (Figs. 8 & 9). In subsequent years, as Cartor won a larger share of the stamp contract several other issues were thermographed. In 1993, for example, there was a set of four crabs (Fig 10) - another subject which lent itself very well to this treatment - and in December that year Cartor produced a large 120f. stamp to celebrate the 150th anniversary of the first Christmas Mass (Fig 11). In this instance thermography was used to good effect to enhance the stained glass window in the background. Another outstanding stamp in the same genre was the 160f. of 1996 marking the 50th anniversary of the ordination of the first Malenesian priests (Fig. 12).

Since 1986 Cartor had lithographed several sets for the United Arab Emirates, but in December 1991 it produced a set of seven stamps and a miniature sheet to celebrate the 20th National Day. For such a special occasion something prestigious was required. Each stamp portrayed a ruler of one of the component states, but the scenes in the background were enhanced by the adroit use of thermography (Fig 13).

### Outstanding

Gibraltar's definitive series of 1993 -5, designed by Olympia Reyes, was lithographed partly by BDT, but the honour of producing the \$5 top value fell to Cartor who combined lithography with thermography to yield an outstanding rendering of the triple-towered emblem of the Rock together with the Queen's Keys (Fig 14).

In February 1995 Cartor printed a 51f. stamp for French Polynesia to celebrate the Year of the Pig and applied thermography to the pair of porkers who appear to be engaging in some kind of courtship ritual (Fig 15). Interestingly, the stamp released 12 months later to mark the year of the Rat bears the imprint of ITVF (Fig 16), the French Government Printing Works, but in fact the thermographic



treatment of the pair of rats was the handiwork of Cartor, who, on this occasion, were sub-contractors to ITVF. In the interim, French Polynesia also issued a pair of stamps devoted to Tuhitian pearls. In this instance, no printer was credited, although the pearls at least were thermographed by Cartor (Figs. 17 & 18).

In April 1996 ITVF lithographed a set of three stamps for French Polynesia showing sea shells and on this occasion the thermography was farmed out to Cartor (Figs. 19 - 21). In 1999 New Caledonia issued a miniature sheet to celebrate Philex France, the major international philatelic exhibition which marked the 150th anniversary of the first stamps of France. This sheet contained five stamps, each of which reproduced the first stamp of the colony which had been released 140 years previously. The original was crudely lithographed at Noumea, the image being painstakingly drawn on stone by Sergeant Triquerat. Claude Andreotto designed and engraved the five stamps, each of which was printed in a different process: intaglio, offset, hologram, gold foil embossing and, of course, thermography. Technically, this sheet was a remarkable tour de force.

Beyond the French sphere of influence, Cartor has so far produced a few, isolated stamps by this





Fig 15



Fig 17



Fig 22



Fig 24



Fig 16



Fig 19

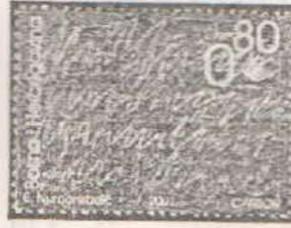


Fig 25



Fig 26



Fig 27



interesting method. Most stamps of Slovenia are lithographed by a local firm, Delo Tiskarna, but occasionally production has been farmed out to Cartor as and when occasion demands. In June 1995 Cartor produced at 100t. stamp to mark the centenary of the establishment of the Jakob Aljaz Presbytery on Mount Triglav. The basic stamp was printed in deep blue, but the presbytery and mountain summit were outlined in black applied thermographically (Fig 22). Perhaps a lighter background colour would have done more justice to the raised lines.

#### An illusion

An infinitely more satisfactory result was achieved in the stamps printed by Cartor in January 2000 for the United Nations to publicise International Year of Thanksgiving. Stamps in a uniform design were printed for New York, Geneva and Vienna and at first glance seem to provide a sumptuous jewelled effect, but closer inspection reveals that they depict something else entirely. In fact, they reproduce the Glory Window by Gabrielle Loire in the Chapel of Thanksgiving of Dallas, Texas. The window actually consists of a series of stained glass windows which wind around a tower in an upward spiral. On this occasion thermography was used most effectively to pick out the detail in the stained glass as well as to create a tompe-Poeil impression of the spiral, the raised lines helping to convey the illusion of a three-dimensional subject (Fig 23).

Last year Cartor produced a couple of stamps for Bosnia and Herzegovina which combined offset lithography with thermography. The first of these, designed by F Sabanovic, was a tribute to Michelangelo in which thermography was judiciously applied to convey the rounded effect of details in the great master's sculpture of David, executed 500 years ago (Fig 24). By contrast, this was accompanied by a stamp by E Numakadic, featuring a work of modern Bosnian art entitled Zapisi (Fig 25). While the thermography on the Michelangelo stamp uses matt powder, the other stamp uses bright powder, which gives a glistening effect to the artwork, consisting largely of calligraphy. Incidentally, both stamps were issued in sheets of ten, but whereas the Michelangelo sheet has a format of five pairs, the Zapisi stamp has two rows of three, a horizontal pair and a vertical strip of three, in order to accommodate an avant-garde sculpture at the side.

#### Three-dimensional subjects

Although Cartor have built up a reputation for stunning stamps combining multicolour lithography with gold and silver foil embossing, there is no doubt that thermography can lift an otherwise humdrum subject to a new level. It is ideally suited to subjects which are either three-dimensional or have a bas-relief effect, and an excellent example of this is provided by the recent sheetlet from Gibraltar

Our Second Sunday Meetings were held at the CPMG's Conference Hall, Anna Road, HPO, Chennai - 600 002. (10.30 - 12.30 pm) regularly where 30 members attended with President Shri Balakrishna Das presiding. Mr. Madan Mohan Das Spoke on "KOREA - 2002" in April, 2002.

marking the introduction of the Euro. The eight stamps reproduce the obverse of the coins from 1 cent to 2 Euro, while the sheet margins reproduce the reverses of the 1 cent coins from each of the countries which have so far signed up for the single currency. Thermography has been employed extremely effectively to heighten the bas-relief of each coin.

On 11 February 1981 the Faroes released a set of four stamps designed by Astrid Andreassen showing molluscs of the North Atlantic (Figs. 26 - 29). The wheel has come full circle, since thermography has been used to highlight the shapes and distinctive surfaces of the sea slug, common whelk, horse mussel and ten-armed squid, just as it was in the shell sets of New Caledonia back in 1984-5.

Clearly, although thermography has been used relatively sparingly so far, it is an exciting process with enormous potential, especially now that the French Government Printing Works has its own in-house plant specialising in this process. The wide variety of designs, especially in the past two decades, makes this the ideal subject for an unusual theme which has no elusive or unduly expensive forerunners, only a bright future.

(Courtesy : Gibbons Stamp Monthly)

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## Do you know?

*India's 1 International Exhibition was held from  
1 oct to 15, 1954 in New Delhi.*

*And then in, 1973*

*1980*

*1989*

*1997*

*Along with Asiana's in 1977*

*2000*