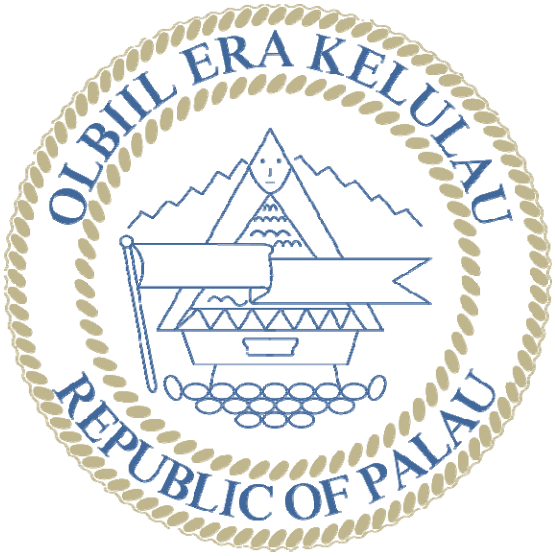
TIMBRES

DU PALAU



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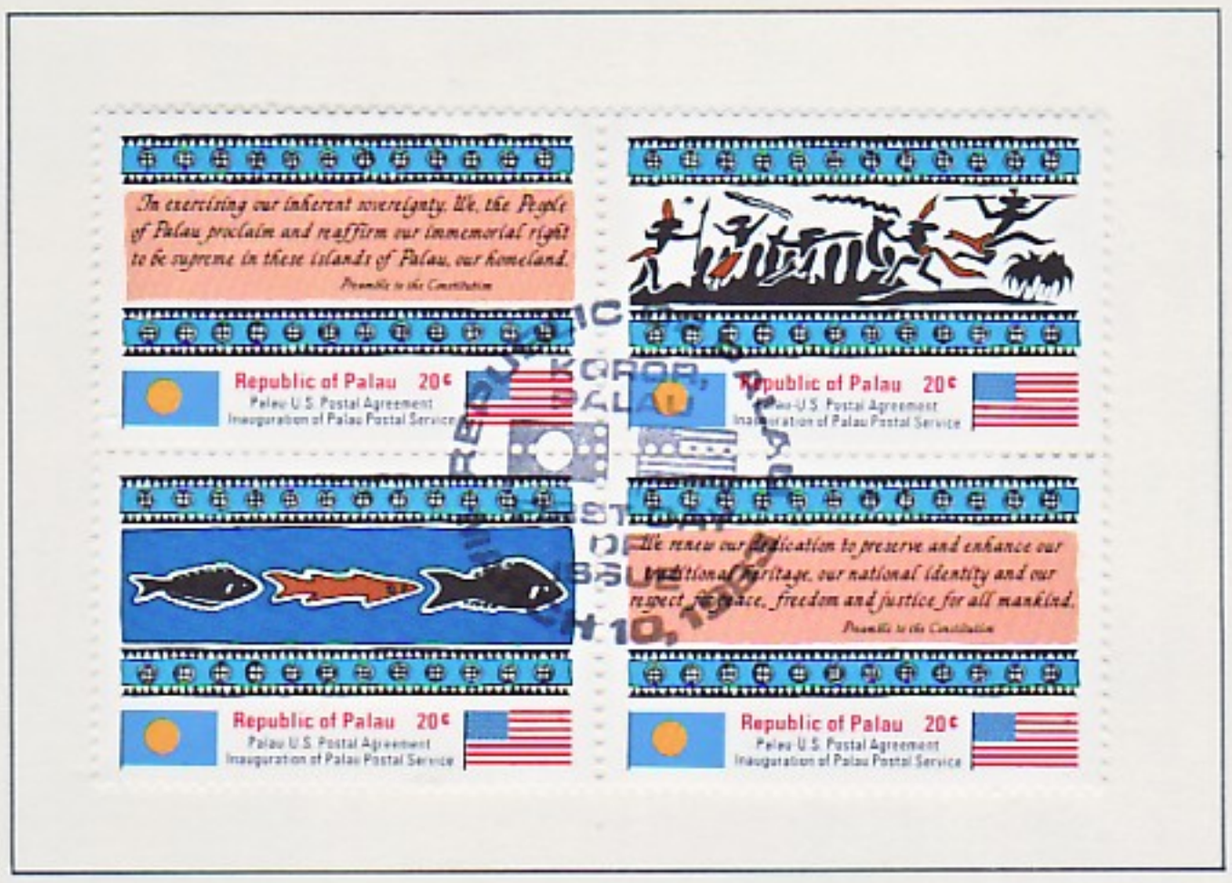
PALAUAN COMMEMORATIVES

First Postal Issue



The Republic of Palau, an archipelago in the Western Pacific, assumed control of its own postal system on November 1, 1982 under terms of a unique agreement with the United States Postal Service. On March 10, 1983 Palau released a block of four 20¢ commemorative stamps as its first postal issue under its own sovereign name. Fittingly, the issue is a double commemorative of the Palau-U.S. Postal Agreement and Inauguration of Palau Postal Service. The first day of issue took place in Palau's capital city, Koror, and concurrently in New York City, in special ceremonies at INTERPEX '83, the twenty-fifth anniversary exhibition of the American Stamp Dealers Association.

Assumption of postal independence is a major step toward Palauan self-government. Part of the U.S. Trust Territory of the Pacific Islands mandated by the United Nations in 1947, Palau is working with the United States to achieve full control of its own internal and foreign affairs under a "free association" compact with the U.S. The Constitutional Government of Palau, or Belau as known in the native language, came into effect January 1, 1981.

Justly proud of their independent spirit and their own heritage and traditions, the Palauans prefaced their Constitution with a resounding Preamble. The first two sentences of that Preamble form the central design of two of the stamps. They are paired, in checker-board arrangement, with two stamps that depict images rendered after traditional storyboard designs taken from the front gable of a communal "bai" — meeting house for the governing titled elders of a Palau village. The Koror bai from which these designs came were destroyed in a typhoon. The blue border motif running vertically across the top and bottom of all the central designs is recurrent in many Palauan crafts.

The front view drawing of the bai pictured on this commemorative panel was rendered by Charlie Gibbons, Palau's foremost artist. It appeared on the front cover of the Belau Art Exhibition catalog prepared by the Palau Museum for the South Pacific Festival of Arts held in Papua, New Guinea, in 1980.

Sea and sky blend into one in the more than 200 sun-kissed islands that form Palau's territory. Palau's flag is symbolic of the islands' image — a golden-yellow moon set slightly off-center on a field of sky-blue. The Palau flag and the USA flag appear on the lower panel of each stamp, in tribute to continuing ties between the two nations. The commemorative legend is inscribed between the two flags and under the name of the Republic of Palau and the stamp denomination.

The stamps were designed by American artist, Neil Waldman. They were printed in multicolor lithography by House of Questa, Great Britain, in panes of 40 from sheets of 160 subjects. From perf to perf the stamps measure 28.45 x 42.58mm. The plate numbers in the sheet selvege represent the offset printing plates.

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No. 1 in a series
March 10, 1983/Printed in U.S.A.

PALAUAN COMMEMORATIVES

First Birds Issue

E. Kraemer

Palau is exceptionally rich in avifauna, especially when compared with the rest of Micronesia and most other Pacific islands. This is due to Palau's close proximity to the great continental islands of Asia, such as Papua New Guinea, the Philippines and Indonesia, from which plants and animals of those regions as well as from the Asian mainland and Japan get to Palau. Many birds are endemic to Palau, including the four perching land birds depicted in this (Palau's second) postal issue.

Palau's colorful birds abound in numbers and variety, represented by some 38 different families either as breeding residents or as migrants. Among resident land and forest birds are other white-eyes, fruit doves, morning birds and fantails, as well as broadbills, starlings, cicada birds, wood swallows, bush warblers, swiftlets, honeyeaters, bitterns, gallinules, kingfishers, rails, ducks, jungle fowls, pigeons, owls, nightjars, cockatoos, parrots, mannikin finches, night herons, reef egrets and megapodes.

The breeding seabirds found in Palau are widespread in tropical waters — terns, shearwaters, cormorants, boobies, frigatebirds and tropic birds. Migrants include winter visitors from Japan and the Asian mainland and a few species that visit Palau during the southern winter. Among the many that come to or through Palau twice annually are wagtails, barn swallows, sea gulls, ducks, cuckoos, plumed and cattle egrets, some species of terns and a host of shorebirds. Notable species among shorebirds found in Palau are herons, raptors and passerines. Some shorebirds come all the way from resting grounds in Siberia.

Because of over hunting, habitat destruction (especially during and after World War II) and other environmental problems, at least ten different Palau bird species are in danger of extinction and listed as Endangered Species by Federal and Trust Territory statutes. Included among these is the resplendent Palau Fantail which is depicted in this set and thrives in forests throughout the Palau archipelago.

Bird hunting has been a traditional Palau activity, and Palau bird hunters had developed unique skills and hunting implements, such as live dove decoys and bird blinds. In the early 1900s Elizabeth Kraemer, artist-wife of the great German ethnologist Augustin Kraemer, documented Palauan bird designs and hunting activities in her sketches for her husband's definitive ethnographic study of Palau. One of those sketches is shown on this panel. Today Palau leads the way for intelligent environmental protection laws. A Palau District law prohibits the hunting or killing at any time of all Palau birds except kingfishers, jungle fowl, cockatoos, parrots, purple swamphens and Micronesian pigeons. The Micronesian pigeon, a bird popular in Palau for its food and legendary values, is also protected by laws allowing it to be hunted only during November and December.

H. Douglas Pratt, a superb contemporary artist and notable ornithologist — one of the few with actual field experience in Palua — painted the four birds of this stamp set from real specimens expressly for this issue. When Dr. Pratt, who is a research associate at the Louisiana State University Museum of Natural Science, visited the islands to make field observations from 1976-1979, he also recorded numerous bird vocalizations, the first ever of Palauan birds. His tapes are deposited in the Library of Natural Sounds, Cornell Laboratory of Ornithology. His bird paintings for Palau are his first for stamps, and he is much sought after for contributions to Natural Geographic Society, Audubon Society and other field guides. Collectors will doubtless look forward to future stamps from Palau that promise to carry Dr. Pratt's art.

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No. 2 in a series
May 16, 1983 / Printed in U.S.A.

PALAUAN COMMEMORATIVES

Humpback Whale

Endangered Whales

Whales are marvels of nature — the mightiest of all creatures, the most fascinating animals on Earth, the most mysterious of all mammals. Fully aquatic, they live all their lives in water and are seldom observed close up. Land is death to them, and one of the more puzzling aspects of their behavior is that they occasionally beach themselves to die in shoal water or on the beach.

Misunderstood since ancient times, whales have been hunted down for plunder and prey in all the oceans of the world, even to the remote waters of Palau. Their populations are so dwindling that they are now in critical danger of extinction.

In this commemorative block of four stamps, Palau joins the World Wildlife Fund in calling attention to the wonder, beauty, and precarious position of these paradoxically fragile and monumental sea mammals. The depictions, doubtless the most accurate whale paintings ever seen on stamps, were painted expressly for this issue by Richard Ellis, the world's premier painter of whales. An internationally celebrated marine painter, Ellis has studied and painted whales for over a decade, personally observing them in Hawaii, Newfoundland, Bermuda, Baja, Patagonia, Japan, or wherever he can join a watch or plead their case for survival.

Whaling figures strongly in Palau history and lore, but today Palau law prohibits the predation of whales, whether for sport or commerce. The species featured in this issue are scarce worldwide, but still traverse Palau's ocean territories.

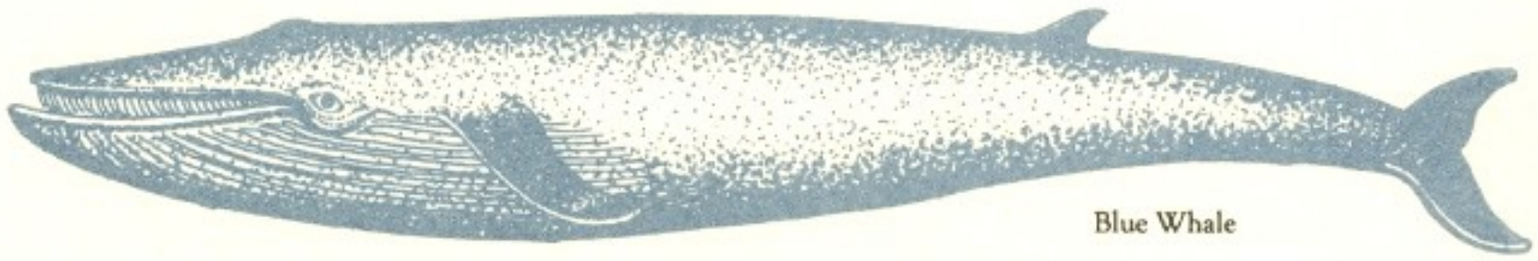
A Blue Whale is the mightiest animal ever to have lived, greater even than the "ultrasaurus" dinosaur. And an elephant, the world's largest land animal, is small compared to the Blue Whale. Long and streamlined, with a head less than 25% of its length, the Blue gives the impression of sleek grace in water and looks smaller than it is. Females are larger than the males, as in the case of most baleens. The average length is 82 feet for bulls, 85 feet for females, with a possible maximum of 110-120 feet. During feeding season in cold water, a Blue can swallow 4 tons of krill a day, so that a 100-foot Blue could weigh over 400,000 pounds. Even calves are stupendous, weighing at birth 2 or 3 tons after an 11-month gestation, and measuring 24 feet long. Conservationists had hoped the worldwide ban on killing Blues had secured the species, but the emerging commercial krill fishing industry now threatens the existing 10,000 population. Blues feed almost exclusively on the small shrimp-like crustaceans, so with the Blues' astounding daily food requirements, it would not take much to upset the delicate balance between the stock of krill and the survival of this magnificent species.

Second largest, and second fastest, of the great whales is the Fin Whale. It reaches a maximum length of about 82 feet, weighing 60 tons, with the average being 65-75 feet. No Finner birth has been observed by humans, but biologists believe it may weigh about 2 tons at birth, measuring about 21 feet long. Because of its sleekness and speed as a swimmer, the Finner is known as "the greyhound of the sea." It is the only consistently asymmetrically colored mammal in the world, distinguished by being black on the right side of the lower jaw and white on the left, with the arrangement reversed inside the mouth and on the tongue. It also has distinctive white areas on the underside of the flippers and flukes, but none of the whitish mottling of Blues.

The Great Sperm Whale is the most familiar of all whales, possibly because of Melville's *Moby Dick* and Disney's *Willie the Operatic Whale*. Still, even though it has been hunted longer than most of the baleens, almost nothing is known of its habits. Its distinctive head, or nose, is so unusual that almost anyone can identify the species, yet no one knows what the huge reservoir of clear oil in that nose is used for, nor what it does with a 20-pound brain — largest of any animal that ever lived. It is the only great whale with a single blowhole, the others having paired nostils. It is the greatest diver of all time, able to hold its breath for an hour and a half and to descend 3,500 feet or more deep into the sea. Compared with Blues and Fins, the Sperm Whale is small. Bulls can reach a length of 60 feet, whereas the sleeker females rarely reach 40 feet. Heavily hunted from the 18th-20th centuries, the Sperm Whale is now protected throughout most of its worldwide range.

The flippers, tuberosities on the head and the lump on the lower jaw make the Humpback readily identifiable. Its English name comes from that lumpy dorsal fin, and its scientific name from its enormous flippers, which are mottled black and white above and mostly pure white below. It is known as the "singing whale" because of the haunting, eerie sounds it makes. No one knows why these whales sing nor how they make the sounds, but a vast library of their recorded songs exists. A relatively small whale compared with the others in this set, the male averages 48 feet long, weighing 34-45 tons, with a maximum of 53 tons. Females weigh about the same, but average 50 feet long, and their calves are about 15 feet long at birth. Because Humpbacks are slow swimmers, they were the first species taken whenever whalers moved into a new hunting area. Today few people see a Humpback, for there are no more than 5,000 left in all the world.

Elephant



Blue Whale

No. 3 in a series
September 21, 1983/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

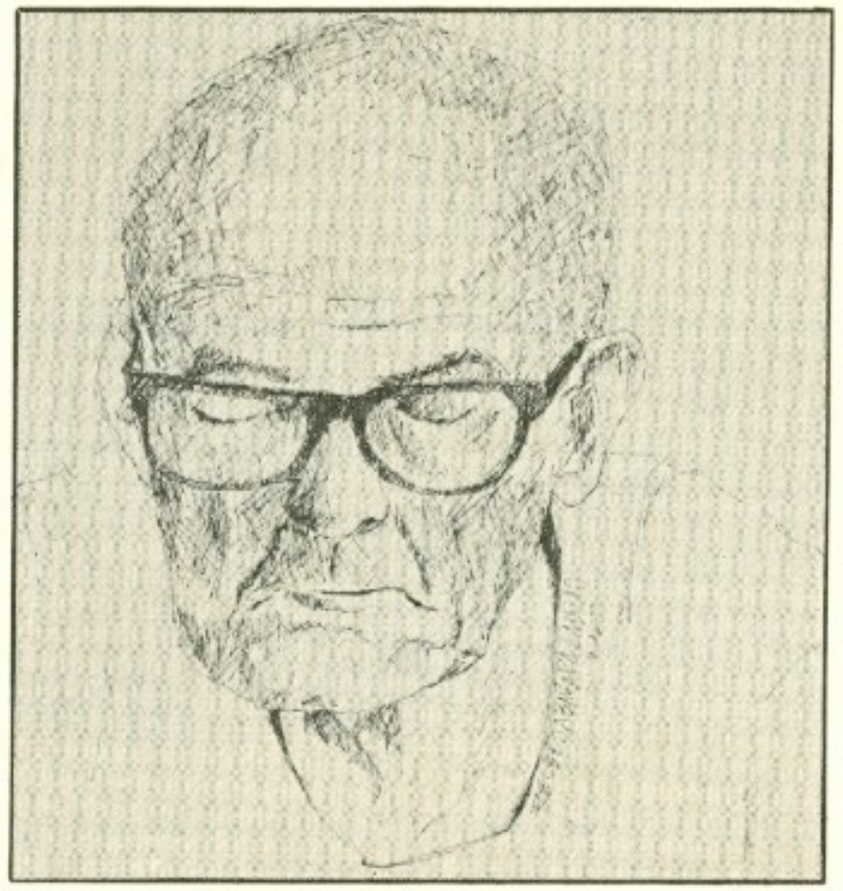
Christmas 1983: The Birth of A Child
The Art of Rechucher Charlie Gibbons

Rechucher Charlie Gibbons, Palau's own artist-laureate, has provided the images for Palau's first Christmas issue, a philatelic tribute to Mother and Child.

Focusing on Gibbons' 1970 watercolor of *First Child Ceremony: Ngasech* as centerpiece, the strip of five stamps presents typical Palauan activities for festive celebrations. Christmas is the biggest feastday of the year, being both a religious and secular holiday for Palauans, who were Christianized by Spanish Jesuits and German missionaries.

A self-taught artist in the Grandma Moses mold, Charlie Gibbons is preserving the picture of Palau's cultural history through his art. He did not start to paint until he was in his seventies, when Hera Ware Owen, then Director of the Palau Museum, provided him with paints and brushes and asked him to do some drawings for a Museum exhibit. He has been painting ever since. Previously, when he was strong enough to wield the adze and hammer, he was a master storyboard woodcarver. His watercolors, like his woodcarving, are done in the naive or primitivist style reminiscent of the drawings on the traditional gables and beams of the Palauan bais.

Gibbons is a linguist who speaks German, Japanese, English and Palauan as well as half a dozen island languages. He was born under the Spanish administration, grew up under German rule, traveled about Micronesia, served as interpreter and assistant to the German administrator in Ponape, discovered a new species of plant which was named in his honor *(Peperomia gibbonii)*, worked for the Japanese administration, served as cultural informant to various ethnologists, archaeologists and anthropologists, and worked for the U.S. government and Palau constabulary—all before joining the Palau Museum as artist-informant in 1959. In 1943 the chiefly title Rechucher (often simplified to Reuer) was given to him by the men's council of Koror. The title means messenger, and in olden days carried with it the responsibilities of military operations for this powerful council. It is an honorific (fourth-ranking chief) bestowed on a man only upon the death of the former title-holder.



Gibbons portrait by Reuben Pagaduan. Pen & ink, 1977.

Most people call Gibbons Rubak, a Palauan honorific used in addressing respected elders. Gibbons is one of Palau's most revered citizens. He has graciously allowed the Postal Administration free use of his art for Palau's postal issues. Most of his work has been picked up by knowing museums and private collectors. The art for this issue was provided through the courtesy of the Palau Museum and Mrs. Owen, Emeritus Director, of Seattle. The stamps were designed by Rosemary De Figlio and printed by House of Questa, London.

First Child Ceremony: Ngasech is a graphic representation of the strengthening ritual that a Palauan mother undergoes following first childbirth. For a month after giving birth the woman is purified and strengthened by taking steam baths and anointing herself with coconut oil. At the end of this routine she makes her debut before the villagers. She is dresed in a new fiber skirt, wearing Palauan bead money around her neck and anointed with tumeric-tinted coconut oil. Her appearance unaccompanied by music or sound, she stands quietly as an older woman bathes her feet with an herbal concoction. Following the ceremony, a feast is held for close relatives. This stamp shows the woman appearing on an elevated platform, as done in Angaur, the southernmost island of the Palau Islands; in other villages the woman stands on a newly woven pandanus mat.

The main foods of the Palauan diet are seafood and taro. The work involved in providing these staples is shown in three of the paintings. In *Spear Fishing from Red Canoe* and *Spear Fishing at New Moon*, the men are fishing for parrotfish and other fish for the feast. In *Taro Gardening*, the women are engaged in the hard work of taro cultivation, a precise and back-breaking art carefully developed over the years. One of the most popular of all Gibbons subjects is the feast itself. A magnificent example of this is shown in *Traditional Feast at the Bai*.

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No. 4 in a series
November 18, 1983/Printed in U.S.A.

PALAUAN COMMEMORATIVES

BICENTENNIAL OF CAPTAIN WILSON'S VOYAGE: 1783-1983

While foreign seamen and missionaries had sighted and even landed on the archipelago earlier, the real discovery of Palau by the Western world occurred on August 9, 1783. On that night, Captain Henry Wilson, English commander of the East India Company packet ship *Antelope*, having set sail from Macao on July 20 with a substantial crew of Europeans and Chinese, struck the western reef of Palau near Koror when a storm broke off the ship's sail. The next morning they found an uninhabited island nearby — Ulong (Oolong, or Aulong). They stayed there some three months, living as Micronesian Robinson Crusoes and converting the island to a makeshift "Englishman's Camp."

What made Wilson's voyage so important was the immediate and mutual help between Wilson and the "Abba Thulle, King of Pelew" (or Ibedul, meaning chief). The contact between the Palauans and the Westerners was harmonious, useful and lasting on both sides.

Captain Wilson and his men enjoyed the hospitality of the Abba Thulle and the friendliness of his people of Koror. In turn, the Westerners assisted the Abba Thulle in subduing and controlling the warring people of Melekior with very little violence, thereby giving the people of Koror political dominance in the islands. Wilson also introduced Palauans to British technology, most notably firearms, nails and other iron tools. This technology helped the Palauans of Koror maintain dominance and was the basis for future trade.

Under the Abba Thulle's aegis, Wilson traveled not only to Koror but also to other islands of the archipelago, and he was permitted to have his crew build an escape vessel, the *Oroolong* (Ulong). The ship was a peculiar half-western, half-island type schooner, fashioned from dismantled sections of the shipwrecked *Antelope* and island trees. It was to carry Wilson and his crew to Portuguese Macao, the *Antelope's* last port of call before shipwreck. From thence they got passage to England.

When Wilson finally sailed from Palau, November 12, 1783, he took with him at the Abba Thulle's request the young prince Lee Boo (Lebu), the bright and promising younger son of the chief. It was the Abba Thulle's intent that Lee Boo learn the British ways and then return to Palau with more superior knowledge to ensure Koror's continued political dominance in the islands.

One of Wilson's crew, a sailor named Madan Blanchard, remained in Palau, intent on becoming a beachcomber. As some have described the exchange, it was the first "educational exchange program" in Micronesia. What's more, the Abba Thulle sent along as a personal servant for Lee Boo one of the Palau-speaking Malays who lived in Koror at the time, a man named Boyam. Boyam failed to please Lee Boo and was returned in disgrace from England to his own homeland. But the occurrence of other Palau-speaking Malays at Koror during Wilson's stay there was most fortunate, for the *Antelope's* own interpreter also spoke Malay. Thus tri-lingual communications — Palauan-Malay-English — became the basis for establishing the relationship between Wilson and the Abba Thulle. Eventually, Tom Rose, another linguist from the *Antelope*, took over as Lee Boo's aide, having by then a good command of Palauan. Lee Boo, with Wilson's and Rose's help, soon learned English.

Lee Boo was an amiable, wholesome and attractive lad of about 15 or 16 years (although Wilson incorrectly gave his age as 19). His good looks, intelligence and congenial personality won him to the hearts of Wilson's crew and to all the other people he met on his journey. After arriving in England July 14, 1784, he lived as a son with the Wilsons in Rotherhide. There he was introduced to London society, including a second-rate English poet who later achieved fame as Lee Boo's biographer. Keate's telling of the Wilson-Lee Boo story was published in 1788: *An Account of the Pelew Islands Situated in the Western Part of the Pacific Ocean, Composed from the Journals and Communications of Captain Henry Wilson and Some of his Officers Who, in August, 1783, Were There Shipurecked in the "Antelope."* The book became a bestseller in England, France, Germany, Spain and America. (Engravings found in a rare copy of this literary legacy, provided by the American Geographical Society Collection of the University of Wisconsin-Milwaukee Library, were used for six of the stamps in this set. For two stamps, "Approaching Pelew" and "Mooring in Koror," images were also provided by the AGS Collection, from M.G.L. Domeny de Rienzi's 1836 account of *Oceanie, ou cinquieme partie de monde, Vol. 2.*)

Lee Boo died valiantly and all too soon, in Wilson's own bedroom, on December 27, 1784, in a painful and tragic death-from smallpox. His body was carried to the nearby cemetery of St. Mary's Church, where he lies buried in the Wilson family plot. Inside the church is a commemorative marble plaque in his honor. Outside, a small street leading to the church is named "Rupak Street" in further tribute to the beloved little "Black Prince of Pelew." The Palauan *rupak* is an honorific given only to men of high esteem. The memory and love of Lee Boo remains a small part of English history.

No. 5 in a series
December 14, 1983/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

BICENTENNIAL OF CAPTAIN WILSON'S VOYAGE: 1783-1983

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No. 5 in a series
December 14, 1983/Printed in U.S.A.

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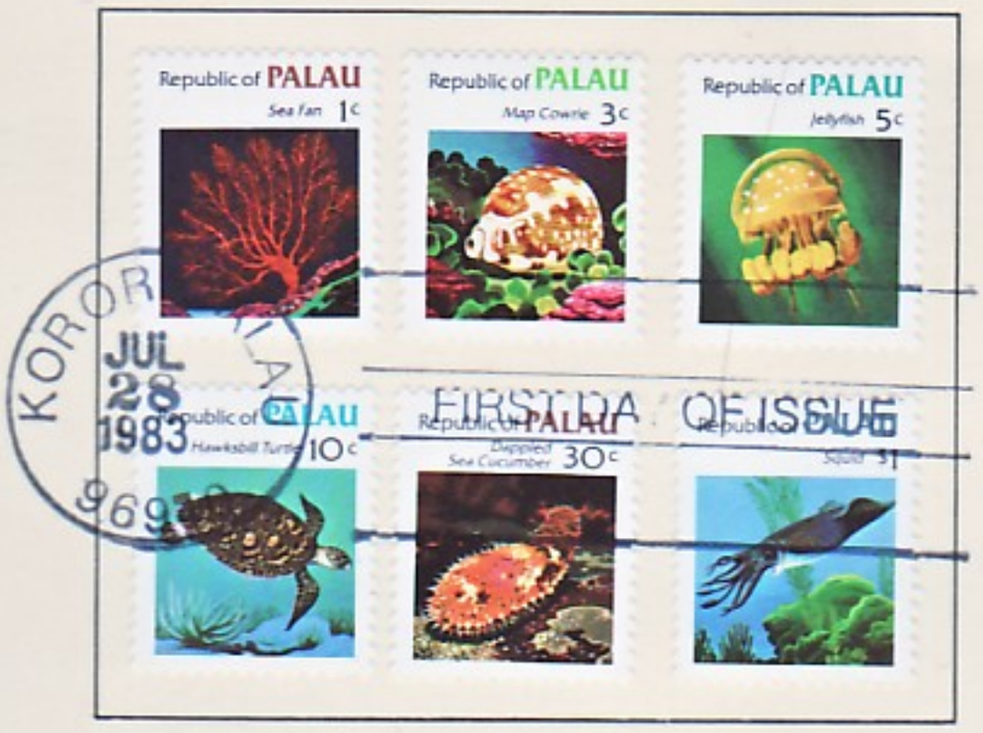
PALAUAN DEFINITIVES
Marine Life: Part 1

Palau Postal Service



There are few places where land, sea and people meet more beautifully than in Palau. With over 350 islands and islets strewn along the Western Pacific, Palau can boast of marine and terrestrial environments of incomparable scientific significance.

Most of Palau's 177 square miles of land are concentrated in a central cluster of islands that form a 125-mile long necklace set in a brilliant coral reef. The northern tip of this mass is Babeldaob, next to Guam the largest island in Micronesia. It measures some 27 miles long and varies from four to fifteen miles wide. Its high interior is an impenetrable jungle fringed by mangrove swamps.

Connected at the south by the world's largest single-span bridge is Koror Island, provisional capital, where most Palauans live. Directly south of Koror lie hundreds of limestone islets known as Elabaob Islands by Palauans, or Rock Islands or Floating Gardens by others. Nowhere else do similar upraised fossil reefs exist in such numbers and variety. Protected from high seas by the barrier reef to the west, they are thickly covered with dark green vegetation and hide fantastic interior marine lakes. The coral and marine life in the lagoon is the richest in the world. Inhabiting the islands are shellfish, baitfish, turtles, sea birds, and estuarine crocodile. In adjacent waters may be found dugong, the nearly extinct sea mammals. Hot-war-littered Peleliu and Angaur, the two elevated limestone islands in the south, also provide abundant and varied environments.

Another group of islands lies to the southwest, the Seventy Islands, or Negerukewid. Entry to these land, water, reef and underwater areas is restricted by act of the Palau Legislature so that the primitive condition can be retained and the natural plant and animal life can develop undisturbed.

Some 200-400 miles from Koror are the Southwest Groups—the isolated islets of Merir and Puluana and the remote sand spit of Helen Reef. Uninhabited by people, rats, flies or mosquitoes, Helen Reef is a natural wildlife preserve, abundant with reef fish, turtles, giant clams and birds. Tobi and Sonsorol Islands, also in the southwest, are very sparsely populated but extremely rich in marine life. And far to the north is a perfect coral atoll, Kayangel.

Palau's first definitives draw upon the most dominant aspect of Palauan life—the Sea. Each stamp depicts a different form of marine life, all drawn as miniature posters by American artist Dean Ellis. The 24.13 x 20.32 mm stamps were printed by multicolor lithography by House of Questa, Great Britain, in sheets of four panes, with 100 images per pane.

The graceful Sea Fan pictured on the 1¢ stamp is a horny coral. Hidden in its branches are tiny, eight-tentacled animals. At night and on dark days the tiny animals of the sea fan come out of hiding to gather in food with their tentacles. The digestive canals inside the horny skeleton connect the animals of the colony. The fans themselves can be gigantic.

Cowries are among Palauan's favorite sea creatures, their shells collected for their beauty and used for decoration, charms and ornaments. The Map Cowrie of the 3¢ stamp is found along coral reefs, under slabs and in shallow water. Relatively uncommon, this nocturnal mollusk emerges to forage only at night and grazes on rocky terrain.

The Papua Jellyfish depicted in the 5¢ stamp is one of many varieties found in Palau's interior marine lakes. Its trailing tentacles, or "clubs," are atrophied appendages equipped with stinging cells for feeding and self-defense. Jellyfish vary in size from 3 centimeters to 2½ meters in diameter. Tentacles can trail several feet.

The Hawksbill Turtle, 10¢ stamp, is a sea-going reptile that must return to the surface to breathe. Now among the world's endangered species due to over hunting, the Hawksbill and their eggs (laid on beaches) are protected by law. The Hawksbill is especially valued for the translucent and variegated plates of its shell, which can be molded and carved into ornamental objects. Its maximum shell length is somewhat less than three feet.

From more than 500 types of sea cucumbers, the Dappled Sea Cucumber of the 30¢ stamp is a nocturnal creature that dwells on the bottom of the ocean and emerges only at night to feed on the reef.

The Squid, depicted in the $1 stamp, is a swimming animal that can change colors to approximate the colors of its surroundings. It usually swims in large schools. Because of its slim, cylindrical body and horizontal fins it can make abrupt turns, swim forward and dart backward, even hover above a given spot.

No. 1 in a series
July 25, 1983/Printed in U.S.A.

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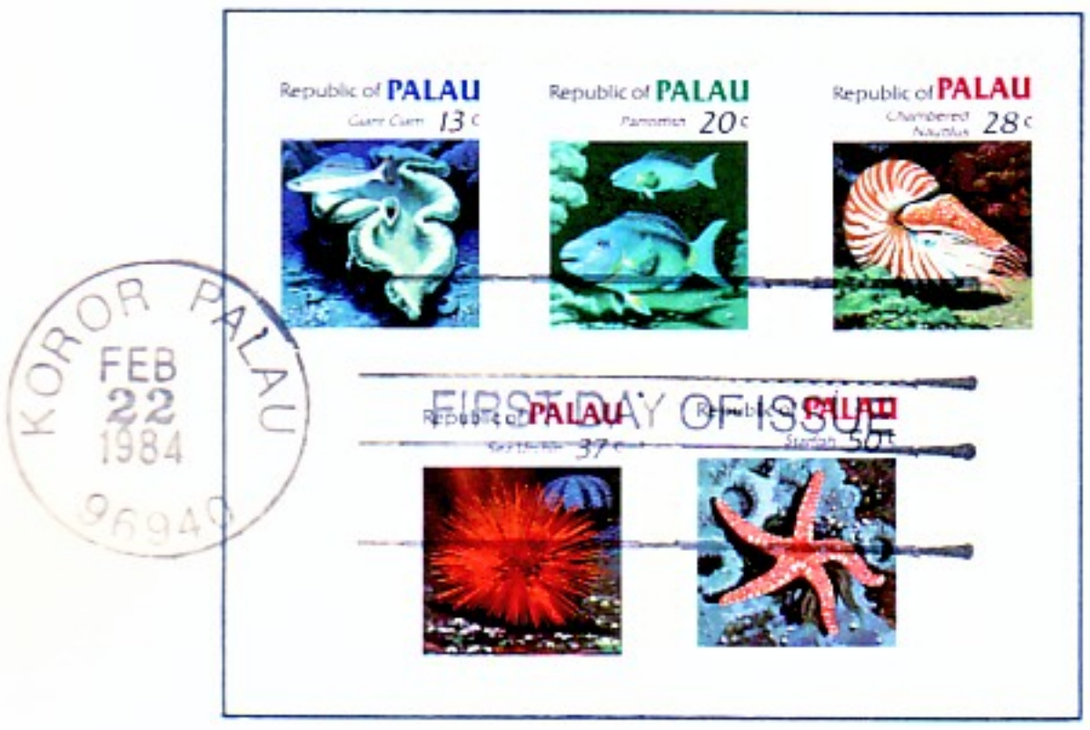
PALAUAN DEFINITIVES
Marine Life: Part 2

Palau Postal Service



Because of the nearness to the Indo-Malay faunal region and the great diversity of habitats within and around the hundreds of islands comprising the archipelago, Palau has an unusually diverse and great marine environment. With a remarkable system of marine lakes, graceful lagoons, eerie mangrove swamps, and a barrier reef that rivals Australia's, Palau waters yield a profusion of animal and plant life. Masses of rare fish are seen in great variety and breathtaking beauty. Three times as many varieties of coral can be found in Palau as in Hawaii, and four times as many as in all of the Caribbean. Considering all this richness is in so small an area, one can readily understand why divers and scientists, and Palauans themselves, regard Palau as a marine paradise.

Part 2 of the Marine Life Definitives presents five more fauna from this treasury. The 13¢ stamp depicts a living specimen of the Giant Clam *(Tridacna gigas)*. Locally common in Palau, it rests on the bottom of tropical waters with its hinge down and gaping edge up so that sunlight may reach the huge rolled edges of the mantle. The largest and most valuable bivalve mollusk, the Giant Clam can grow as large as four feet across and weigh 500 pounds. Known as the "Killer Clam" or "Bear's Claw," it has large, heavily fluted shells that are favored by tourists and shell collectors. Larger specimens are in great demand for birdbaths, washbasins and decorative purposes. Its meat has always been a popular food in the diet of Pacific Islanders, but because of overfishing throughout the entire tropical Pacific, it is now listed among the world's threatened and endangered species. Palau permits home consumption of the meat but forbids, by law and tradition, uncontrolled exploitation and any export of the meat. Much biological research on the Giant Clam is being done in Palau, where the Micronesian Mariculture Demonstration Center has served as the base of research in the tropical Pacific and has developed a successful hatchery.

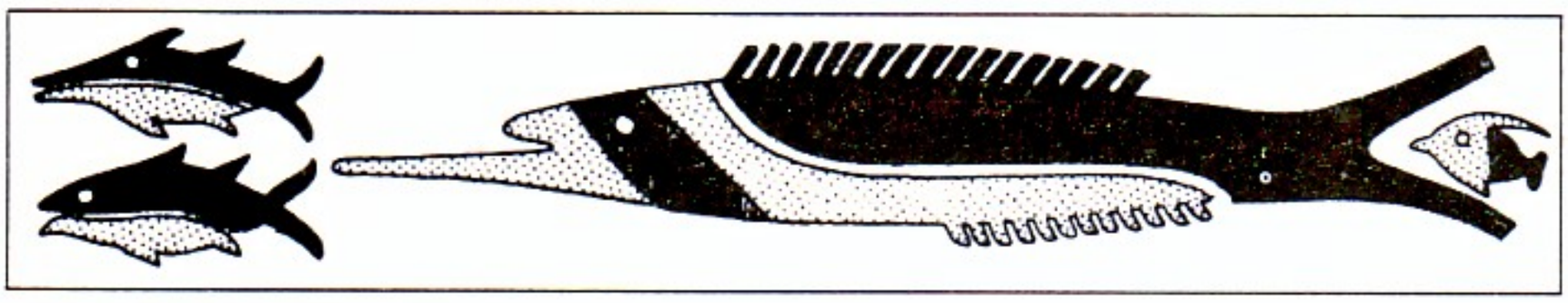
The 20¢ stamp depicts two Blue Parrotfish *(Scarus forsteri)*, neon brilliant and abundant on the reefs. This Parrotfish, one of the many varieties found in Palau, attains a length of about 14 inches. It is important as food and for the sandy deposits it leaves through its own feeding process in biting off algae from rocks and corals. The name parrotfish comes from its beaklike teeth.

The Chambered Nautilus *(Nautilus belauensis)*, depicted on the 28¢ stamp, is one of nature's most fascinating and enigmatic animals. Considered the most perfect piece of architecture in creation, it is the universal symbol of grace and beauty. It lives in the dark and remote depths of the ocean. It is common in fore-reef slope habitats in Palau, at depths of 2000 feet. This species, which is found only in Palau, is the subject of systemmatic research by a team of pioneering scientists who are determined to unlock its secrets. It is not yet known how these rare sea animals operate, what the purpose of their many chambers is, or why they are so difficult to keep in captivity.

Sea Urchins, like those depicted on the 37¢ stamp, are believed to have inhabited tropical reefs and lagoons 200 million years ago. The Slate-pencil Urchin *(Heterocentrotus mammillatus)* is shown here in both its forms. In the foreground is a living specimen, its brilliant spines symmetrically shaped, like a starry Christmas ornament. In its skeletal state its immovable limy plates form a handsomely regular pattern, like a three-dimension mosaic, making it a beautiful collectible. Urchins are generally found in shallow waters, where they feed on bacterial content and their sharp moving spines protect them against predators.

Sea Stars are the most conspicuous invertebrates on the sea floor. There are over 2000 species known. The one depicted on the 50¢ stamp is a five-arm specimen found feeding on coral polyps in the deep waters of Palau.

All five stamps were designed by Dean Ellis, who also designed the first six definitives. House of Questa, Great Britain, printed the stamps by multicolor lithography in sheets of four panes, with 100 images per pane. Each stamp is 24.13 x 20.32mm.



No. 2 in a series
February 1984/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

Flowers of the First Birth Ceremony

Christmas is a celebration of life — the awe inspiring, joyful and reverent commemoration of Mary's First Born.

In Palau, the birth of a first child is the occasion for a special celebration ritualized in the *Ngasech,* or First Birth Ceremony. *Ngasech* means elevating or rising, a reference to the new position assumed by a woman-turned-mother. Palau's Christmas 1984 issue draws on the flowers and herbs integral to the traditional *Ngasech* ritual so full of meaning and symbolism.

After giving birth, the mother lives with her newborn in her parents' home until the *Ngasech.* To relieve her pains of childbirth she is nourished with a tea brewed from pounded leaves of the Beach Morning Glory *(Ipomoea littoralis),* the flowers of which are also used as a hemostat.

When she is strong enough to endure the physical strain, the ritual baths *(mesurech)* are begun. The baths (and the "steaming" that concludes the *Ngasech*) serve medicinal and social functions: they help heal her reproductive organs; they eliminate "black marks" Palauan women experience during pregnancy; they purify her skin; and they prepare her body for a return to work by inuring her to the heat of the sun she will have to endure in the taro patches.

The bathing ritual, which lasts from five to ten days, occurs in a bamboo cubicle set up in the house of her confinement. A close female relative, a specialist known as an *olabtoal,* assists the mother in the ritual, sometimes aided by the new mother's younger sister. The *olabtoal* styles the mother's hair in the traditional top-knot worn only by new mothers. Sitting naked on a woven mat placed on the bamboo floor, the mother extends her legs straight out, supporting her breasts with one arm and holding her other arm bent upward. The *olabtoal* rubs the mother's body with a mixture of Coconut oil and Turmeric, or *reng (Curcuma domestica).* This mixture is also rubbed by the mother on her buttocks and into her genital areas. Then her body is slapped with *rebotel* leaves (Mountain, or Malay, Apple, *Eugenia malaccensis)* on both sides of her arms as well as on her face, breasts, stomach, thighs and buttocks. Finally the *olabtoal* fills a Coconut cup with *osurech* — water boiled with sweet smelling herbs and leaves of the Beach Morning Glory. The hot herbal water is flung onto each part of the body that had been rubbed with the oil mixture. The entire procedure, repeated twice, lasts for twenty minutes. The bathings are done eight times each day. Between times the exhausted mother is allowed to rest.

On the day of the mother's public presentation, she undergoes a final preparation, the *omengat,* or steambath. This takes place in the same room where she had endured the ritual baths. Erected there now is a *belukel,* or steamhut, made of an oval frame of bent bamboo over which are draped heavy layers of mats and blankets.

The mother enters the hut nude, her body anointed with Coconut oil and Turmeric, her long hair unknotted and flowing down. In the center of the hut is placed a three-legged wooden stool which has a hole in it. Encircling the stool are pans of boiling taro and aromatic plant leaves and flowers. (Among the aromatics, as depicted in the cachet, are False Staghorn Fern, Rue, Symplocos, Acanthus, Lemon Grass and Myrtle. A Rue bud, symbolic of the gifts to the Holy Child and of his fate, is seen in the the first day cancel.)

Under the stool's hole is placed roasted taro rolled in sweet smelling herbs and flowers, including the stems, leaf and taproot of the Beach Morning Glory. The mother sits on the stool, steaming and inhaling. The hut flaps are opened and closed for four minutes at a time to increase the steaming and until she feels faint. Then she is said to be "cooked."

Returning to the house of confinement, she is prepared and dressed for her public presentation. She is dried and given a rub-down, and again anointed with Coconut oil and Turmeric. Her husband's kinswomen assist her in dressing in a special traditional outfit — a bright, multi-layered grass skirt, a black hip cord tightly cinched to accentuate her maternal figure, leis of Plumeria and Orchids around her top-knot and neck, and a necklace of a valuable Palauan money piece given to her by her husband's family.

Now the new mother is presented to family and friends. She is led out the house to stand on the Coconut mat used during the baths, facing the road with her back to the confinement house. While she stands there with flowers in her hands, her husband's sister honors her by washing her feet with the same sweet smelling herbal water brewed for the baths. The clean young mother concludes the ceremony by performing a brief and solemn dance. A banquet follows, after which beautiful aprons are distributed among those present.

Roberta Rosenthal, American artist and textile designer, produced all art for the stamps, cachet and cancel, and also drafted this article. For material on the flowers and customs, special thanks go to: Kathy Kesolei, Director Palau Community Action Agency; Joan Canfield, Botanist, University of Hawaii; and resources of Bronx Botanical Gardens, New York Public Library, American Museum of Natural History, Smithsonian Institution, Hunt Institute for Botanical Documentation, and Robert Goldwater Library of New York's Metropolitan Museum of Art.

Christmas 1984

This issue was printed by The House of Questa, England, by multicolor lithography on unwatermarked lithopaper sheets cut into four panes. There are ten blocks of 28.45 x 42.58mm stamps per pane, with place numbers appearing in all four sheet corners.

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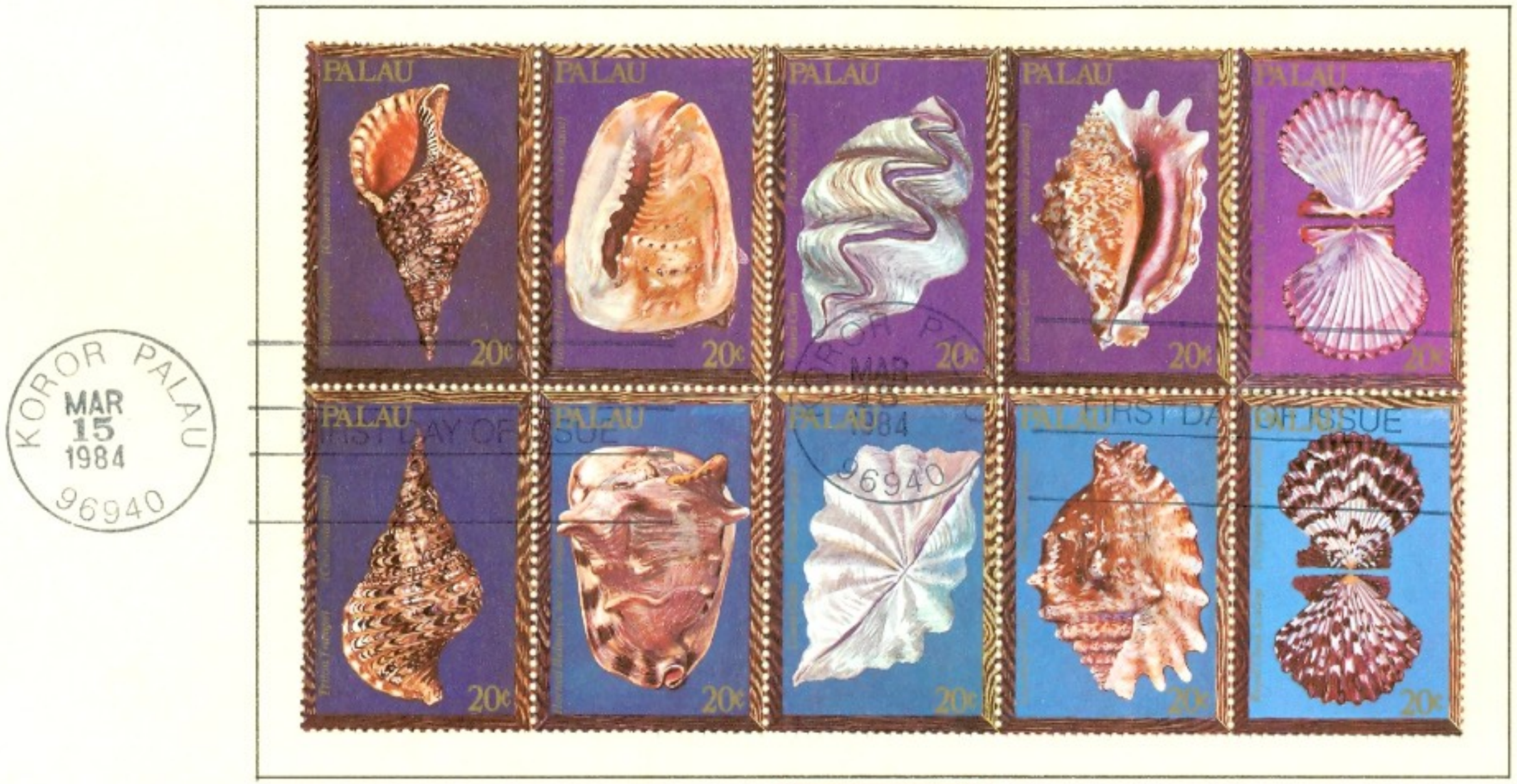
No. 10 in a series
28 November 1984/Printed in U.S.A.

PALAUAN COMMEMORATIVES

Seashells: No. 1



Five of Palau's many fascinating seashell species are the subject of this unique setenent block of five vertical pairs. Designed by Deborah Dudley Max, an American artist who has specialized in the subject of shell painting, the stamps are presented in a double strip format simulating a sliding tray of the traditional cabinet in which shell aficionados house and protect their collections. The top strip depicts ventral views of the shells, the lower dorsal views of the same species.

From the left, the first pair of stamps feature the Trumpet Triton *(Charonia tritonis)*, an extremely beautiful shell that is the fossil of the largest living gastropod. Measuring about 13 inches long, this shell is moderately common throughout the Indo-Pacific and can be found in shallow waters of Palau's coral reefs.

The Horned Helmet *(Cassis cornuta)* is found throughout the world in warm waters and is often spotted in Palau's coral and inter-tidal waters. Heavy and strongly manufactured, this shell is ornamented with knobs and spiral cords and displays large prominent teeth on both sides of the lip.

The Giant Clam *(Tridacna gigas)* can grow to an immense size of four feet across and weigh as much as 500 pounds. Its shell is greatly desired for decorative purposes and its meat highly valued for food. Due to overfishing in the entire tropical Pacific, the species is becoming endangered. To remedy this situation, Palau's Micronesian Mariculture Demonstration Center in Koror carries on a successful re-seeding program and leads the world in developing giant clam mariculture technology.

The Laciniate Conch *(Strombus sinuatus)* is a moderately large shell distinguished by its heavy and solid outer lip. Rare in most parts of the world, it is often found near the coral sands of the Palau island chain.

Completing the first segment of the Palau philatelic salute to the Islands' seashell heritage is the Royal Cloak Scallop *(Cryptopectic pallium)*. A small shell, it is readily found in shallow waters on Palau's reefs.

Future issues from Palau will present other fascinating shell species to be found in the territory.

No. 6 in a series
March 1984/Printed in U.S.A.

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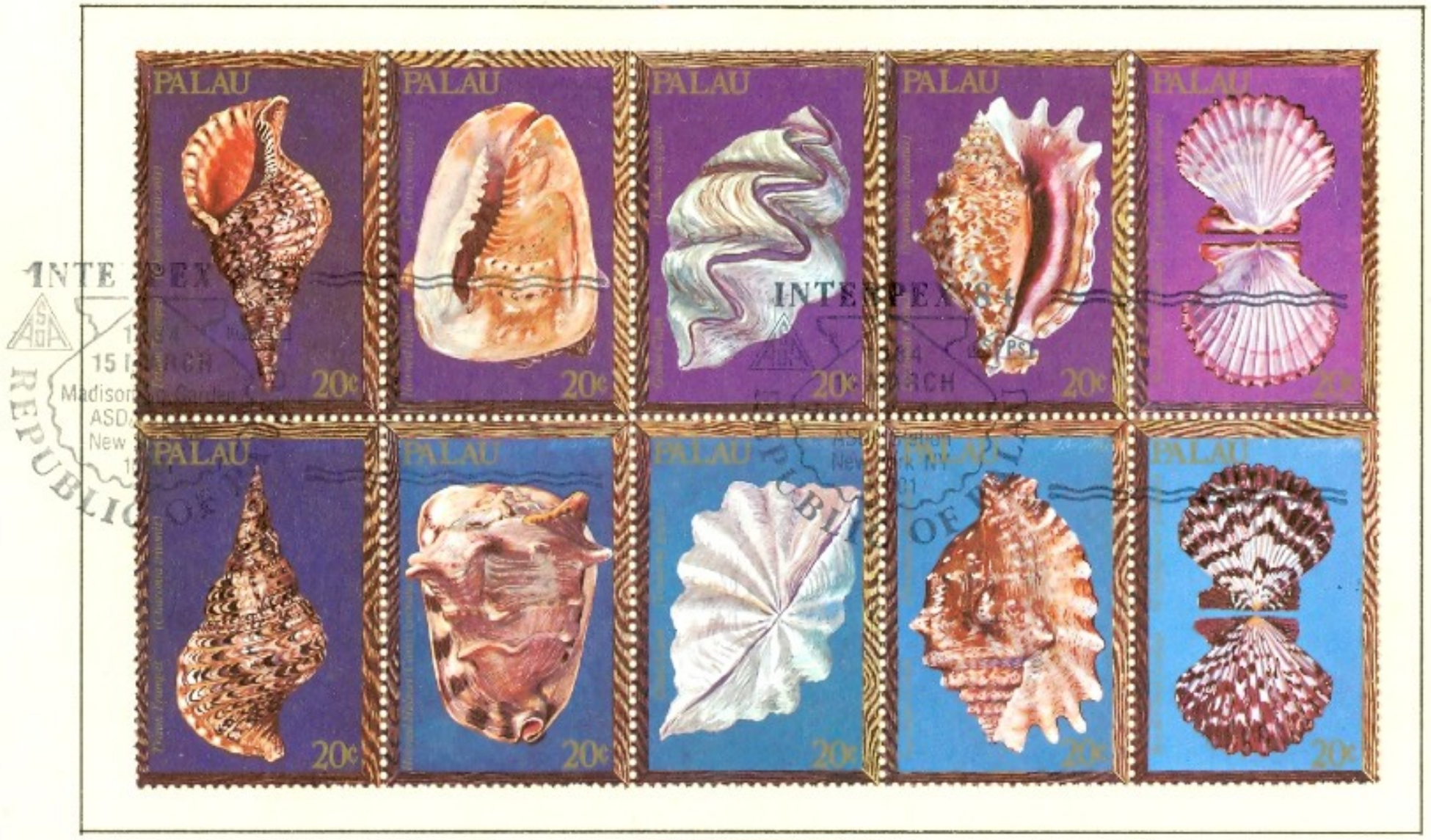
PALAUAN COMMEMORATIVES

Seashells: No. 1



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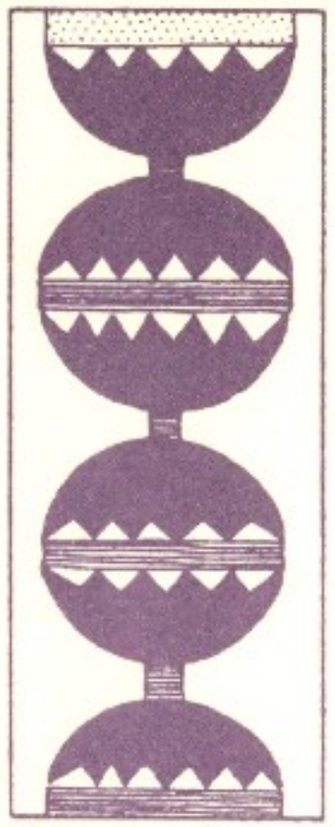

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PALAUAN COMMEMORATIVES

Seabirds of Palau

This block-of-four airmail stamps represents Palau's first airmail issue. Designed by H. Douglas Pratt, ornithologist-artist who also created the art for Palau's forest birds issue (released in Koror May 16, 1983), these unusual depictions present the seabirds in flight over Palauan waters and territories.

The stamps, each 28.45mm x 42.58mm, were printed by multicolor lithography on unwatermarked paper by House of Questa, London. The notes below, prepared by Dr. Pratt, describe the salient features of the birds.

WHITE–TAILED TROPICBIRD *Phaethon lepturus*
Palauan name: Dudek

This seabird is a conspicuous part of the bird fauna of Palau. With its graceful long central tail feathers and gleaming white or sometimes pinkish plumage, it is often seen flying over dense forests where it nests in large trees. It feeds at sea outside the reef, by hovering over the surface and diving into the water to capture fish or squid. In olden days, Palauans sometimes ate tropicbirds, their young, or their eggs, but seldom do so today. Outside Palau, the White-tailed Tropicbird is distributed throughout the tropical oceans of the world.

BLACK NODDY *Anous minutus*
Palauan name: Bedaoch

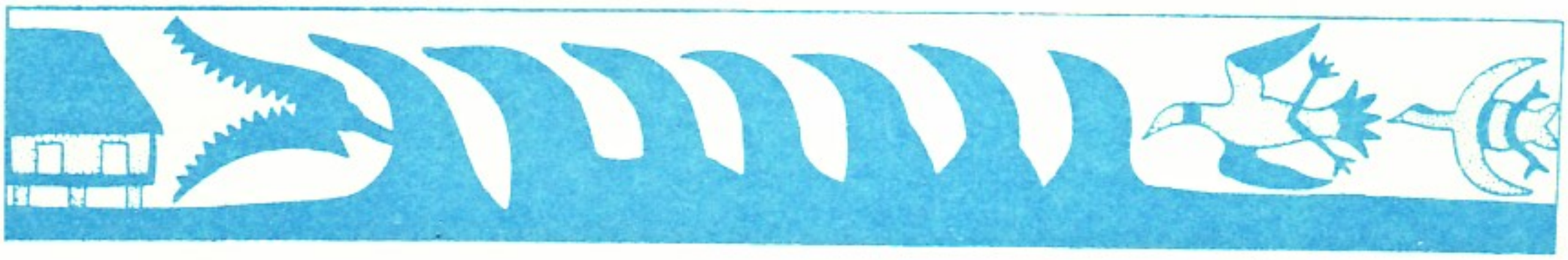
Palau's most abundant seabird, this small white-capped black species nests in the trees that cling to sheer cliffs in the limestone islands of southern Palau, as well as in mangroves and other trees near salt water throughout the islands. Small flocks of Black Noddies are a familiar sight inside the reef, where they feed by hovering near the surface and dipping the bill in the water to capture small fish. Black-naped Terns often flock with them. The Black Noddy is widespread in the tropical Pacific and Atlantic Oceans.

FAIRY TERN *Gygis alba*
Palauan name: Sechosech

Also known as the White Tern, this graceful and delicate bird is a favorite of people who live near tropical seas around the world. It is common throughout Palau. It "nests" in forest trees, but builds no actual nest. The single egg is simply placed on a bare limb and incubated there. The hatchling has long claws on its webbed feet that enable it to cling fast to its seemingly precarious perch. The young are fed fish, several of which are often carried at one time cross-wise in the parent's bill. How the bird manages to catch the second fish while holding onto the first is something of a mystery.

BLACK-NAPED TERN *Sterna sumatrana*
Palauan name: Kerkirs

This pearly white tern, with an arrow black line on the back of the head, is common throughout Palau as well as other parts of the tropical Pacific and Indian Oceans. Its flight is light and buoyant. It often flocks with Black Noddies, and like them nests in trees growing out of sheer rock faces. It captures fish by diving from the air after a short hover. Seldom seen outside the reef, Black-naped Terns commonly perch on exposed rocks, pilings and sandbars.



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No. 7 in a series
June 12, 1984/Printed in U.S.A.

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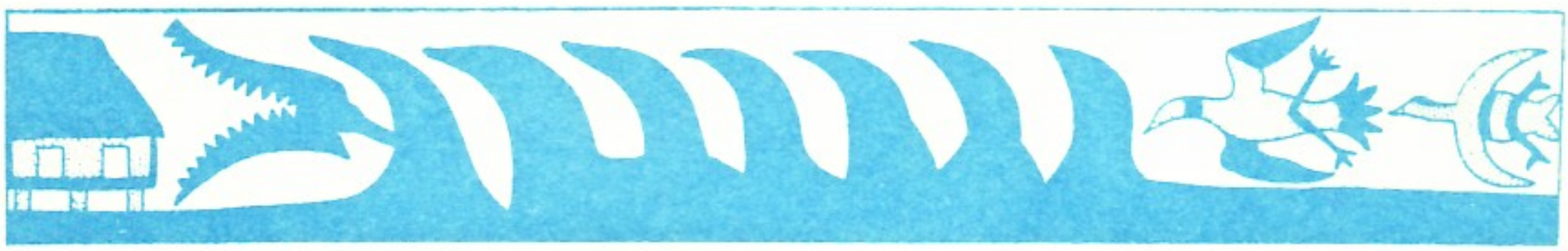

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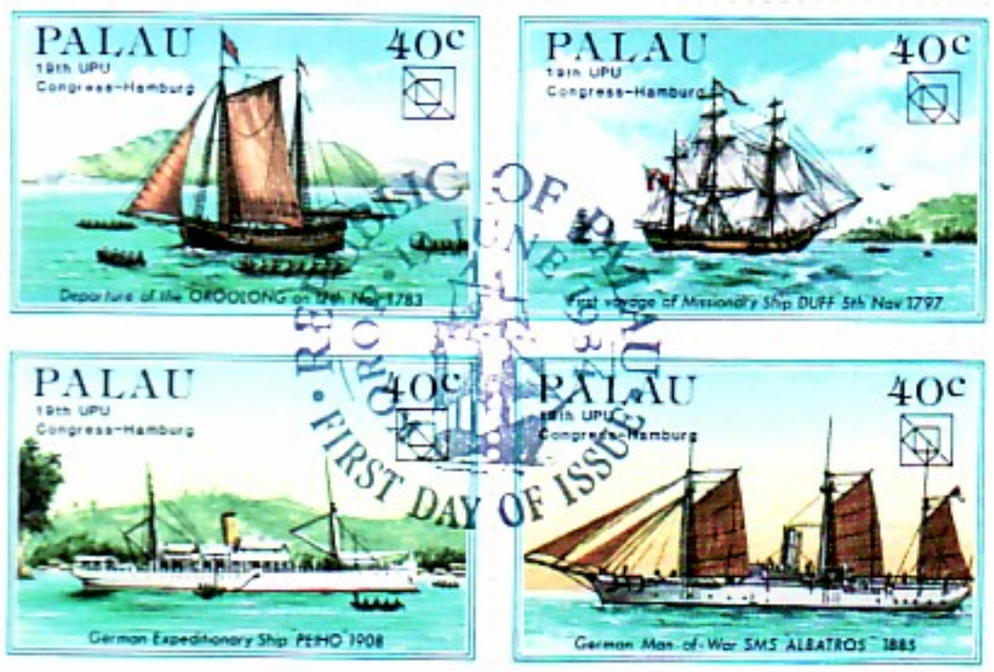
No. 7 in a series
June 12, 1984/Printed in U.S.A.

PALAUAN COMMEMORATIVES

MARITIME HISTORY 1: UPU ISSUE



With Magellan's circumnavigation of the world in the sixteenth century, European ships arrived in Micronesian waters. A new age began, gradually releasing the widely strewn islanders from their isolation.

At first the Europeans did little more than note the presence of an island. They may have given it a name, or marked its existence in the ship's log or navigational chart. Their first contacts with native peoples were simple trade transactions, perhaps a few iron pieces for coconuts. As more ships traversed the waters, trading and whaling in the region became important, and expeditionary forces and missionaries followed. Some of those ships stopped or were shipwrecked on the Palau Islands. This new stamp issue recalls two that connected Palau to Germany, and two to England.

The block of four stamps, each a 28.45x42.56mm horizontal, was released June 19, 1984, in both Palau and Germany, to celebrate Palau's participation in the Philatelic Salon held in Hamburg in connection with the 19th Congress of the Universal Postal Union. Special cancellation marks, shown below, were created for each first-day city: the Koror cancel depicts the famous *Antelope* in the bull's eye; the Hamburg cancel features the Philatelic Salon/UPU logo. A limited edition, numbered souvenir card of the Salon, with text from Palau's Vice President in English and German, was also issued for the historic occasion.

Germany purchased the Palau Islands, along with the rest of the Carolines and the Marianas, in 1899. The German Period lasted until 1914, when Japan began its dominion.

Germany's principal concern in Palau had been economic. This interest pre-dated its protectorate period and led to visits to Palau by German scientists and artists, to whom a debt of gratitude is owed for recording most of what is known of aboriginal Palau.

The first anthropological work done in Palau was begun in 1871 by Johann Stanislaus Kubary, who made several visits to the islands and published his findings in Germany. One of the ships that carried him in his 1885 visit was the *SMS Albatros*, a German man-of-war captained by Max Plüddemann. Sent to Palau to survey the islands and determine the feasibility of making the chain a German protectorate, the *Albatros* charted the east coast of Babelthuap up to Melekeiok.

The *Peiho*, the other German ship in the set, was the expeditionary ship of the Thilenius Südsee-Expedition of 1908-1910, sent by Germany to document the protectorate's culture and social structures. Five volumes, written by ethnographer Augustin Krämer and graphically illustrated by his artist-wife Elizabeth Krämer-Bannow, were published in Hamburg between 1917 and 1929. The expedition also produced extensive collections for German museums.

The *Oroolong*, the oldest vessel depicted in the set, was an important link in British maritime history. It was the schooner built in Palau with iron nails and timbers from the shipwrecked *Antelope* and named after the island on which Captain Henry Wilson and his crew lived during their three-month stay in Palau. The *Oroolong* departed for England November 12, 1783, with Palau's own Prince Lee Boo on board. (The story of Lee Boo and his English mentor Captain Wilson was the subject of the bicentennial commemorative issued December 15, 1983.)

The missionary ship, *The Duff* of London, is the other British ship depicted. It was commanded by Captain James Wilson and arrived at Palau November 5, 1797. Even with the aid of Henry Wilson's dictionary, the English were unable to converse with the Palauans and after two days and a little trading set off for China. The journey of *The Duff* was significant for Palau nonetheless, marking the beginning of English missionizing in the territory.

Gordon Drummond, renowned English stamp designer, prepared the original watercolor designs for the issue. House of Questa, London, printed the stamps by lithography on unwatermarked paper, in four panes of ten blocks per pane, with plate numbers and copyright notice appearing in all four positions.

No. 8 in a series
June 19, 1984/Printed in U.S.A.

Copyright © 1984 Palau Philatelic Bureau

PALAUAN COMMEMORATIVES

MARITIME HISTORY 1: UPU ISSUE

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The *Oroolong*, the oldest vessel depicted in the set, was an important link in British maritime history. It was the schooner built in Palau with iron nails and timbers from the shipwrecked *Antelope* and named after the island on which Captain Henry Wilson and his crew lived during their three-month stay in Palau. The *Oroolong* departed for England November 12, 1783, with Palau's own Prince Lee Boo on board. (The story of Lee Boo and his English mentor Captain Wilson was the subject of the bicentennial commemorative issued December 15, 1983.)

The missionary ship, *The Duff* of London, is the other British ship depicted. It was commanded by Captain James Wilson and arrived at Palau November 5, 1797. Even with the aid of Henry Wilson's dictionary, the English were unable to converse with the Palauans and after two days and a little trading set off for China. The journey of *The Duff* was significant for Palau nonetheless, marking the beginning of English missionizing in the territory.

Gordon Drummond, renowned English stamp designer, prepared the original watercolor designs for the issue. House of Questa, London, printed the stamps by lithography on unwatermarked paper, in four panes of ten blocks per pane, with plate numbers and copyright notice appearing in all four positions.

No. 8 in a series
June 19, 1984/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

Fishing Methods

Palau's fishermen, including those in the South West Islands of Tobi, Sonsorol and Pulo Anna, are among the world's most accomplished. They have names for more than 300 species of fishes and can readily distinguish between species differing only subtly in appearance.

This intimate familiarity with fishes in Palauan waters is manifest in the many different fishing techniques, wherein the tools and methods are accommodated to the environments and behavior patterns of the particular fishes. The fishing methods depicted in this block of stamps are four of the traditional and contemporary techniques seen in the Islands today.

A common method for hunting fish on the reef flats or from the bow of a canoe is Throw Spear Fishing. The first stamp shows boys standing in six to eight inches of water, using a broom-like spear known as *taod* or *taoed*. The shaft is made of wood or iron, with the multiple-tipped prongs barbed like arrows and ingeniously tied to the wood pole. The fishermen chase a school of fish (e.g., mullet or billfish) and force the fish into shallower water or under or alongside a floating object like a log or boat. When the fish slow down from the chase, each fisherman throws the spear on a low, flat trajectory, aiming just in front of the fish. A single-pronged spear is preferred for rabbitfish and other slower moving targets, which once impaled are pushed up the shaft and stored on the spear so the fisherman can work faster. In another variation, spears with smooth ends are mainly aimed at sardines.

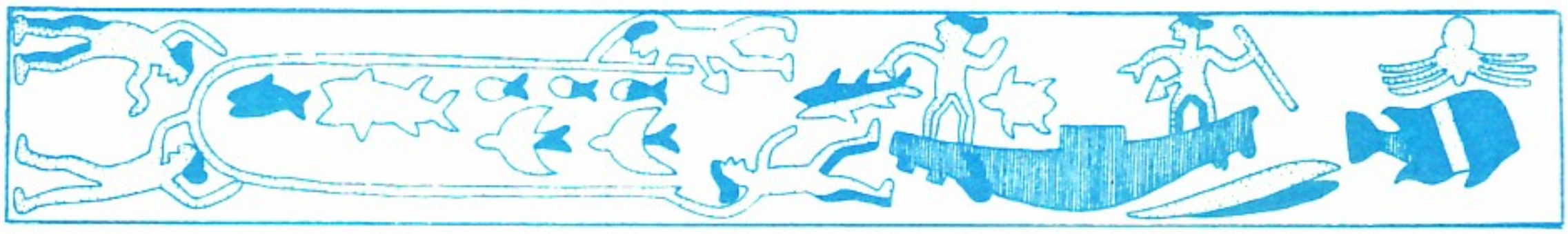
Another unique method, Kite Fishing, is shown in the second stamp. Such fishing is indigenous to the South West Islands and is also found in other areas scattered throughout the tropical Western Pacific. The kite, or *kedem*, is made from a breadfruit leaf attached to a line with a hookless lure. The leaf is dried by passing it over a fire and pressing it flat under a woven sleeping mat. Slender, dried midribs of coconut leaflets are threaded through the breadfruit leaf and tied to one another where they cross, making the kite rigid. The line is made from sennet (coconut husk fiber), and the lure dangling from it is made from the web of an indigenous spider. The lure simultaneously serves as the kite tail. The fisherman maneuvers the kite so as to skip and splash the lure along the water surface. The fish mistake the lure for jumping fish and get their teeth tangled in the webbing. Within half an hour of using this method, a fisherman can catch half a dozen large needlefish, and occasionally barracuda and mackeral.

Spaniards introduced the cast net, or *bidekill*, into Micronesia in the 19th century. Today the Palauan *bidekill* fisherman is a master in Net Fishing, the subject of the third stamp. The net, a small circular with light weights around the edge, is thrown so as to spread horizontally and fall over a school of fish, and the sinkers trap the fish underneath. If the net is equipped with a drawstring, the fish are gathered in a sort of inverted drawstring purse with the fish inside. Cast nets without drawstrings are used where the bottom is rough and jagged, and then the fisherman gathers the fish from under the net one at a time while the net spreads out on the bottom. The fisherman adjusts his technique to meet his quarry, but whether it is mullet, surgeonfish, rabbitfish, rudderfish or emperors, he must be strong, fast, keenly observant and very, very quiet.

The last stamp shows a spearfisherman waiting at drop-off for fish to come to him. Underwater Spearfishing began in Palau at the turn of the century, when German traders introduced diving goggles. Today's fisherman may use any of the modern technology available to exploit habitats and harvest species to which his ancestors had little previous access.

The multi-colored stamp set carries the commemorative "Ausipex 1984," marking the issue's release in connection with Palau's participation at the international stamp show in Melbourne, Australia, September 21-30. A special show cancel was produced for the occasion also.

American artist and underwater sportsman Lloyd Birmingham designed the stamps, which were printed in England by House of Questa. The 28.45 x 42.5mm horizontals were printed on unwatermarked lithopaper, in four panes of 40 images (10 sets) each, with plate block numbers appearing in the sheet selvage in all four positions.



No. 9 in a series
September 1984/Printed in U.S.A.

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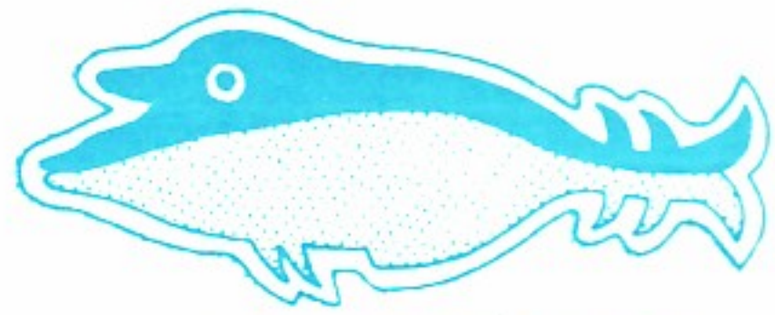
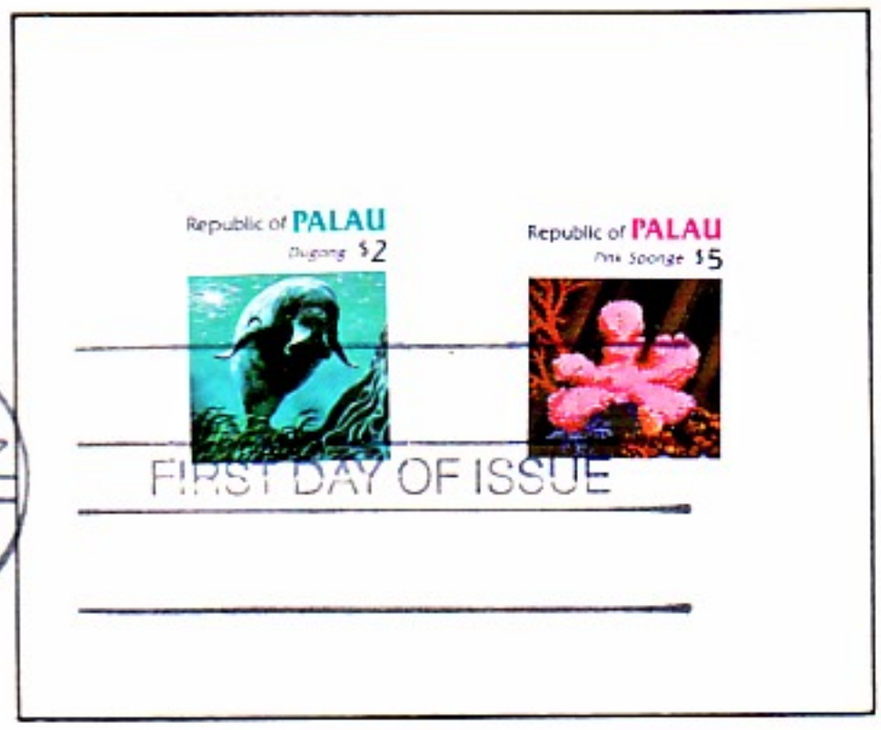
PALAUAN DEFINITIVES
Marine Life: Part 3



Palau Postal Service



Palau's new high-value definitives represent two ends of the wide spectrum of marine life found in Palauan waters — sponges and marine mammals.

Sponges are biologically the lowest form of multi-celled animals. Because of their tree-like appearance, they were for centuries believed to be exotic marine plants. Aristotle was the first to suggest, in his *Natural History of Animals,* that they were actually animals, but not until 1766, when John Ellis discovered that sponges eject currents of water, was Aristotle's view given much credence. Acceptance of the animal nature of sponges awaited until the nineteenth century, after the Scottish naturalist Robert Grant (Charles Darwin's teacher) observed the creature through a microscope.

Grant established that the Sponge is a very porous animal whose body walls are provided with canals through which water moves. It obtains its food by sucking in water through numerous pores, digests the solid bacteria suspended in the water, then expells filtered waste material in a stream of water through its osculum (a large central opening that leads to its central cavity). The Sponge's cells also allow it to provide itself with the necessary oxygen to maintain life.

Distribution of Sponges ranges from fresh water to salt water, with most occurring in oceans. Many are shoreline and reef inhabitants, and these can be obtained by diving or dredging or with a long three-pronged pole. Others, considered even more valuable, develop 50 to 100 miles out in ocean depths of at least 200 feet. In Palauan waters, Sponges can be found along the varied coral reefs, in and around the many islands and islets, in the mysterious salt-water lakes, and in the ocean.

Like people, no two Sponges are exactly alike, even within the same species — and there are some 5000 described species in the world! Sizes, shapes and colors will be determined by water conditions in which the Sponge grow as well as by neighboring animal and plant life and other factors of their environments. While Sponges mainly grow in irregular masses and branching and encrusting patterns, symmetrical shapes also occur. Sizes range from a fraction of an inch-long urn to tubes, vases and branching types as tall as eight feet or broadly rounded masses of several feet in diameter.

Sponges that grow in shallow tropical waters have irregular shapes like that depicted on the $5 stamp, and are brightly colored. Shades may vary in blue, violet, magenta, red, pink, orange, yellow, green, brown, tan, gray, black and white. Sponges found in the deep sea are usually more somber-hued in shades of white, gray, cream, tan or brown. The same species may occur in several forms and color phases.

Fresh Sponges get their bad odor from the outgoing currents that contain waste products. For this reason Sponges are seldom eaten by other animals. Would-be predators are further discouraged because of the toxic chemicals manufactured by Sponges, but today marine medical chemists are interested in their pharmaceutical possibilities. For the past several years a group of marine pharmacologists have visited Palau each spring to collect Sponges and to extract chemicals for possible medical applications.

The Dugong *(Dugong dugon)* depicted on the $2 stamp is one of the world's four species of sea-cows (the other three being manatees). This Sirenian, whose curious proboscis and ancient history suggested the nickname "seagoing elephant," was once widely distributed in tropical bays and estuaries of the Indian and western Pacific Oceans, from Lourenco Marques, Mozambique, and the Red Sea, east to the Ryuku Islands, Palau, the Solomons, New Hebrides, New Caledonia, Fiji and Australia. No longer found in the Marshalls, it is now uncommon wherever else it was once found. It has been heavily over-hunted throughout its range for its meat, oil, blubber and even its bones, which were used for body ornamentation and scrimshaw. Now listed among endangered and protected species, it can still be seen in Palau's shallow water lagoons and mangroves, where it subsists chiefly on mangrove roots and sea grasses.

The Dugong spends its entire life in water, grazing cow-like on the bottom and surfacing only to breathe. It grows to 8-12 feet long and 1500 pounds. Unable to move on land, it has a bulky, whale-like body which ends in a horizontal tail-fin. It has no trace of hind limbs, and only flattened, paddle-shaped fore limbs that lack external digits. It is a slow-moving, rather dumb and almost totally defenseless creature — one of nature's anomalies.

Both of these stamps, like the other marine life definitives, were designed by Dean Ellis and printed by House of Questa, England, to the same specifications.

No. 3 in a series
October 1984/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

John James Audubon 1785-1851 BICENTENNIAL

Palau's first issue of 1985 commemorates the 200th anniversary of the birth of the most famous bird painter of all time — John James Audubon.

The natural son of a French slave trader and Creole woman, Audubon was born in Les Cayes, Santo Domingo (Haiti) on April 26, 1785 and came to America at seventeen. As a youth he had studied painting in Paris, but he showed little promise until his passion for bird watching in the woods of Mill Grove, Pennsylvania grew into a sketching hobby. He became a naturalist as well as an artist, determined to document from observation all the birds of North America, venturing further to the forests, meadows and river banks across the continent.

The culmination of Audubon's studies and enterprise was *The Birds of America*, a monumental Double-Elephant Folio edition (39½in. by 27in.) of four volumes consisting of 435 hand-colored aquatint engravings of his paintings of birds drawn mostly to life-size in their natural settings. Published between 1827 and 1838, and followed in 1839 with a massive text *(Ornithological Biography)*, Audubon's *Birds* took wildlife painting out of the ordinary run of illustration and into the sphere of fine art. Audubon's masterwork established him as the world's foremost naturalist painter, a title unchallenged to this date.

The 44¢ airmail stamp in this issue reproduces one of the original Audubon plates, his study of the Dusky Petrel *(Puffinus lherminieri)*. Now called Audubon's Shearwater, for the great naturalist, it is the traditional god of Ngchesar municipality in Palau. This little bird measures only about a foot long, small among the great seagoing family of tube-nosed seabirds. But its range is wide, and its habitat is the open sea. It can be found in parts of western North Atlantic to Cuba, in the Gulf of Mexico and along the coasts of the U.S. Eastern Seaboard. It breeds on islands in warmer seas — Bermuda, the West Indies, Cape Verde, the Galapagos, and in the South Pacific. Audubon saw the bird near Florida's west coast when he was sailing from New Orleans to England in 1876, sketched it, and several years later made the water color. His engraver, Robert Havell, Jr., added the rocky shoreline.

The bird feeds on fish and breeds in colonies in rock crevices, laying one egg. It nests in holes abundantly on the forested islands of Palau, coming and going from its nesting colonies at night. Given its natural history and relative colorlessness (mainly blackish brown and white), it's a species not likely to be seen by the birder unless he takes a small fishing boat far offshore or unless the bird is storm-driven near the beaches.

H. Douglas Pratt, the artist-ornithologist who created the artworks for the block-of-four 22¢ stamps in this issue (and for Palau's other birds issues) has observed the bird in Palau. "A picture of a bird on its nest is not really possible

without taking great liberties with reality," Dr. Pratt noted. "The nestling portrait would presumably be of a bird removed from its nest burrow for viewing." The other images depict a close-up of the bird's face, highlighting its peculiar tube-nosed bill; the adult in flight, soaring with a 27 in. wingspread and showing its mostly white underside; and a young adult floating in a Palau lagoon.

The cameo portrait of Audubon seen on all the stamps and in the first-day-cover cachet was sketched by Pratt after a self-portrait done by Audubon in 1826. American artist Rosemary De Figlio prepared the designs for the stamps and for the first day cover.

The stamps are each 28.45x42.58mm, printed by color lithography on unwatermarked lithopaper by The House of Questa, London. The block-of-four set and the single airmail stamp were printed on two separate sheets, each sheet cut into four panes of 40 stamps per pane, with plate numbers in all four sheet corners.

Palau scheduled release of the five stamps in Koror on February 6, for its first stamps in the new rates (22¢, first class letter; 44¢ air mail), in accordance with U.S. Postal Service policy for new rates effective February 17.

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PALAUAN COMMEMORATIVES

TRADITIONAL CANOES AND RAFTS

Today Palauan waters are filled with boats made of wood, fiberglass and aluminum, most powered by gasoline engines. But it was not always so, for Palau's coastal navigators brought canoe building to a highly developed art. The four stamps issued in Koror March 1985, in keeping with Palau's cultural awareness movement, pay tribute to this indigenous craft.

From start to finish, the master boat builder and his assistants adhered to elaborate canoe construction rituals. After selecting and felling a tree, the master builder would shape it on site to the vessel's approximate finished form, reducing the weight of the trunk as much as possible. Then he would ask community club members to assist in transporting the shaped trunk to the construction site, usually on a beach, where a temporary shed would be built.

After the master builder shaped the canoe to its final form, club members would sand it with the skin of a rayfish. Then the builder would add the shell inlay and paint the canoe, using a mixture of powdered red ochre, water and hot grease from the *cheritem* nut *(Parinarium glaberrmum)*. A mixture of coconut oil and turmeric was applied to the inside surfaces. A women's club, commissioned by the builder, wove the sail from pandanus *(Pandanus palauensis)* leaves, seaming it vertically from the center outward to each side.

The three canoes and raft depicted here can still be found in Palau, though only the people of the Southwest Islands use canoes on a regular basis. Among the four, the raft is the most common, both in the large version shown in the stamp, and in a smaller version. After World War II modern vessels generally replaced cargo and racing canoes. The war canoe had long disappeared, but grants from the U.S. Historical Conservation and Recreation Service funded the building of two traditional war canoes in 1980 — the *Bisebusech* (Lightening) by the people of Ngchesar; and the *Kesebekuu* (Moray eel) by Airai.

The slimly elegant *Kaeb*, used for fishing and racing, was the most accomplished achievement in the art of canoe construction. According to legend, the characteristic curvature of the deep bow was copied from the clan of the flying fox. The average *Kaeb* was about 33 feet long, yet it had a beam of only 13 inches. The whole fore part rode out of the water; and a long section of the keel was visible, giving it the appearance of dropping off at the stern. The slim hull enabled the canoe to attain great paddling or sailing speed. Ornamentation was minimal.

The *Kabekl*, or war canoe, was not a sailing vessel, but a gigantic paddling canoe in which Palauans went to war. The great hull, 48-58 feet long, was hewn from a *ukal'l* tree *(Serianthes grandflora)*. The largest could carry 32 paddlers. These boats were elaborately ornamented with shell mosaics and were painted red both within and outside.

The racing of war canoes is a modern phenomenon, encouraged by foreign administrations following the war treaty of 1883. The *Bisebusech* was made in the traditional style and now stands sentry to the dock entrance of Ngchesar. This canoe is adorned with carvings of the sting ray and Audubon's Shearwater, dual representation of Ngchesar's gods. The *Kesebekuu*, built by the people of Airai to replace the original war canoe of the same name that was destroyed in World War II, is smaller, only 43.5 feet long, but it could hold 30, and for racing is manned by 20 paddlers.

The *Borotong*, or cargo canoe, is still used for inter-island hauling. It has a headbar at the bow exactly like the headbar on the war canoe. Because it is used for transport, its hull and outrigger are broader and more massive than those of the *Kaeb*, and it has no distinctive ornamentation.

Palauans make much use of bamboo rafts, particularly for fishing in shallow water within the reef. The larger kind, the *Olechutel*, is made of the stoutest bamboos procurable. About five feet wide and 26 or more feet long, the raft is propelled by punting poles except when travelling in deep waters, where a double-ended paddle is used. The raft is without elevated platform, specifically designed for transporting basket traps of great size used for capturing fish.

Jim Ruttencutter, an American artists who served in the Pacific during World War II, designed the stamps from his original oil paintings made expressly for the issue. The House of Questa, London, printed the stamps by multicolor lithography, in sheets cut into four panes of 10 blocks per pane. Plate number and copyright notice appear in the selvage of all four sheet positions.

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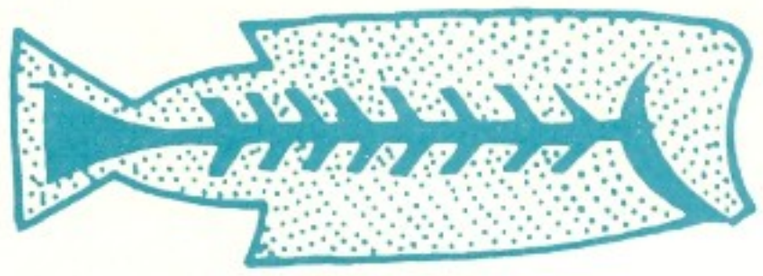
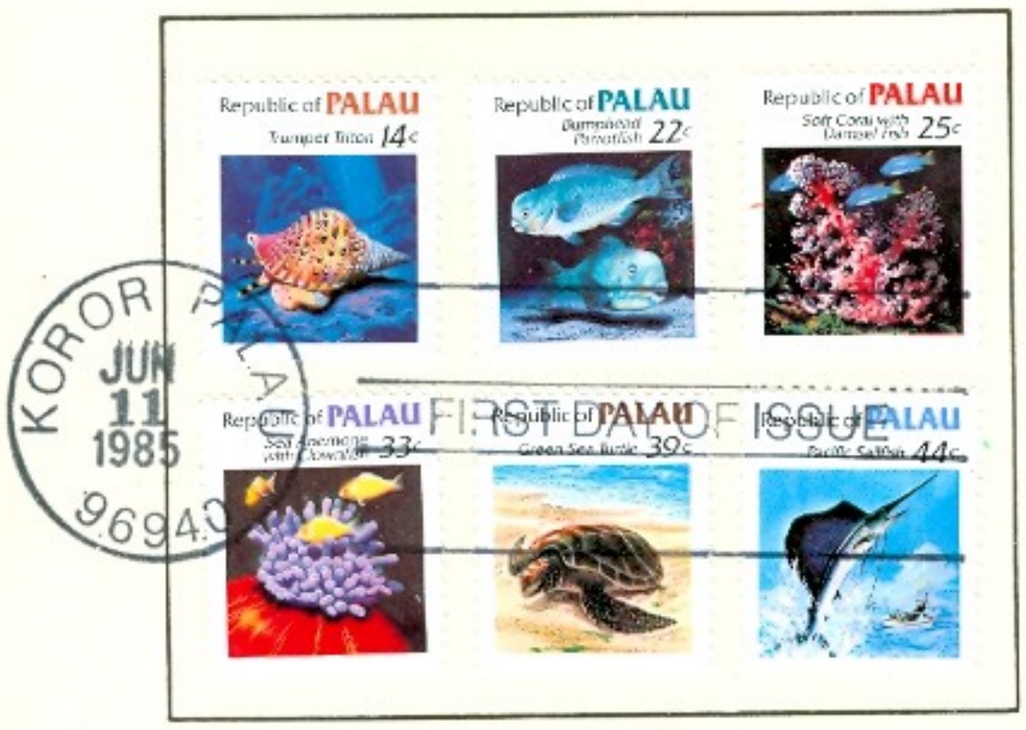
No. 12 in a Series / March 1985

PALAUAN DEFINITIVES
Marine Life: Part 4



Palau Postal Service



On February 17, 1985, new postage rates went into effect in the United States and the Pacific Trust Territory. These six stamps comprising Part 4 of Palau's Marine Life Definitive Series apply to the new rates for Palau postage.

For first class postal cards the 14¢ stamps replaces the 13¢ stamps. Depicted on the new stamp is the Trumpet Triton *(Charonia tritonis)*. One of the largest of Pacific snails, growing to lengths of about 20 inches, this cymatid is a predatory mollusk whose large salivary glands produce an acidic fluid that helps to paralyze its prey prior to feeding. Because this triton eats echinoderms and is especially fond of the cushion star and crown of thorns starfish, it is very important in balancing Palau's delicate reef ecosystem.

The Bumphead Parrotfish *(Bolbometopon muricatus)* seen on the 22¢ stamp is one of the most popular coral reef fishes among Palauans, who call it *Kemedukl*. A very efficient recycling machine, the bumphead turns coral and rock into fine sand in the process of grazing algae and bumping its bony head against the rocks where the food is harbored. A fascinating phenomenon of the species is the transparent mucous envelope it secretes to sleep in. The 22¢ rate is the new first class letter rate.

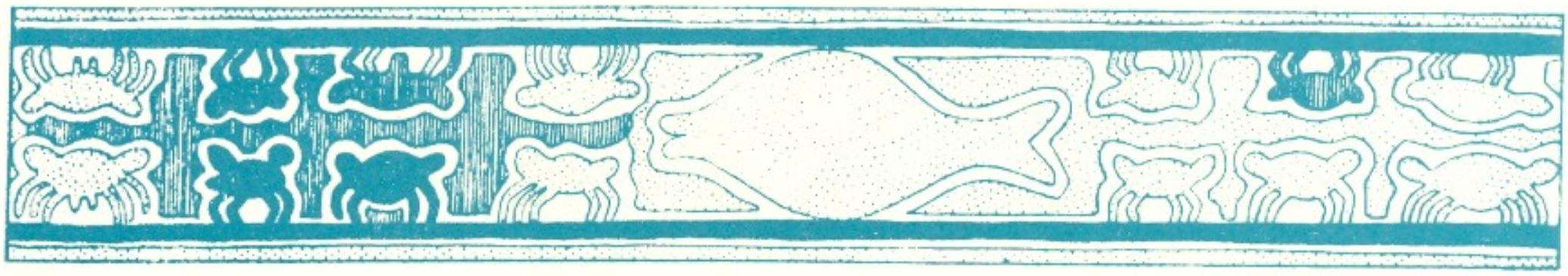
The 25¢ stamp is for use on international surface postcards. The reef tenants depicted on the stamp are lovely examples of the natural balance of the habitat. The soft coral's beautiful polyps form their own flower-like colony. The mouth openings of the individual coral polyps are surrounded by tentacles that extend to sting and trap food, while the cells on the lower sides and bottom of the sea animal produce limestone that builds islands and reefs. The beautiful little blue damsel fish (Family Pomacentridae) live among the tentacles impervious to harm.

The Sea Anemone and Clownfish in the 33¢ stamp are another splendid example of the strange relationship in marine life. Sea anemones are marine polyps that also look like flowers, whose size may vary from very small to large — 3 to 7 inches. The anemone differs from the coral polyp in that it is out and feeding most the time, rather than sedentary. Creeping slowly on its pedal disc to find its prey, it has tentacles surrounding a slit-like mouth and catches its food (fishes, mollusks and crustacea) by its tentacles and paralyzing the prey by explosive stinging cells. The lovely little clownfish (1-6 inches) are immune to this venom and search the tentacles of the purple anemone for food scraps. The 33¢ postage rate is for international air postal cards.

The Green Sea Turtle *(Chelonia mydas)* depicted on the 39¢ stamp comes ashore in Palau to bask in the sun and to lay eggs. After passing the high-tide mark on a sandy shore, the female digs a flask-shaped hole about 18 inches deep and desposits 100 or more eggs, then fills up the nest by pushing sand in with her hind feet. Before returning to the sea, she scattered sand all around with her flippers to cover up her tracks. Despite these precautions and the fact that a very large number of hatchling turtles survive, the species is endangered because of the overhunting of its for centuries. It is esteemed as food all over the world. The 39¢ postage rate is used for international air letters in certain restricted areas.

The 44¢ stamp, used for international airmail in all other areas, is the only stamp in the series to picture a true gamefish — the Pacific Sailfish. This sailfish *(Istiphorus platypterus)* is much larger than the Atlantic counterpart, and may reach 275 pounds, roughly double its weight, with lengths up to 107 inches. Palauans call the fish *moharechoh*, meaning "decorative mat" and referring to the fish's large dorsal fin, which is much higher than the thickest part of the body. Sportsmen are now finding Palau an attractive spot for fishing this and other gamefish, and Palau is meeting the interest by building up its tourist industry.

American artist Dean Ellis prepared the artwork for the six stamps as he did for all of Palau's definitives released to date. Rosemary DeFiglio again supplied the typographics and the The House of Questa again printed the issue to the same specifications.



No. 4 in a series
June 1985/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

U.N. International Youth Year 1985

The United Nations General Assembly resolved in 1979 (A/RES34/151) to designate 1985 Internatoinal Youth Year (IYY) with three themes: participation, development and peace. Its main objective is to bring about widespread awareness of the situation of young people, their problems and aspirations. The assumption is that youth can and must be more actively engaged in the process of economic and social development.

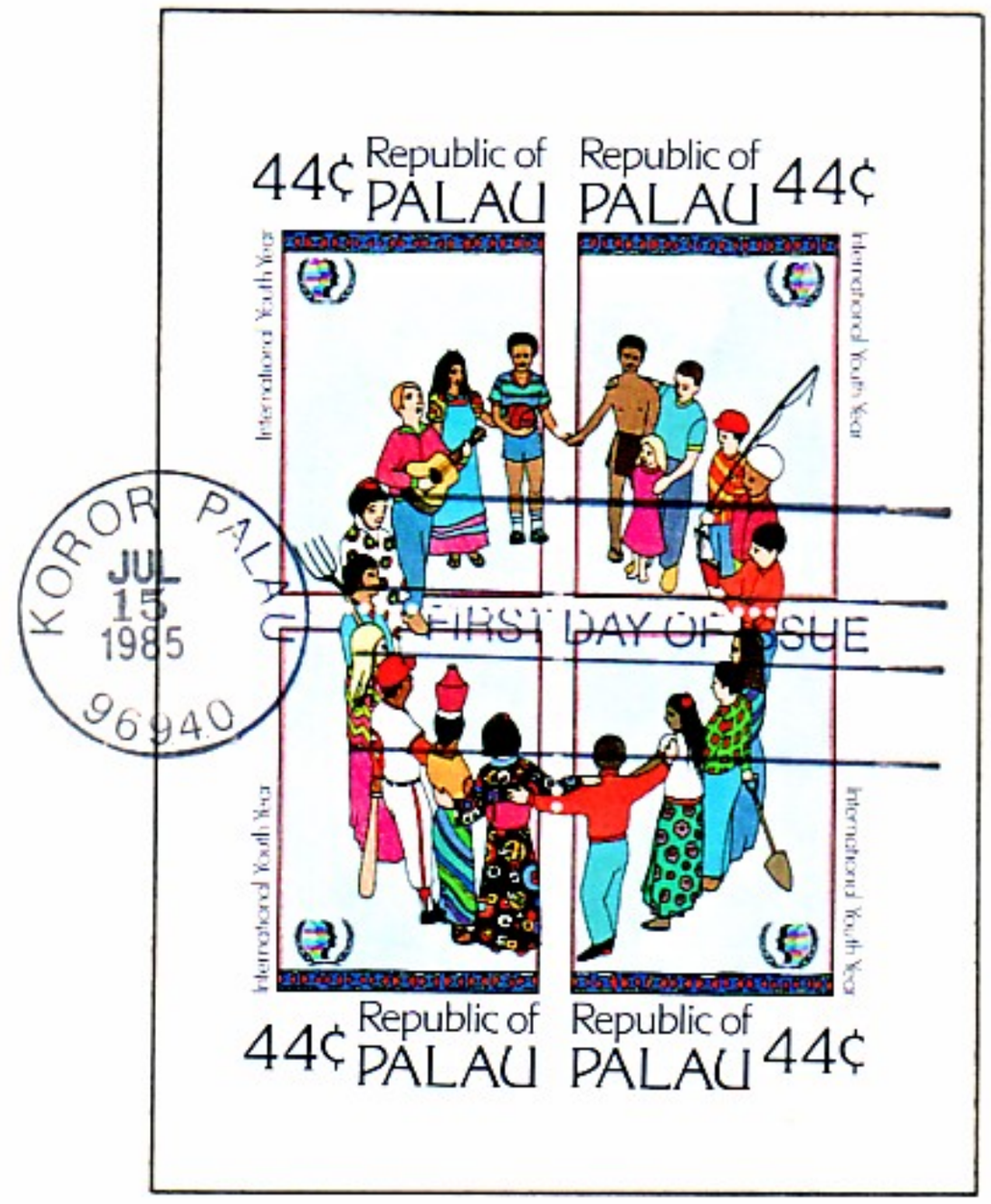
The overall design, by Neil Waldman, of Palau's new stamp issue commemorating IYY embodies the U.N.'s themes as young people representing all the different kinds of people around the world form a circle of friendship, action and good-will.

Yound people represent the future. Indeed youth now between the ages of 15 and 24 will steer the world through its most difficult transitions and staggering population growth. In deciding to proclaim an International Youth Year, the General Assembly expressed its conviction of "the imperative need to harness the energies, enthusiams and creative abilities of youth to the tasks of nation-building, the struggle for national independence and self-determination, the economic, social and cultural advancement of peoples, the inplementation of the new international economic order, the preservation of world peace and the promotion of international co-operation and understanding."

International Yourt Year is an opportunity for the world to stop and take notice of its youthful treasure, to celebrate the beauty and hopefulness of youth, and, perhaps most importantly, to make long-term, positive changes in the situation of the world's youth through responsible activities on the local, national and regional levels.

This block of four 28.45 x 42.58mm. vertical stamps is one of Palau's efforts to raise collective consciousness of youth's problems and promises. The stamps were printed by The House of Questa, England, by multicolor lithography, in sheets cut into four panes of 10 blocks (40 stamps) per pane. Plate number and copyright notice appear in the selvage of all four sheet corner positions.

The official emblem for International Youth Year 1985 is featured on the stamps and in the first day cover cachet. The logo was presented to Javier Perez de Cuellar, Secretary-General of the United Nations, by its creator Lee Kaplan, a student at the New York School of Visual Arts. Explaining his interpretation of IYY, young Mr. Kaplan said: "The three youthful profiles represent unity through diversity, the horizontal lines convey the momentum and energy of youth, and the wreath reminds us that the Year was unanimously proclaimed by the Members of the United Nations."



International Youth Year
1985

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No. 13 in a series/July 1985

PALAUAN COMMEMORATIVES

GERMAN LINKS: EARLY POSTAL STAMPS AND CANCELS

This issue was designed by William R. Hanson, American artist-philatelist, who is a director of the U.S. Possessions Philatelic Society and a member of The Collectors Club (resources of which were drawn upon for this issue). The 1½x2 in. horizontal stamps were printed in multicolor lithography on unwatermarked paper by The House of Questa, England, in sheets cut into 4 panes of 32 stamps (8 blocks) per pane, with plate numbers in all four corner positions.

Ever since the Spaniards had discovered and named the Caroline Islands (which then included Palau), the islands were designated as Spanish territory on all European maps. While Spain concentrated on the Marianas, she showed only minor missionary interest in the western Carolines.

By the late 1870s Britain dominated trade, the United States manifested whaling and missionary activity, and Germany was showing a mounting interest, commercial and political. Matters came to a head when Spain reasserted its old territorial claims, cutting off German and British trade.

In 1885 Germany, having already established some powerful trading companies in Micronesia, moved to protect its threatened German trade by stopping two of its naval vessels at two German trading posts — the warship *SMS Iltis* at Yap and the man-of-war *SMS Albatros* at Palau. The international controversey was finally resolved when Bismarck prevailed upon Pope Leo XIII to negotiate a settlement. The resulting Vatican treaty of 1885 satisfied all parties: Spain's sovereignty was confirmed, Germany and Britain were granted trading rights, and the U.S. was guaranteed continued missionary activities.

This block of four airmail stamps issued by the Republic of Palau celebrates the 100th year of recognized German links and provides a capsule history of Palau's early postal history, from 1885-1914. Four German-issued stamps used in Palau, together with cancellations from outgoing Palaun mail of the time, are shown on miniature paintings created for this new issue to depict scenes relating to the respective postal items of the German colonial period.

The 20pf German stamp reproduced on the first stamp was used to frank a letter from one of the German military who landed on Palau from the *SMS Albatros*, shown on the painting of the military raising the flag on Palau to claim it for Germany. No shore-based post office was established, the Greman military presence lasting but a few days. The postmark "Schiffbrief" is the earliest type used on mail posted from a German ship in colonial mails.

After the Vatican Treaty of 1885, German trading thrived in Micronesia, expanded still more when Germany purchsed the Western Carolines from Spain in 1899, and lasted until World War I, when Japan seized the islands without opposition.

The second stamp in this block shows a typical German trading post of the German administrative period and highlights a 1910 postmark with a German overprinted stamp. The first true postage stamps for Palau, issued in 1889, were German stamps overprinted diagonally "Karolinen," just as those for other German protectorates were overprinted with the name of the respective territory. In 1907 a post office was established at Palau, the chief town of the Palau Islands, and in 1908 another was established at Angaur island, worksite of the German South Sea Phosphate Company. On 14 March 1910 the German mailship *Germania* called on Angaur and was told no Caroline stamps were available for posting. The *Germania* had on board some of the "Marshall Inseln" overprints (from Germany's easternmost protectorate in Micronesia) and these were pressed into use, as shown by the postmark.

Under the German administration extensive ethnological research was conductd by the Thilenius Sudsee-Expedition of 1908-1910, whereby Prof. Augustin Kraemer and his wife Edith recorded in words and drawings the indigenous cultural history of the Palau Islands This unique cultural history was preserved in five giant volumes published in Hamburg, 1917-1929. The Abai illustrated on the third stamps's miniature is modelled after one recorded by the Kraemers. The postmark was in use during the period 1901-1914, with the high-value stamps of the 1901 Karolinen series of the Kaiser's yacht *Hohenzollern*.

The *SMS Cormoran* (second ship to bear the name) depicted on the fourth stamp was the last German ship to sail unmolested through German Micronesia picking up and distributing mail. Unable to reach a friendly port and obtain coal, she put into Guam, where American authorities could only provide her a token supply. The captain and crew accepted internment from the then neutral Americans. The 31 Aug. 1914 cancel represents the probable date of the cruiser's last port-of-call in Micronesia; the No. 8 is the marine schiffpost for the *Cormoran*. The Karolinen stamp is from the Kaiser's yacht series of 1901, in use in Palau at the time.

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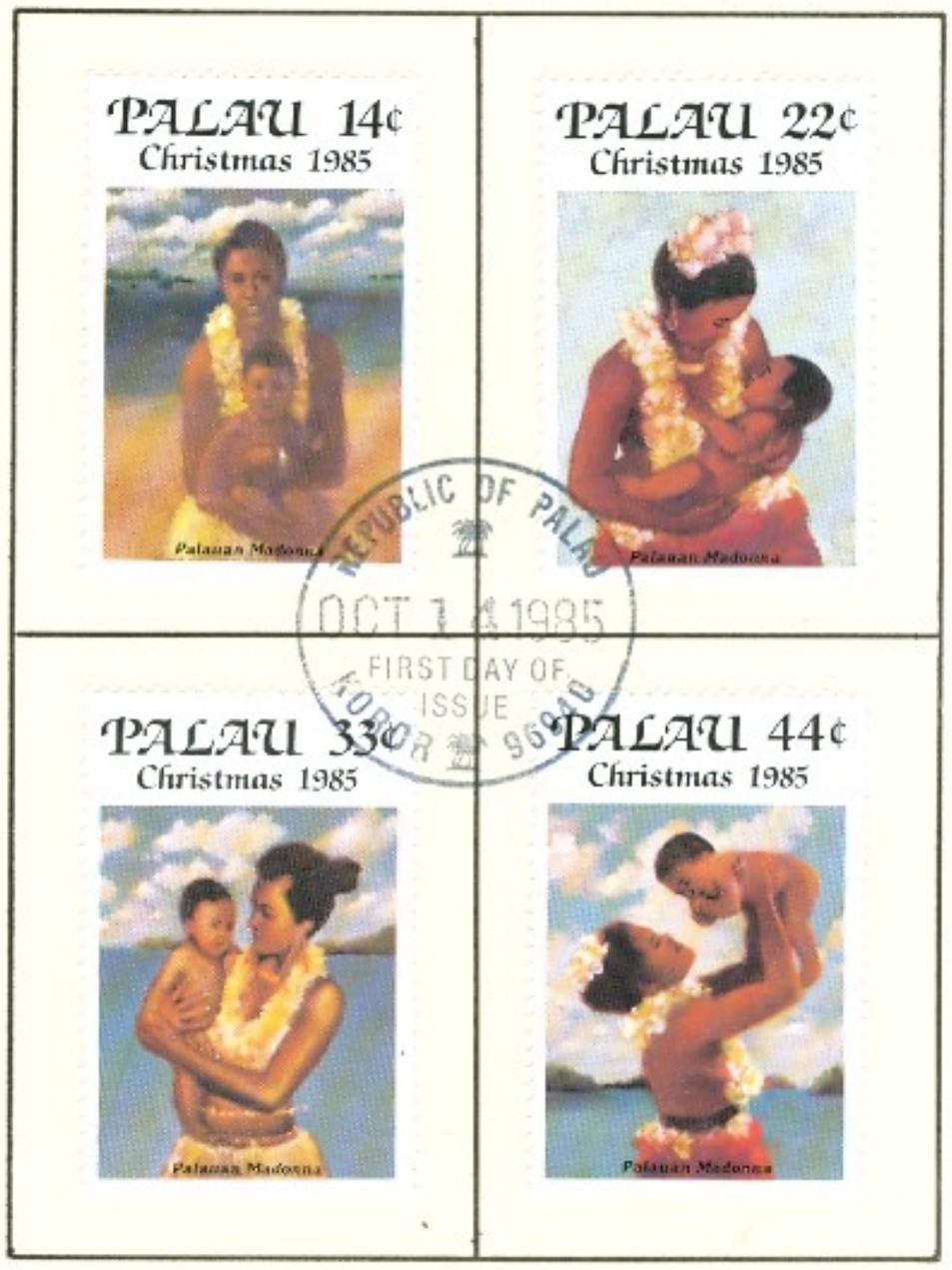
PALAUAN COMMEMORATIVES

Palauan Madonna

Christmas 1985



The eternal theme of the love between mother and child appears in every culture of the world. The most endearing and enduring of all Christmas images, it is the subject of Palau's 1985 Christmas stamps.

The four Palauan Madonnas painted by American artist Luis Arvelo expressly for this issue, and his charcoal drawing (reproduced above) for the official first-day-cover cachet, evoke the spiritual radiance personified in Mary's role as the mother of Jesus. Typical of Arvelo's art, these images also emphasize the earthly qualities of the mother-child relationship — tenderness, protectiveness, joy, and sheer delight in the physical bond.

The idea of "the first-born" or new life arouses a sense of awe and joy in us all. In Palau the arrival of a new baby, especially a first-born, is a reason for celebration. The ancient ceremony of *Ngasech* was the focus of Palau's 1983 and 1984 Christmas issues. Here again *Ngasech* is called to mind.

Each of the Palauan Madonnas appears in the traditional dressing of *Ngasech:* her body, glistening with the anointment of coconut oil and golden turmeric, is clothed in a multi-colored, multi-layered grass skirt; a belt tightly cinches her waist to emphasize her full hips and breasts; her hair is tied in the maternal top-knot; and bright, fragrant flowers decorate her neck and hair. The child's father is symbolized in the *bul dill* around the mother's neck. This valuable money piece, presented to the new mother by her in-laws, reflects how highly the woman is esteemed by her husband's family and the wealth of his family.

The stamps, each a 28.45 x 42.58mm vertical, were printed in England by multicolor lithography on unwatermarked lithopaper by The House of Questa. Each stamp was printed separately in sheets cut into four panes of 40 images per pane, with plate numbers appearing in all four sheet corner positions. The stamp values represent the four most popular rates used in Palau for Christmas mail: 14¢, domestic postal cards; 22¢, domestic first class mail; 33¢, international air postcard; and 44¢, international airmail letter.

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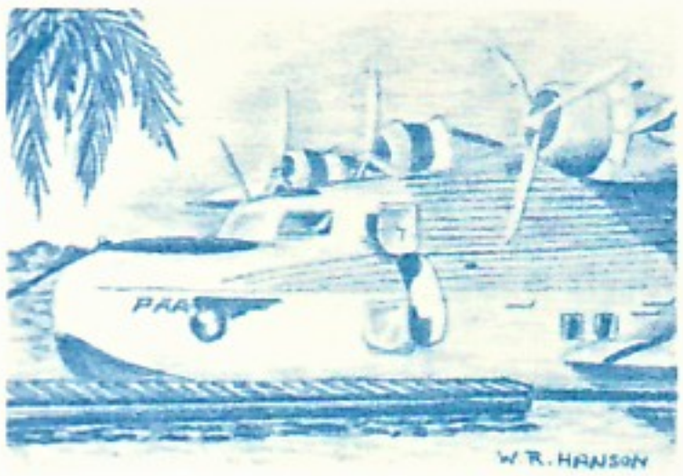

PALAUAN COMMEMORATIVES

50th Anniversary of Transpacific Airmail

A special souvenir sheet – Palau's first – and a block of airmail stamps mark the 50th anniversary of the first transpacific flight that inaugurated commercial air service across the Pacific Ocean on November 22, 1935.

The pioneering flight of Pan American's Martin 130 flying boat named the *China Clipper* proved the feasibility of regularly scheduled transpacific airmail and passenger service. With the airline's chief pilot Edwin C. Musick at the controls, the historic plane flew from the shores of Alameda Bay, California, on November 22, picked up additional mail in Honolulu, Midway, Wake and Guam, and, right on schedule all the way, made a perfect landing at Manila, the Philippines, just 59 hours and 48 minutes after takeoff.

The route, as shown on the souvenir sheet, disallowed touchdown in Palau because Japan, then secretly preparing for World War II, would not permit any stops in its mandated territories. But the flight opened up service to Palau and the rest of Micronesia, and even today the proximity to Guam facilitates frequent passenger and mail transport.

For that historic first flight, support bases had to be specially built, serviced by American ships. The souvenir sheet shows the *S.S. North Haven* accompanying the *Clipper* at sea on her 8000-mile maiden flight. Today the international airports in Palau and throughout Micronasia and other remote Pacific islands have excellent facilities.

The four international airmail stamps in this issue celebrate 35 years of civil aviation and civil postal service in Palau. On July 1, 1951, civilian administrative authority for the U.S. Trust Territory was transferred from the U.S. Navy Department to the U.S. Department of Interior. On that date civil post offices were established in Koror, Palau, and in each of the other administrative headquarters of the Trust Territory.

Trans Ocean Airlines inaugurated regularly scheduled airmail service on July 1 also, coinciding with the opening of the post offices. The airline flew leased Navy PBY5A amphibious aircraft, as shown in the first stamp.

In August 1960, Pan American Airways took over the air routes as the Trust Territory Air Service, operating on a contract basis with the Trust Territory Government. SA-16 amphibious planes, as depicted in the second stamp (counterclockwise), provided this service. There were two round trips per week: one flight from Guam to Truk, Ponape and Majuro; the other from Guam to Yap and Koror.

In 1967, Pan American introduced two DC-4 aircraft to increase service to those postal territories having an adequate landing strip. The third stamp shows one of these planes. (In an interesting postal history footnote, there is no recorded "first flight" mail on these.)

In May 1986, Air Micronesia, a joint venture operated by Continental Airlines and Aloha Airlines of Hawaii, took the reins and expanded the previous flight schedule. "Air Mike" remains the major mail and passenger air transport, using the same types of planes to this day. The Boeing 727-100 jet,

featured on the official cachet for the block of stamps, is the plane of primary service; the DC-6 propeller plane, depicted on the fourth stamp, is used for additional service.

The stamps, souvenir sheet and two cachets are the designs of William R. Hanson, American Lunar Artist-Apollo 16. The House of Questa, London, printed the issue by lithography on unwatermarked paper to the usual commemorative stamp specifications.

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No. 16 in a series/November 1985

PALAUAN COMMEMORATIVES

Halley's Comet

About every 76 years Halley's Comet swoops in from deep space, passes Earth, goes around the sun, and then heads back again into space billions of miles away. Since the first definite record of this comet in 240 BC, Halley's has made this pass 29 times, each return a cause for wonder, hysteria, or both.

Halley's 1985-86 apparition is a bright star with a long, wispy tail. In this age of science it is more a subject of wonder and scientific observation than of fear or superstition. As usual, though, some will gaze upon this natural phenomenon as a harbinger of catastrophe, while others will wish upon it for good luck. For most Earthlings, Halley's visit is a once-in-a-lifetime opportunity to observe the legendary comet's rendezvous with Earth. The best place for viewing is away from city lights during a moonless night, on a mountain top or aboard a ship, in such territories as the Palau Islands or in the Southern Hemisphere.

In 1705, while computing the orbits of 24 comets, Edmond Halley (1656-1742) noticed that several comets had surprisingly similar paths. He concluded that they were the same comet, moving in an elliptical orbit. Noting that one comet had appeared in 1531, 1607 and 1682, Halley predicted that the same comet would reappear in 1758-59. Sixteen years after this Royal Astronomer's death, his prediction proved right. The comet has since been known as Halley's.

This commemorative stamp issue from Palau evokes the colorful history of the comet's return since Halley identified the orbital cycle. The images are of the comet's apparition over Palauan waters and ships of the respective periods during the four return visits. The logo reproduced on the stamps is for the International Halley Watch, a worldwide scientific organization that is coordinating, standardizing and archiving the observations of scientists working in seven disciplines of astronomical science.

In 1758 the Palau Islands were undisturbed by outsiders; Spanish and English seamen who transversed the waters did little more than sight some outer islands. But the Palauans mastered the turbulent waters in their native canoes. The first stamp shows Palauans in a *kaeb*, or *kaep*, the largest of their vessels used for sailing, fishing and racing.

During the 1835 return, the naval sloop *U.S.S. Vincennes* was on her second voyage around the world (1833-1836). The second stamp commemorates the 150th anniversary of this visit to Palau, the first U.S. Navy ship to do so. Launched in 1826 the *Vincennes* completed her first voyage around the world in 1830, the first U.S. naval vessel to accomplish that. On her second circumnavigation, she stopped at several of the Palau Islands, in November and December of 1836, on special missions to search for some missing American seamen who had been stranded on the Islands when their whaleship, the *Mentor,* was shipwrecked in 1832.

Coursing Palau's waters during Halley's 1910 return was the German armored cruiser *S.M.S. Scharnhorst,* pictured in the third stamp. From 1899 when Germany purchased Palau with the rest of the Carolines and Marianas, the Palau Islands were part of the German Protectorate. The *Scharnhorst* not only guarded German interests in the area but also carried mail. The Naval Post Office cancel number for this powerful warship was No. 16. German stamps of the Karolinen yacht issue can be found bearing this cancel from 1910 to the outbreak of World War I. Japan captured the naval vessel during that Great War.

Today Palau's waters are peaceful, graced by fishing, recreational and cruise ships like that illustrated on the stamp depicting Halley's current return visit. Such modern ships are part of Palau's emerging tourism industry, attracting divers, sport fishermen, marine biologists and nature lovers from all over this good Earth.

The stamps and first-day-cover cachet are the designs of American illustrator Lloyd Birmingham. The House of Questa, England, printed the issue by multicolor lithography to the usual commemorative block specifications.

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PALAUAN COMMEMORATIVES

Songbirds of Palau

This block-of-four was designed by H. Douglas Pratt, an American ornithologist-artist who has prepared from actual field experience the original artworks for all of Palau's birds issues to date. Rosemary DeFiglio again provided the graphics designs, and the House of Questa printed the issue in England to the usual commemorative specifications. Dr. Pratt provided the background information on this panel; the illustration by Ian MacLaury was taken from the official first day cover.

MANGROVE FLYCATCHER *Myiagra erythrops*
Palauan name: (?)

This colorful little bird is the most conspicuous bird of the mangrove community at Palau, although it can also be found in other forests. While belonging to the "flycatcher" group of birds inhabiting the Australasian region, this species is endemic to Palau. Mangrove Flycatchers inhabit the understory, most commonly in coastal mangrove forests, and are rather tame and easily observed. As their name implies, they eat insects, many of which are caught by means of aerial sallies from a perch. Their song is a series of loud clear whistles. The stamp shows a male (lower) and a female (upper).

BLUE-FACED PARROTFINCH *Erythrura trichroa*
Palauan name: Charmbedel

This tiny colorful finch is a rare bird but widespread in Micronesia and Melanesia. The population at Palau is a distinctive endemic subspecies, *E. t. pelewensis*, and is rather uncommon. It is considered an Endangered Species, although it can be seen with a little effort among the Rock Islands south of Koror. Despite their bright colors, Blue-faced Parrotfinches are elusive and inconspicuous. They move slowly and deliberately when foraging for food, so they are most often seen when feeding in the tops of tall ironwood *(Casuarina)* trees which grow commonly behind sandy beaches. The birds' calls are uttered most often when the birds fly away and are easily overlooked because several Palau insects make similar noises – metallic, high-pitched chirps that sound like coins clicked together. The stamp depicts an adult (upper) and a juvenile (lower) specimen.

CARDINAL HONEYEATER *Myzomela cardinalis*
Palauan name: Sisebangiau, or Chesisebangiau

Cardinal Honeyeaters are found throughout Micronesia and east to Samoa. They are one of Palau's most commonly seen and familiar birds, as they often come into gardens and trees around homes. They feed primarily on nectar but do not disdain insects found in flowers. Their song is a series of lively chirps and whistles. At dawn they sing a distinctive whistled melody that is not heard during the rest of the day. The stamp shows a male (lower) and a female (upper).

DUSKY WHITE-EYE *Zosterops cinereus*
and BRIDLED WHITE-EYE *Zosterops conspicallatus*
Palauan name: Esisbasech, or Chesisebarsech, or Chetitalial

Both of these species are widespread among the islands of Micronesia, but in each case a distinctive subspecies inhabits Palau. The Bridled White-eye *(Z. c. semperi)* is a typical member of the family Zosteropidae, named for the bold white eye-rings of most species. The Dusky White-eye *(Z. c. finschii)* is one of the few that lacks the eye-ring. Both species are common throughout the Palauan archipelago except for Angaur, but the Dusky is more often seen than the Bridled. Both move about in small flocks and are found in forests, scrub and forest edge and occasionally in low bushes in grasslands. The birds feed in the tops of trees, eating nectar and insects. While the two species may not form true mixed flocks, both will be found in the same trees feeding together. The Dusky is a rather drab bird, yet conspicuous by the loud chirps uttered by flocks as they move from tree to tree.

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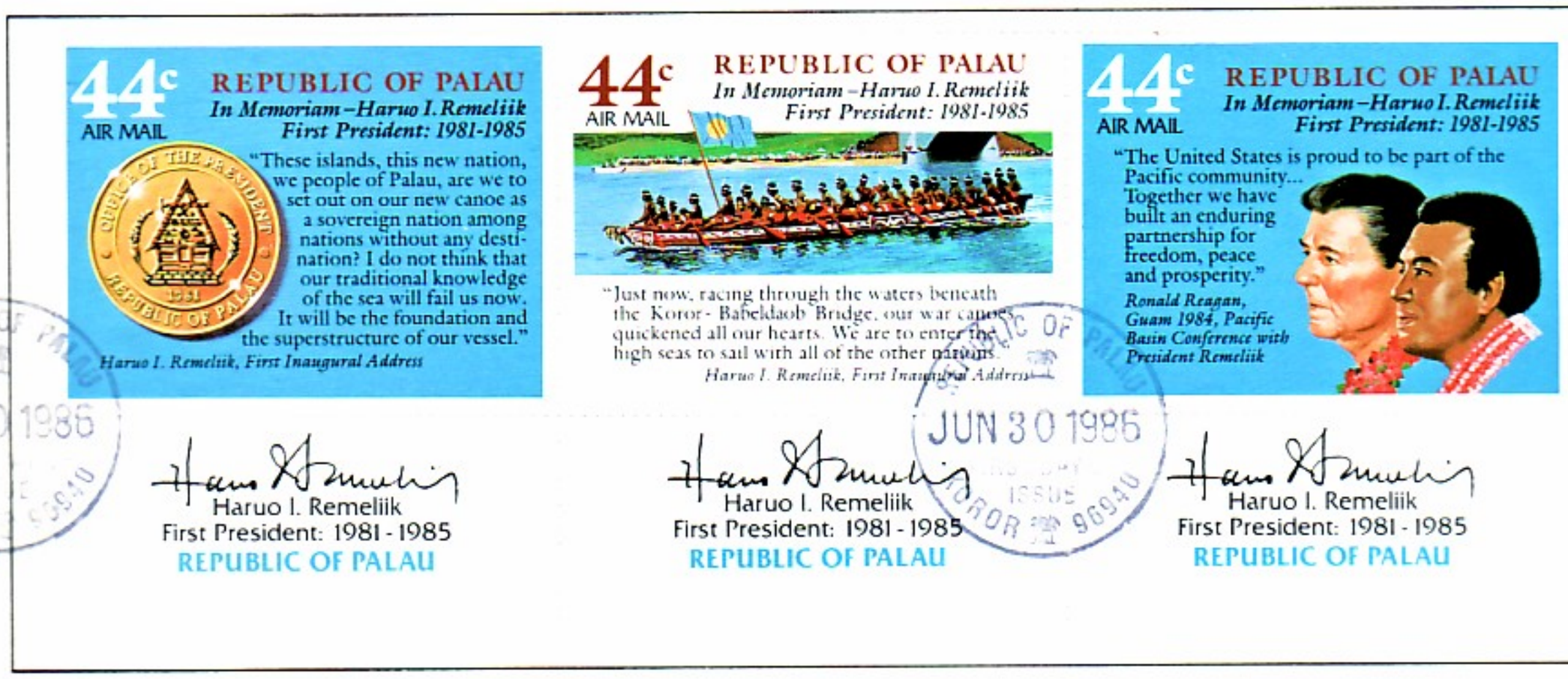
PALAUAN COMMEMORATIVES

HARUO I. REMELIIK
First President: 1981-1985



As Palau was emerging in 1979 from its status as a U.S. Trust Territory under the United Nations, a vigorous leader from the southern island of Peleliu arose to unite rivaling political factions and to preside over the developing nation's first Constitutional Convention.

Haruo I. Remeliik pushed hard for ratification of Palau's controversial constitution, with its strong anti-nuclear provisions, and on January 1, 1981, the Republic of Palau was born. On that day also, Mr. Remeliik, having been elected the previous November from a field of five presidential candidates, became the first to assume the office of President of the new Republic.

Mr. Remeliik had spent most of his life in public service to Palau. Born June 1, 1933, on Peleliu, the scene of one of the bloodiest battles of World War II, he was attending a Japanese primary school when his education was interrupted by the War. Later he attended the Mindszenty Catholic Mission School in Koror and then Xavier High School in Truk, and the University of Hawaii, Honolulu, teaching school in-between for a year and working with the district government. For over ten years he worked with Palau's judiciary, rising from Clerk of Courts to Associate Judge in the Trial Division of the Trust Territory High Court. Elected to the Palau District Legislature for a number of terms, he also served as Vice Speaker. From 1970 to 1980 he held the position of Deputy District Administrator in the Palau District Government. Appointed by the Speaker of the 7th Palau Legislature to an 18-member Palau Commission on Status and Transition, he was then elected chairman of that Commission. His involvements and familiarity with the great issues confronting Palau brought him to leadership roles in national government and to advocacy of the Compact of Free Association. On February 10, 1983, during the second year of his presidency, Palau was the first Micronesian country to vote for the Compact, a still controversial issue today.

President Remeliik proved a strong leader, resolute in his determination to make the Constitution work and to complete the decade-old political future status negotiations with the U.S. He firmly believed that traditional cultural values and clan structure of Palauans be maintained and nurtured, and that self-reliance and economic prosperity be equal goals. To those ends he organized his executive branch to be the main institution to bring his people toward greater self-reliance. He streamlined government operations so as to disperse public services and responsibilities to villages and communities, while demanding the national congress and state governments to perform their respective duties. Ever mindful of the need to unify and bring financial stability to the nation, he worked diligently against Palau's total dependency on the U.S. and toward mutual assistance and development. He knew the course would not be easy, predicting in his own inaugural address the difficulties that lay ahead:

> *It will take all our combined wisdom to sail these reefs. We will learn to plan and change plans; we will learn what makes things tick and not just how to wind up the watch; and we will learn how to sacrifice for the short-term in order to gain in the long-term because our sister nations play for keeps. We will learn again and again that there are no free lunches, and those who pay the check still get to call the tune.*

In November 1984, President Remeliik handily won reelection by a 51% majority against two other candidates. Then unexpectedly, in the sixth month of his second term, at the age of 52, this gentle, peaceful man stepped from his car outside his home after a routinely quiet Saturday night out and was fatally shot by awaiting gunmen. It was June 30, 1985, a year ago to the date of the release of this stamp issue commemorating his memory.

On March 6, 1986, three Palauan men were convicted of assassination and conspiracy, and now face mandatory life sentences. Palau, and the world, mourn the passing of a great leader, remembered for his nation-building and beloved for his personal kindness, generosity and high principles.

(The issue was designed by Dean Ellis and Rosemary DeFiglio; printed by The House of Questa, to double commemorative size and otherwise usual specifications.)

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PALAUAN COMMEMORATIVES

Seashells: No. 2

An amazing ecosystem of interior marine lakes, great barrier reef, tropical Pacific sea, lagoons and secluded beaches and bays makes Palau a shell collector's paradise.

This special stamp issue, the second in an open-ended series on seashells, offers five beauties painted in gouache by Deborah Dudley Max from specimens recently found in Palau. Ms. Max, an American artist and amateur shell collector, also designed the first seashells issue (Scott #41-50), which was immensely popular and quickly sold out. This setenant strip of five verticals looks like an aquamarine silk moire upon which lay a treasure trove from the sea. The issue was printed in London by The House of Questa to the usual commemorative specifications.

The large top shell at the far left is named the Commercial Trochus for its use mainly for making buttons and small pearly trinkets. Abundantly fished in Palau as well as in the Marshalls, in the Andaman Sea, and in northern Australia, the *Trochus niloticus* can be found in 3 to 15 feet of water, generally attached to boulders or bare rock reef surrounding lagoons. Fairly large, measuring 2-6 inches, the cone is solid and heavy, constructed with slightly bulging whorls. The final whorl is rather flared out and concave in the center and swollen at the base. The shell is ornamented with vermillion, flame-like zig-zags placed on an off-white background. Mature shells are usually pitted and coated with a calcareous deposit. When treated with acid to remove the strong but thick covering, the shells take on that familar nacreous look of Mother-of-pearl.

Marble cones, or *Conus marmoreus,* are also quite common throughout the Indo-Pacific and can be found under rocks in the sand throughout Palau lagoon waters. These attractive species feature interesting variation in color ornamentation, depending on where they dwell. Varying in length from 1-5 inches, the shell is stout and heavy, with slightly pointed spire and small tubercles. The whitish background color is covered with a marbelized design from dark chocolate-brown to black, through which the numerous triangular markings show, dramatized by the faint pink of the aperture. Fairly straight sides contrast with the whorls of the low spire. The live Marble Cone can inflict severe stings with its poison dart, so shell collectors are wise to look only for dead specimens.

There are fewer than a dozen known species of Giant Clams, all found exclusively in the Indo-Pacific's tropical waters. The Fluted Giant Clam, or *Tridacna squamosa,* is locally common in Palau's shallow reefs, though it is a species less common than either the larger *T. gigas* or *T. maxima,* also found in Palau. The shells of this bivalve are large, up to 12 inches in length, and heavy. Despite their solidity, they look almost delicate because of their intricate fluting and sculpturing. The exterior mantle is greyish-white, cream or yellow, occasionally flushed with orange, and the interior is white. Beautiful by itself as a found object, the *squamosa* is also used as ornaments, water-containers and tools by Pacific Island natives.

The Bullmouth Helmet, or *Cassis rufa,* is also known as the Flame Mouthed Helmet for its brilliantly colored aperture. The orange-red color radiates onto broad orange lips from deep within the toothed aperture. The teeth are lighter in color than the rest of the aperture, with varying amounts of black between them. The outside of the shell appears mottled with cream, orange and pink, and semi-smooth with four diminishing rows of tubercles. This large species grows to about 6 inches and is uncommon throughout the Pacific. Rare in Micronesia, it is found near coral reefs in Palau's intertidal regions, where it dwells in the sand and feeds on sea-urchins. It is fairly common from eastern Africa to Italy, where it was long used in manufacturing cameos.

The most valuable of the shells depicted in the set is the Golden Cowrie, or *Cypraea aurantium.* Because it is small (about 3.5 inches) and dwells in crevices and caves in coral reefs, it is hard to find. It is rare among the 200 different or so species of cowries in the world, with a limited range from the Philippines and Papua New Guinea in the western Pacific to Polynesia. Much prized in Palau for its beautiful shape and color, it is used primarily for jewelry and ornamentation. It is evenly inflated and rounded, with a characteristic golden sheen to its orange dorsum accented by a white base and teeth etched by the same brilliant orange. The shells sell for over $100.00.

August 1986/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

and Liberty Centennial

Because of Palau's strategic position in the southwest corner of the Western Caroline Islands group in the Pacific, foreign powers struggled over political, economic and military dominance of the Palau archipelago for more than two hundred years. In the last century, Palau has gone through four different colonial administrations: Spanish, German, Japanese and American. What has emerged is a blending of all these nationalities and cultures with the unique and indiginous Palauan – a new nation, the Republic of Palau.

Freedom, self-determination and peace came to Palau through hard-won battles of World War II, when the Americans liberated Palau from colonial rule and the United Nations entrusted the archipelago to the United States within the Trust Territory of the Pacific Islands. In January 1981, the Republic of Palau became the newest island nation in the Pacific following the inauguration of its first Constitutional Government.

This stamp issue commemorating the U.N. International Year of Peace is a philatelic tribute to the origins of Palau's entrance into the world of free nationhood and its peaceful epoch. It is also a reminder that peace came to Palau with a high price, and that peace is more than the mere absence of war, but rather the presence of liberty and justice. With such a peace, life will overwhelm the very elements of war.

The images in the block of four 22¢ stamps portray how life renews a once desecrated world, overtaking the destructive remnants of war that lie about testifying to the horror that comes when peace is broken. In the first stamp, a soldier's helmet left to rust where it has fallen becomes a living memorial, bedecked with Palauan flowers and foliage, and now home for a wandering crab.

The sea, too, bears witness to renewal. The second stamp reveals the twisted remains of a warplane downed in battle, now lying ghost-like at the bottom of Palau's blue waters, spookily decorated by new living sponges and corals and offering hiding places for a variety of brilliantly decorated fish.

A young Palauan woman sings and plays her guitar amid the thriving flowers and trees in the third stamp. She seems blissfully unaware of the Japanese tank behind her rusting in the overgrowth, another relic of the Battle of Peleliu, where over 12,000 men succeeded in killing each other.

The fourth stamp of the block highlights a peaceful vista of Airai, at the southeastern tip of Babelthuap. There remain the hulks of abandoned U.S. Assault Landing Craft, now overgrown with coral and plant life, war relics gradually rusting and rotting away as the forces of time and nature overtake them, too. Above and around, the earth rejoices in a riot of life – fairy terns grace the sky, flowers bloom, coconuts and other trees and plants thrive, the mountains loom in the background, and peace reigns in a tranquil Pacific paradise.

The International Year of Peace coincides with the 100th Anniversary of the Statue of Liberty, the symbol all over the world of liberty and freedom. The 44¢ airmail stamp is a salute to Lady Liberty. A garland of Palau's own flowers, plucked as if from the other stamps, decorate the Statue in grateful tribute.

The stamps were designed by Lloyd Birmingham and printed by the House of Questa to the usual commemorative stamp specifications. Mr. Birmingham also created both of the first day cover cachets. William Hanson contributed the special cancel applied at ASDA Stamp Festival '86 in New York, where the issue was released as a second first-day city, in addition to release in Koror, where the regular first day cancel was applied.

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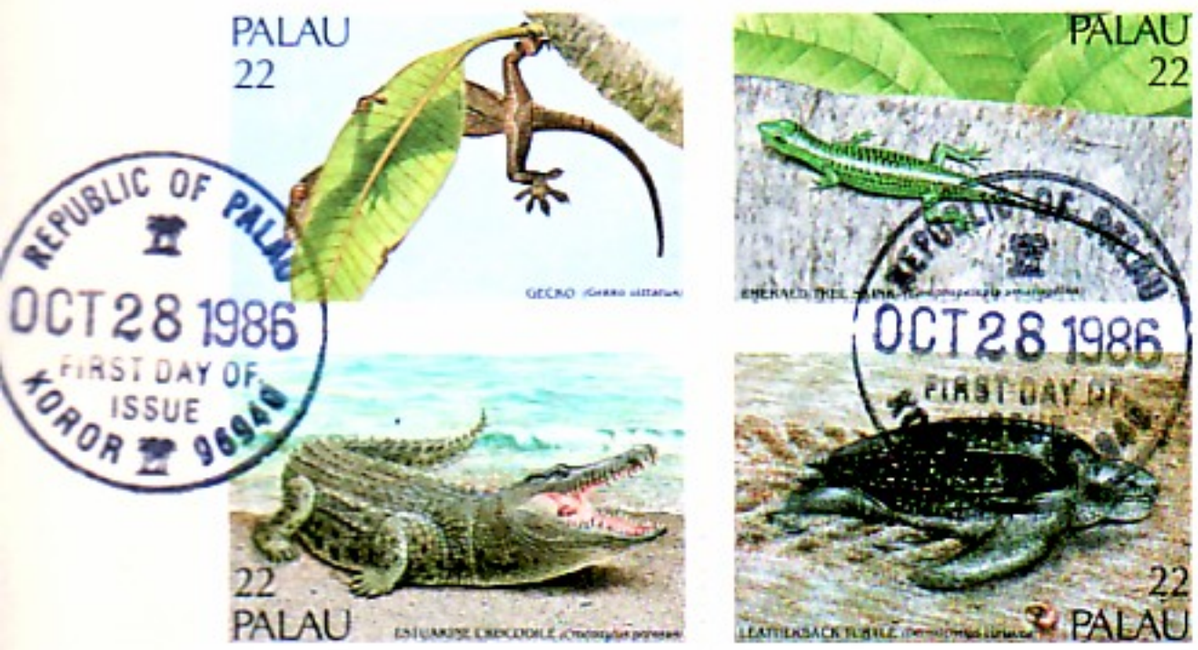
PALAUAN COMMEMORATIVES

REPTILES OF PALAU



There are but limited kinds of terrestrial vertebrates indigenous to Palau. The reptiles depicted in this stamp issue are among the interesting land creatures found in the archipelago. Two of them are quite small, the other two enormous.

Gecko *(Gekko vittatus)* More than 600 species of geckos are known, all in warm regions of the world. The little *Gekko vittatus* shown here is based on a photograph taken by marine biologist-cinematographer Mike DeGruy while shooting film in Palau. The unusual viewpoint captures the creature's most salient features.

The animal is known for its speed and agility, made possible by microscopic hooks on the under-surface of its five-digit feet. These hooks give the gecko a hold on the slightest irregularity of any surface. The transverse rows of supple scales on the underside of the toes act as adhesives, enabling the animal to work upside down and on vertical surfaces. Because the plate-like scales are mostly on the underparts of its flattened body and limbs, and the soft skin of its back is covered only with sparse horny tubercles, the gecko is vulnerable to attack. It is, therefore, active only at night.

If a predator happens to seize the animal by its tail, the agile gecko will contract its tail muscles, breaking off the tail and escaping in the process. A new tail will quickly grow, though usually not as well shaped or symmetrical as the original. The name "gecko" is onomatopoeic, taken from the repetitious sound members of the Gekkonidae Family make.

Emerald Tree Skink *(Lampropelepsis smaragdina)* Among the 20 or so species of lizards in Palau is the Emerald Tree Skink. The stamp image of this little juvenile was also adapted from a DeGruy picture-study.

It is a glistening creature, with an elongated cylindrical body covered with smooth and shiny overlapping scales. Its conical head is adapted to its burrowing practices. Like the gecko, it attributes its ability to escape enemy predators by shaking off its long tail. A harmless insect eater, it is useful in keeping down the mosquito population in its tropical home. It lives amidst leaf litters in the woods, in decaying logs or under stones.

Estuarine Crocodile *(Crocodylus porosus)* The saltwater crocodile is a common resident in the lagoons, estuaries, rivers and lakes of Palau Islands proper. It is not found in the outer Southwest Islands, however, and its status is now so vulnerable in its world population that it is listed as an endangered species. The U.S. Wildlife Commission advised that the only solution to save the crocodile from extinction is cultivation.

A crocodile farm is actually being developed in Palau – Yusful Yus Farm, pronounced "Useful Use." Developers Hal and Geri Yoergler named their farm after the Palauan name for crocodile, *yus*, underlying the great value that crocodile as a renewable natural resource can be for Palau.

Crocodile meat is delicious and nutritious, and the skins are popular worldwide for luxury items. It is hoped that management and extensive use of farming techniques will greatly reduce poaching and the demand for skins taken in the wild. The ecology of this nocturnal animal has not been greatly studied. Few zoos keep adult pairs, so even though the species breeds well in captivity, farm cultivation appears to be the answer to preservation of the species.

Growing up to 30 feet long, the *porosus* is one of the last great leviathans left on earth. It is extremely powerful in and under water, able to kill or dangerously injure humans when aroused. On land it can gallop over 25 miles an hour.

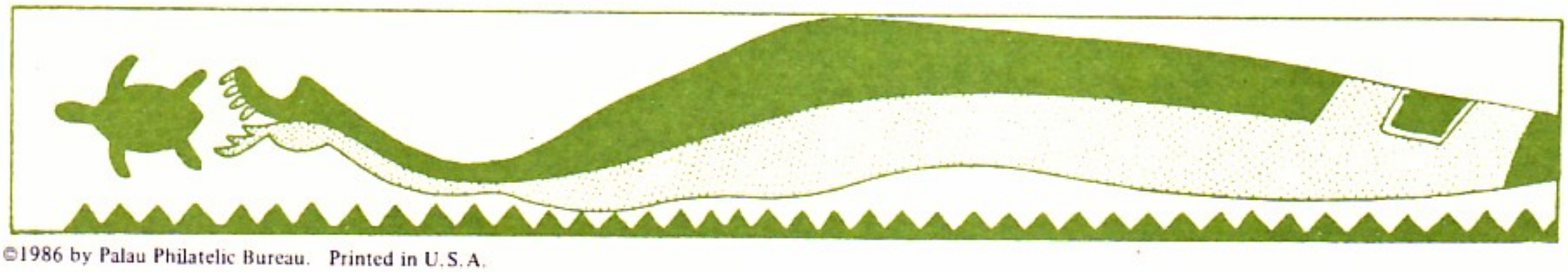
Crocodiles figure prominently in Palauan folklore, legends and arts. It is especially favored for storyboard motifs and can be found in bai beam decorations.

Leatherback Turtle *(Dermochelys coriacea)* This giant sea turtle is a vulnerable animal, with only 30-40 thousand breeding females estimated to be left in the whole world. The breeding potential of the species in captivity is virtually nil, so in Palau the animal is carefully protected by law as an endangered species.

The stamp depiction highlights the animal's only occasion for coming to land – to nest and lay eggs. Using its tremendous forelimbs to lumber across the beach, it leaves in the sand a distinctive pattern formed by its dragging heavy bottom and hind legs. With its forelimbs converted into enormous flippers, it can spread its 7½ feet length to 10 feet. It weighs as much as 1200 pounds. Hatching specimens like the one shown here have the top of the head, the flippers, the back and the underside covered with small scales.

Like other turtles, the Leatherback digs a hole for its eggs, depositing a clutch of about 80. It will nest 4-10 times a season, in intervals of 10 days. While the percentage of hatched eggs can be high, the world population remains low because the eggs and live animals are over-hunted by ruthless poachers.

This issue is the first Palauan Islands stamp commission executed by American artist Ian MacLaury, who also designed the cachet for the official first day cover. Printing was done in England by the House of Questa to the usual commemorative stamp specifications.



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PALAUAN COMMEMORATIVES

Christmas 1986: Joy to the World

The Gospel story of the Nativity is simply told. It recalls how, in response to a decree issued by Caesar Augustus that a census of the whole world be taken, Joseph, with his pregnant wife Mary, journeyed from their home in Nazareth to Joseph's native Bethlehem in order to register. While there, Mary brought forth her First Born, wrapped Him in swaddling clothes, and laid Him in a manger in a stable, there being no room for the family in an inn. To shepherds tending their flocks in nearby fields, an Angel of the Lord announced the news of great joy. The shepherds came to the stable, saw the Child, and spread the good news far and wide.

For this 1986 Christmas stamp issue, Palau follows a long tradition in Christmas art, alluding to the occasion of great joy in the Christian calendar and placing the story within the context of its own people and land.

The central stamp is the focus of the entire strip of five se-tenant stamps in one overall image: Mary, appearing here as a new Palauan Madonna, tenderly holds her First Born. In the background is seen a Palauan man with a small donkey, an artistic allusion to Joseph and the animal that carried Mary to Bethlehem. The first stamp at the left features a small boy riding a goat, another allusion using traditional symbols in Christian iconography: the boy representing John the Baptist, the little animal symbolizing sacrifice in the Old Testament and linking the Nativity story to its Jewish roots. Leading the little boy are joyous singing children dressed in traditional Palauan clothes. Like the shepherds in the story, they come to see and praise the Babe.

"Joy to the World"

The next stamp shows more children singing songs of joy and bearing gifts of native flowers. They are dressed in the contemporary style of Palauan clothing. Adding to the gifts of music and flowers are the children on the right. They offer baskets of fresh fruits and vegetables. And finally, at the far right, is a young girl with fairy terns, birds of purity, peace and grace, signifying the continuing spiritualization of Christmas.

Underscoring the joyous greeting is the se-tenant tabbed strip that carries the words and music of the Christmas hymn *Joy to the World.* A favorite throughout the world today, this beautiful song, with words by Isaac Watts set to music by George F. Handel, was introduced to Palau by early Christian missionaries.

The stamp issue is the first to be designed for Palau by American nature artist Dorothy Barlowe. It was done in gouache and printed by multicolor lithography on unwatermarked lithopaper. The stamps are 28.45 x 42.58mm verticals. Printing was done in London by The House of Questa in sheetlet panes of three strips down plus se-tenant strip of tabs on the bottom, with plate numbers appearing in all corner positions on the slevaged border.

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PALAUAN COMMEMORATIVES

BUTTERFLIES

In Palau the birds fly, fishes swim, porpoises leap, flowers bloom, and butterflies flutter. These things take place on other islands of the Pacific but not quite like in Palau. Many of these plants and animals are found nowhere else in the world.

The biological character of Palau has been determined by its geological history, geographic location and climate. Since life began on earth millions of years ago, Palau has been separated from other land masses by deep oceans so that all life on the land has had to reach Palau by precarious means. Birds, bats and certain insects have been able to reach Palau by flying or being blown in storms over hundreds of miles of open ocean. Land plant seeds reached Palau in the stomachs of birds or as seeds clinging to the fur or feathers of bats and birds. Floating logs served as transport to Palau for lizards, snakes, many insect species and other small terrestrial invertebrates. The seeds of some plants are able to withstand long immersion in sea water and were cast up on Palau shores by ocean currents and waves. Those species on Palau which are found nowhere else in the world are the descendants of some of the early migrants to Palau which have evolved through mutation and natural selection into unique species. Finally, during the few thousand years that humans have migrated to and lived in the Palau Islands, they have carried with them, either intentionally or inadvertently, many species of plants and animals from other lands. This is particularly true within the past two hundred years through the means of ocean going ships, and more recently, by aircraft.

Compared with the rest of Micronesia and most other Pacific islands, the Palau archipelago has a very rich fauna and flora. This richness is due to the fairly close proximity of Palau to the great continental islands of Asia, such as Papua New Guinea, Indonesia and the Philippines. The proximity of those islands has increased the ability of plants and animals to get to Palau from those continental islands and the Asian mainland. The Pacific islands farthest from the continents and continental islands usually have the most meager fauna and flora.

Butterflies are the most universally collected insects, admired for their jewel-like colors and delicacy. For this block of four stamps, the first new issue of 1987, Takesi Suzuki, who is Chief Conservationist of Palau as well as a trained scientific illustrator, selected four butterfly species endemic to Palau. Like the professional biologist he is, Mr. Suzuki drew them (in colored pencil and ink) in their natural environment, against flora on which they feed. Demonstrating their colors, form and relative size, he depicted each butterfly in two positions – one holding wings vertically, the usual resting position, to reveal the underwings; and the other, with wings spread full out in the flattened position, to show the more colorful topside. The representative butterflies are, from top left, clockwise:

- Tangadik *(Papilionidae)*, shown with the Sausab, or Soursop *(Anona muricata)*
- Dira amaral *(Papilio polytes)*, shown with the Cheluhau, or Sweet Orange *(Citrus sinensis)*
- Ilhuochel *(Lepidoptera nymphalidae)*, shown with the Kangkum, or Swamp Cabbage *(Ipomoea aquatica)*
- Bauosech *(Lepidoptera danaidae)*, shown with the Uoseck, or Fig *(Ficus carica)*

The delicate graphic designs complementing Suzuki's drawings were prepared by Neil Waldman. The House of Questa, London, England, printed the issue in five colors by lithography on unwatermarked lithopaper. The stamps measure 28.45mm x 42.50mm vertically. They were issued in four panes of 40 stamps (10 sets) per pane, with plate numbers in all four corner positions. Ian MacLaury provided the art for the official first day cover cachet, which also appears on this panel. The panel text is taken from the article, "Certain Animals and Plants of Palau," by Robert Owen and Joan Canfield, in *Palau Museum Guide* (1978), edited by Hera Ware Owen.

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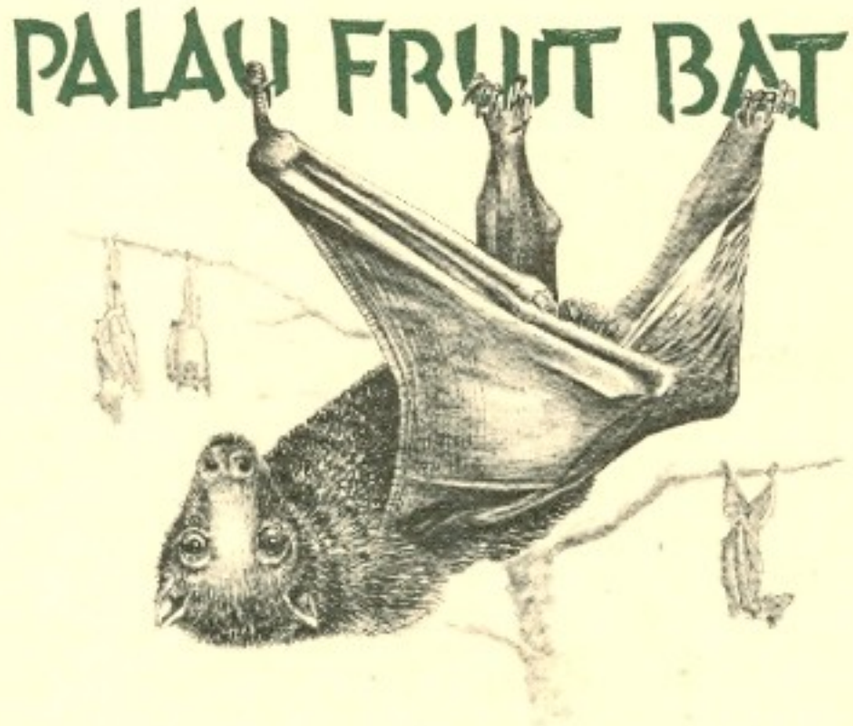
PALAUAN COMMEMORATIVES

Puppy Dog with Wings



The Palau Fruit Bat *(Pteropus pelewensis)* is a conspicuous element in the fauna of these tropical islands. Contrary to the image evoked by the common name of bat, fruit bats look more like little puppy dogs with wings and are about as harmless.

Actually, fruit bats are also called flying foxes because of their dog-like faces. They are most often seen flying over dense forests in search of fruit, their main food. Unlike smaller bats, they are abroad by day and hunt by sight; they lack the sonar ability of cave bats.

The Palau species is quite large, with a wingspan of two to three feet. Their color varies individually, with some having more of the golden color shown on the hindneck and others being nearly all dark brown. Their fur is not hairy, however, but very soft and almost plush.

In addition to the close-up of a fruit bat's face, the stamps show bats climbing, feeding, and flying. They feed and roost in large leafy trees, and can hang either by their hind feet or by the prominent claws on their wings. When sleeping, they hang head downward and cover their bodies with the wing membranes to keep the fur dry in the rain.

The only other terrestrial mammals at Palau are a species of cave bat and several rodents brought to the islands by man. Images of fruit bats have been recorded in ancient bai beam engravings and in Charlie Gibbons paintings, for the fruit bat is an admired animal in Palau and figures in Palauan lore and legend.

While perhaps foreign to Western tastes, conditioned by centuries of European culinary practices and thinking, the fruit bat as food fare is traditional in the islands. Palauans and Japanese regard it as a great delicacy. The culinary delights of fruit bat are documented in *Bat Soup and Other Recipes from the South Seas* (1973), by Hero Ware Owen, founding director of the Palau Museum.

The art of this stamp issue is the work of Dr. H. Douglas Pratt, who also provided the panel information. Rosemary DeFiglio designed the graphics and the 28.45mm x 42.58mm format. The House of Questa, England, printed the issue by multicolor lithography on unwatermarked lighopaper, in sheets of four panes of forty images each, with plate numbers "round-the-clock." Ian MacLaury produced the first day cover cachet, reproduced here.

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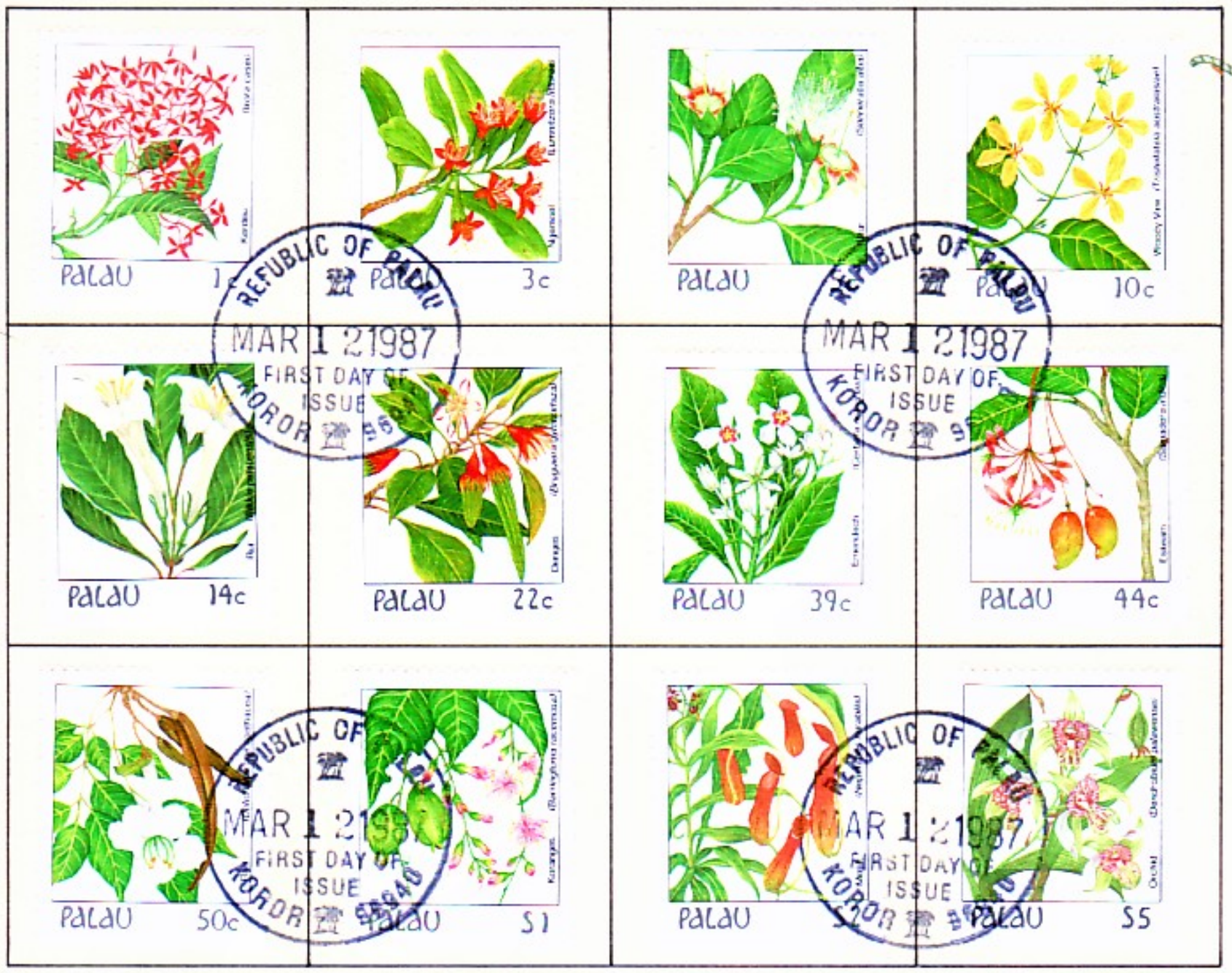
PALAUAN DEFINITIVES

Flowers of Palau



Palau's botanical life has been determined by the archipelago's geographic location, geological history and climate. Because of Palau's fairly close proximity to the great continental islands of Asia, such as New Guinea, Indonesia and the Philippines, Palau has a more abundant and colorful spectrum of plant and animal life than the rest of Micronesia. Twelve of the beautiful flora endemic or indigenous to Palau are depicted in this new definitive stamp series designed by American artist Roberta Rosenthal.

For millions of years separated from other land masses by deep oceans, the Palau Islands could be reached only by the most precarious means. Birds, bats and insects reached Palau by flying or being blown in storms over hundreds of miles of open ocean. Land plant seeds reached Palau in the stomachs of birds or as seeds clinging to the fur or feathers of bats and birds. Floating logs served as transport to the Islands for lizards, snakes, many insect species and other small terrestrial invertebrates. The seeds of some plants, able to withstand long immersion in sea water, were cast up on Palau shores by ocean currents and waves. Those species on Palau which are found nowhere else in the world descended from some of the early migrants to Palau and evolved through mutation and natural selection into unique species. Finally, during the few thousand years that humans have migrated to and lived in the Palau Islands, many species of plants and animals from other lands were carried along, either intentionally or inadvertently. In the past two hundred years ocean-going ships, and more recently, aircraft have been the means of biological transport.

Palauan plants grow in a wide variety of habitats, most easily distinguished by type of soil. The Southern tip of Babeldaob, the Eastern end of Koror and all islands to the South are formed of coral limestone. Western Koror and the islands to the North, except Kayangel Atoll (which is coral) and a few small islands between Koror and Babeldaob, are volcanic in origin. The variety of plant life found in these various places will be determined by the respective soils.

Each stamp features a unique Palauan flowering plant. Following the common Palauan name (or in two cases, the English name, there being no single Palauan name), the scientific name for the species appears: 1¢, Kerdeu *(Ixora casei);* 3¢, Ngemoel *(Lumnitzera littorea);* 5¢, Urur *(Sonneratia alba);* 10¢, Woody Vine *(Tristellateia australasiae);* 14¢, Rur *(Bikkia palauensis);* 22¢, Denges *(Bruguiera gymnorhiza);* 39¢, Emeridech *(Cerbera manghas);* 44¢, Eskeam *(Samadera indica);* 50¢, Rriu *(Dolichandrone spathacea);* $1, Koranges *(Barringtonia racemosa);* $2, Meliik *(Nepenthes mirabilis);* $5, Orchid *(Dendrobium palawense).*

The House of Questa, London, printed the stamps in a 26.82x31.75mm vertical format, by multicolor lithography on unwatermarked lithopaper. Each value was printed in sheets cut into four panes of 50 images, with plate numbers in all four corner positions. Ms. Rosenthal also designed the FDC cachet bouquet, reproduced above.

Pictorial and research assistance for the stamp designs and information in this panel was provided by the following: Joan Canfield, Department of Botany, University of Hawaii at Manoa; F. Raymond Fosberg and Marie-Hélène Sachet, Smithsonian Institution; Robert P. Owen, Retired, and Takesi Suzuki, Chief Conservationist, Palau; and the Palau Museum.

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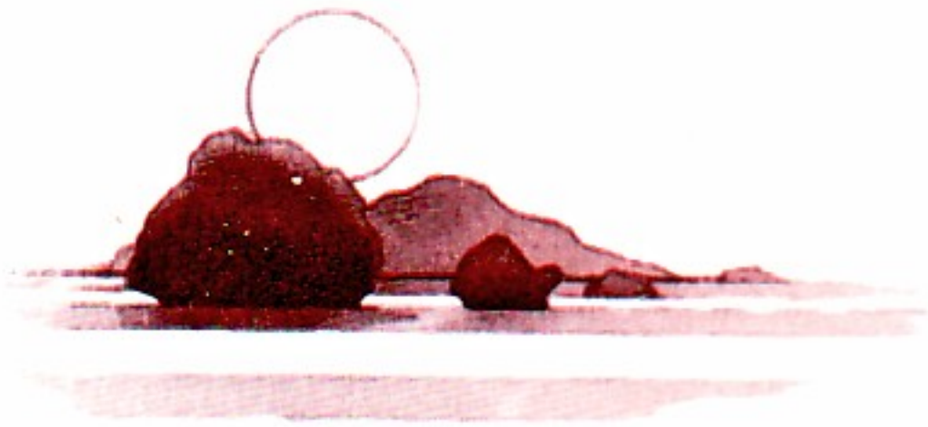
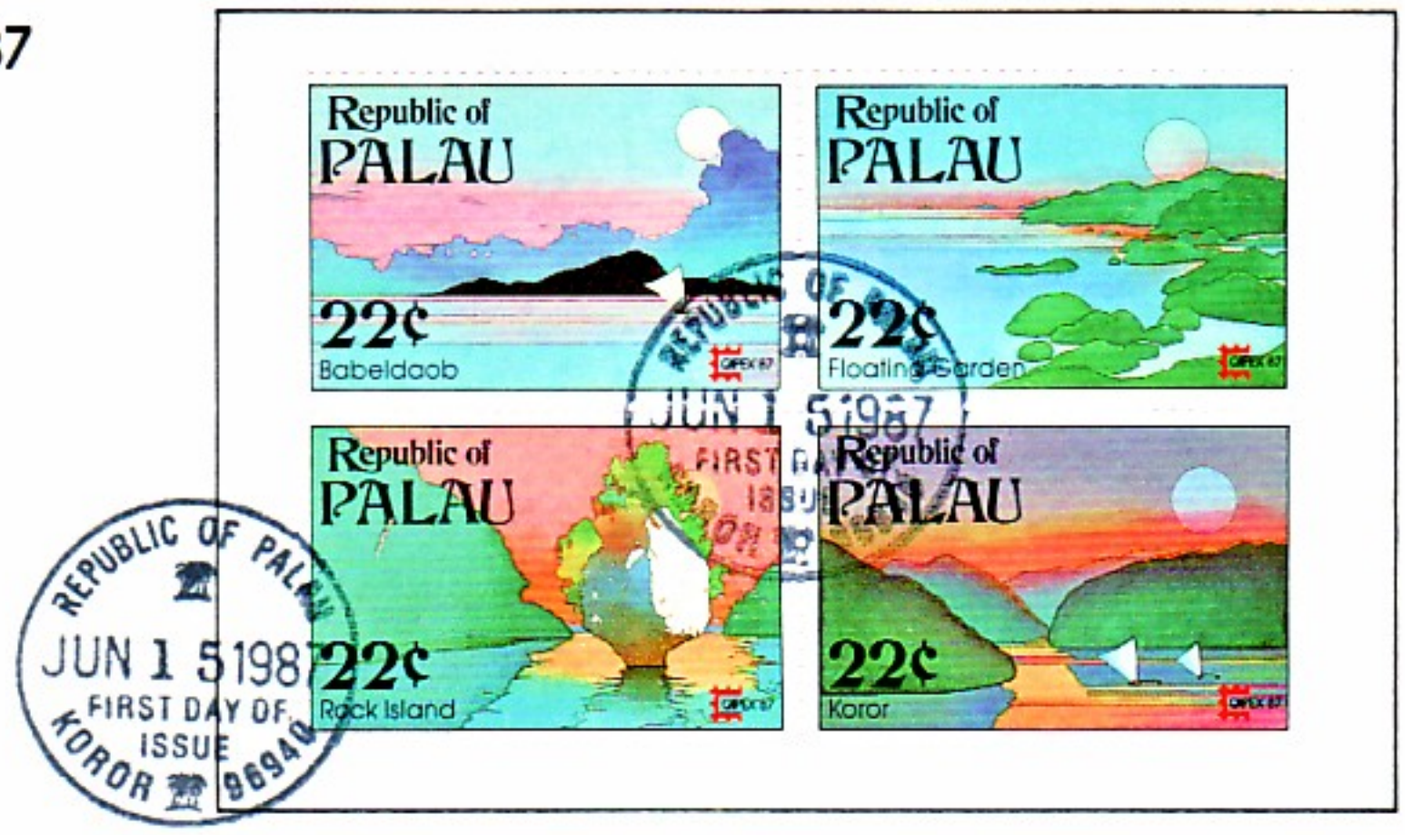


PALAUAN COMMEMORATIVES

Scenic Palau

CAPEX·87



"There are few places," wrote Friends of the Earth president David E. Brower of Palau, "where land and sea meet more beautifully."

This stamp issue released by Palau for CAPEX '87 testifies to the assertion. The issue is a philatelic invitation to explore the natural wonder of the Palau Islands, a spectacular group of islands in the westernmost part of the "American Lake" of Micronesia. Until the 1960s, civilians visiting Micronesia needed to get U.S. military security clearance. Today the government of Palau encourages tourism, and these stamps are meant to call attention to the unspoiled beauty of Palau, still virgin territory for travellers.

Palau's flag aptly thrusts a bright ball of yellow sun alone into a clear field of blue, reflecting the great natural forces that temper life in Palau. The sun also dominates stamp designer Neil Waldman's artistic impressions of scenic Palau, casting lights and shadows over the dappled landscape, changing hues of sea and shore as Palau's marine and terrestrial environments meet in subtle harmonies. The beauty defined here is quiet; the feeling of remoteness evoked is at once fearsome and inviting. We are reminded of the vastness of the Pacific, surprised by tiny islands strewn in its midst.

Some 343 islands comprise the Palau Islands. Babeldaob, the second largest island in Micronesia (Guam being bigger), is shown in the distance in the first stamp. Babeldaob makes up more than 75% of all of Palau's land area, measuring 27 miles long and varying from four to fifteen miles wide, with ten villages hugging its coastal plains. The northern tip is noteworthy for the excellent beaches extending down the east coast. Babeldaob contains one of the most impressive archeological sites in Micronesia, about five acres of prehistoric terraces. Radiocarbon dating of materials here reveal a long human occupation of the area, from 90 A.D. to 1665 A.D. The vast interior of the island rises high into an almost impenetrable jungle. Below the northern tip, the island is fringed by mangrove swamps, where several species of mangrove prosper, crocodiles infest the waters, and the surpentine tidal river Ngersuul flows from the interior.

Just off Babeldaob's southern flanks, dotting over 23 miles of clear waters, is Palau's foremost natural attraction – the Rock Islands, subject of the second and third stamps. Called *Chelebacheb* by Palauans, and also known as the Floating Garden Islands, the Rock Islands is a flotilla formed from one time limestone coral reefs lifted above sea level through time and undercut by lapping waves, which left notches in their bases, giving them their characteristic "mushroom" appearance. They are truly bedazzling, like emeralds set on a turquoise-fringed sapphire lagoon. Many of these islands are surrounded by white beaches. The waters, protected by the Rock Islands, offer excellent opportunities for water sports and recreation and for observing a variety of corals found in such profusion nowhere else on earth.

A view of Koror passage appears on the last stamp. Koror is the provisional capital of the Republic of Palau and is considered the most scenic town in Micronesia. It is also the most "developed" of the Palau districts, providing the best amenities for tourists and a base from which to tour the neighboring and outer islands. It offers easy access to and excellent views of the Rock Islands. It is connected to Babeldaob by a 15-minute drive across the Koror-Babeldaob (K-B) Bridge, the longest single span, box girder construction, concrete reinforced bridge in the world.

The House of Questa, London, printed the multi-color stamps by lithography to the usual commemorative stamp specifications. The logo is the official CAPEX logo.

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PALAUAN COMMEMORATIVES

Seashells: No. 3

Palau's third annual Seashells issue, designed by Deborah Dudley Max, the same artist responsible for the previous two shells sets, features shells of five more mollusks found in Palauan waters. The se-tenant strip of five 28.45 mm verticals was printed in sheets cut into four panes of 40 stamps each. Printing, by multicolor lithography, was done in London by The House of Questa. First day of issue was in Koror, Palau. Ms. Max also designed the cachet for the official first day cover. As usual, she painted all the stamps from specimens picked up in Palau.

From the left, the first stamp depicted is the Black-Striped Triton *(Cymatium hepaticum).* An uncommonly found shell even under coral slabs in waters of the Indo-Pacific, this Triton averages about two inches (4 cm). It gets is common and scientific names from its dark, liver-colored diagnostic markings. A beautiful solid shell, it is honey brown in color, with narrow spiral bands of dark brown or black, with white lines on varices and a white aperture. The beaded surface adds to its tactile attractiveness.

The Tapestry Turban *(Turbo petholatus),* common in Palau's shallow reefs, is also called "cat's eye," from its green operculum, not shown here. Ms. Max chose to emphasize the turban look from which the shell gets its more common name. Averaging 2.5 inches (6 cm), this shell has a smooth surface, beautifully ornamented in an extremely variable pattern of brown and green. The living species is found in outer seaward fringes of reefs and in rocky shorelines, where skeletons can wash ashore for collectors to pick up.

The Adusta Murex *(Chicoreus brunneus)* is abundant throughout the Southwest Pacific, including the Palau Islands. Averaging 2.5 inches in length, this brown murex is a rock and coral dweller that lives in shallow or deep water near the seashore. Hence its skeleton can also be found washed ashore. Highly sculptured by many fronds, knobs and nodules, it makes an interesting shell despite its rather bland coloration and is highly sought out by collectors.

Two miters are represented in the set, both fairly common species in Palau and widely distributed throughout the Indo-Pacific. The Little Fox Miter *(Vexillum vulpecula)* is highly variable in coloration and pattern. It is usually a bright fox-like orange, with one to several bands of dark brown spiralling around prominent axial fold-like ribs and fine spiral grooves to form a brilliantly marked, attractive sculpture. The average length of this elongated shell is two inches (5 cm). It dwells in the sand in shallow waters.

The Cardinal Miter *(Mitra cardinalis),* named for its tall conical shape resembling a renaissance cardinal's headdress, is another sand dweller found in Palau's shallow waters. Though it lays its eggs on the more stable rocky surfaces, the living animal can be found by following burrow trails in the sand and digging up the shell at the end of the burrow. The skeleton so prized by collectors is elongated and smoother than those of the subgenus Family Costellaridae of which the Vexillum above is a member. The average length of the Cardinal is three inches (7 cm).

August 1987/Printed in U.S.A.

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PALAUAN COMMEMORATIVES

1787 - 1987
U.S. CONSTITUTION BICENTENNIAL

The real birth of the United States *as a nation* is September 17, 1787. On that historic date, in the Pennsylvania State House in Philadelphia (now known as Independence Hall), thirty-nine delegates to the Constitutional Convention affixed their signatures to an engrossed copy of the *Constitution of the United States,* in witness of "the unanimous consent of the States present," and "in order to form a more perfect union."

The idea of a Nation separate and independent from a mother country grew from the bravely idealistic Declaration of Independence adopted by the States July 4, 1776, but each of the thirteen original States remained quite autonomous. Loosely held together through the blood-letting Revolutionary War, they adopted the Articles of Confederation and Perpetual Union in 1777 to govern the land. As James Madison noted, however, the Articles were "nothing more than a treaty of amity and alliance between independent and sovereign states." The delegates convened in Philadelphia in May of 1787 to bring cohesion to the contentious states. When they put their signatures to the document they had forged out of four hot months of difficult deliberations and often perilous disagreements, the delegates were testifying to their faith in a new kind of Nation and in the Document that would guide its destiny. Little did they know that this Document would also change the world.

As William E. Gladstone, Prime Minister of England, noted, this brilliant Document is "the greatest piece of work ever struck off at a given time by the brain and purpose of man." Laying out a plan for national self-government, it has stood the test of time, amendments, infractions, conspiracies, wars, depressions, and prosperity. It has spawned every constitution written by other nations since, including that of the Republic of Palau, whose own Constitution, effected January 1, 1981, reflects the American principles and aspirations.

The great structural achievement of the U. S. Constitution is the creation of a national government consisting of three equal but separate branches – Executive, Legislative and Judicial – designed to separate governmental powers to provide for checks and balances. These three branches are honored in Palau's U.S. Constitution Bicentennial stamp commemorative.

The central stamp in each of the three triptychs displays the official seals of the U.S. and Palauan branch of government, with the se-tenant stamp above displaying the actual words from the Articles of the Palau Constitution, and the se-tenant stamp below displaying the words from the Articles of the U.S. Constitution that define the roles of the respective branches. The Palau and U.S. flags are displayed in the bottom tabs as well as in the sheetlet border.

Neil Waldman, American artist, designed the stamp issue and the official first day cover cachet. The House of Questa, London, printed the stamps in sheetlets of twelve stamps, with plate numbers in all four corner positions.

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PALAUAN COMMEMORATIVES

LINKS TO JAPAN

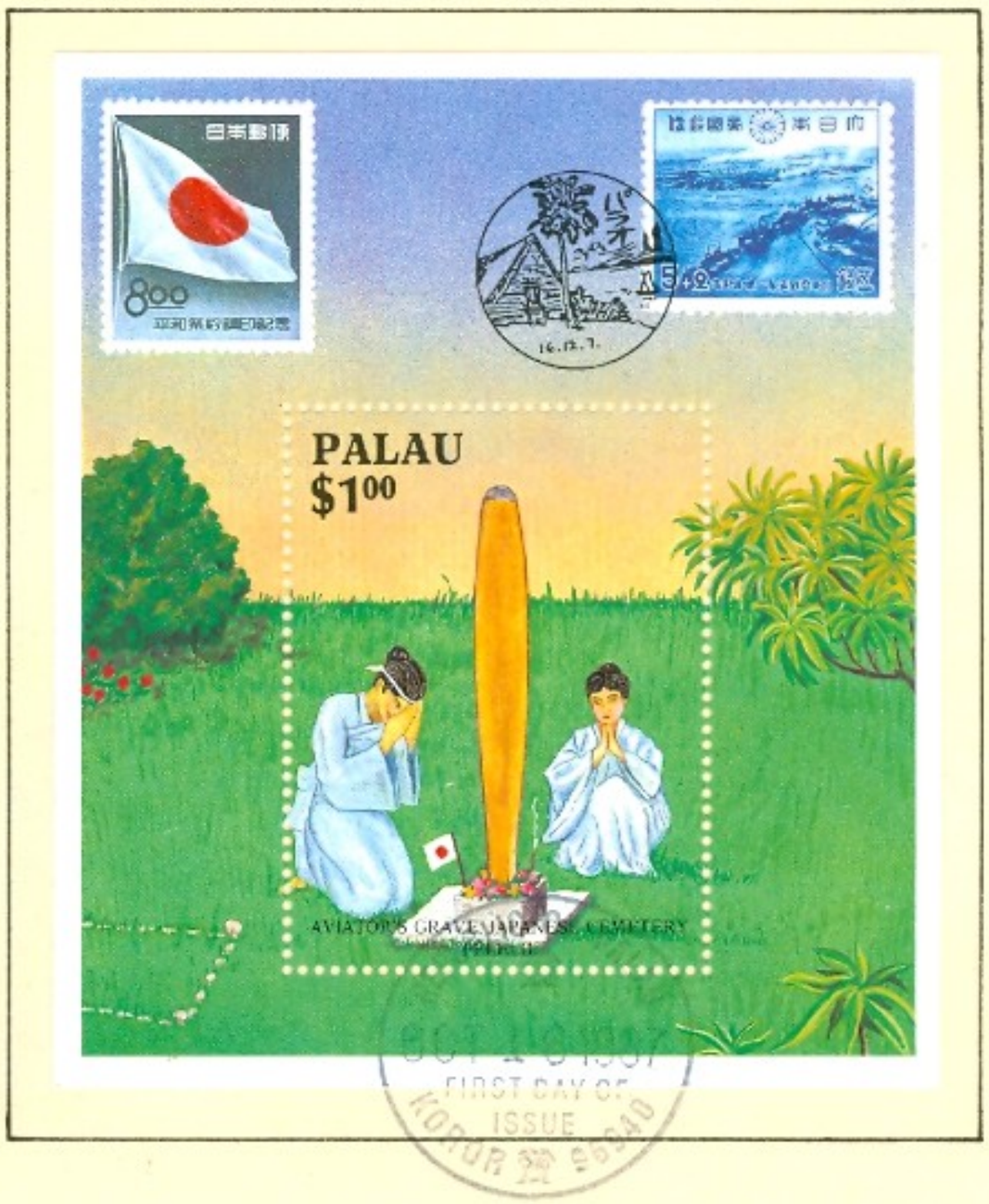
Pictorial cancel used at Koror, Palau, during the Japanese Mandate Period

At the onset of World War I, Germany held extensive areas of Micronesia and Australasia. Allied offensives swept the islands north of the Equator into the Japanese camp and those to the south under British control. On October 8, 1914, Japanese Navy ships landed marines without opposition at Koror, where they received the surrender of the German military and civil personnel. In 1920 the islands of Micronesia, except American Guam, were mandated to Japan by the League of Nations "to administer for the good of the native population." Except for their military fortification of the islands, Japan observed the Mandate conditions, holding Palau until 1944, when U. S. forces attacked and liberated those islands.

Under the Japanese civilian South Seas Bureau (NANYO), which replaced military authority in 1922 and ruled all of Micronesia from Koror, universal education was provided, Christianity was allowed to flourish, health facilities were established, uniquely Palauan art forms (most notably the storyboards) were revived and encouraged, archeological research (begun by the Germans) was carried forward, and industry was stimulated. The four stamps and souvenir sheet of this issue released by the Palau Postal Service October 16, 1987, presents a capsule history of the Japanese Period, commemorating Palau's continuing Links to Japan. Stamp designer William R. Hanson used his miniature paintings of Palau scenes and a stamps-on-stamps motif to tell this story.

No record remains of which Japanese stamps were sent to post offices in Palau. A variety of stamps exist on Palauan mail that has survived, however, and various pictorial postmarks were also supplied to the islands' post offices by the Japanese Postal Administration. The Japanese stamps shown on this set were valid for postage in Japan and in her overseas territories and *could* have been affixed by collectors or military personnel for legitimate use from Palau. The cancels were all used by Japanese civilian post offices at Koror, Malakal and Angaur; while not actually found thus tagged to the stamps by the designer, the cancels were all true postmarks of the

(Continued on reverse)



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PALAUAN COMMEMORATIVES

Christmas 1987: I Saw Three Ships

In his Gospel story of the Nativity (Chapter 2), Matthew told of the journey of wise men who came from the East to Jerusalem, following the star of Bethlehem to worship the newborn King. According to later legend, these men were called Magi, meaning in the Indo-Germanic origin of the word, "great, illustrious." By popular tradition, the title "king" came to be conferred on them and they were believed to be three in number – probably because of the three gifts mentioned in the Bible.

By 735 St. Bede the Venerable, in retelling the legend of the Magi, had given them names and descriptions: the first was called Melchior, an old man with white hair and a long beard, who brought a gift of gold to the Babe; the second was named Caspar, who was young and beardless and had "a ruddy hue" and offered frankincense; and third was Balthazar, described as heavy and of black complexion, who brought myrrh, the gift presaging the future death of the Son of man. The legend of the Magi was also expanded to include the story of Empress Helena, alleged to have had a vision instructing her to bring the remains of the Magi from Jerusalem to Byzantium, from which they were later removed to Milan. In 1162 the skulls of the Three Kings were taken to Cologne, Germany, where they are still enshrined.

The traditional English Christmas carol "I Saw Three Ships" is actually a song about the Magi and is full of meaning and symbolism. The Three Kings, of course,

I saw three ships come sailing in

represent the Gentiles of the world who accept the Babe as the Messiah. Most authorities concur that the three ships of the song are traditionally the ships by which the heads of the Three Kings were brought to Cologne. Typical of what the popular imagination has always done with folk carols, this Christmas carol simply transferred the ships from the Three Kings to Christ himself.

In keeping with the traditions of Christian art in using images relative to the perceptions of the people's own world, this Christmas stamp issue from Palau transfers the song's setting to Palau itself, representing Palau's Christian faith. The Holy Family, depicted in the central stamp, is painted as Palauan; St. Michael stands at the bow of the Palauan canoe leading the Family to Palau, and two cherubs accompany them with typical Palauan gifts of fish and flowers; fairy terns in the two stamps at the left carry palm branches, Palau's own native representations of peace; and the legendary guardian bird of Palau, *Ochaoe,* or Audubon shearwater, flying above the shore at the far right, represents the old gods welcoming the Christ Child to Palau.

Dot Barlowe, who designed Palau's 1986 Christmas stamps, is the artist responsible for this lovely issue. The House of Questa, London, printed the se-tenant stamps in panes of 40 stamps (8 sets), with plate numbers in all four corner positions, to the usual commemorative stamp specifications. Ms. Barlowe also designed the cachet, reproduced here, for the original first day cover.

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PALAUAN COMMEMORATIVES

SYMBIOSIS: 25th Anniversary World Ecology Movement

REPUBLIC OF PALAU DEC 1 5 1987 FIRST DAY OF ISSUE KORO, PALAU
DEC 1 5 1987 FIRST DAY OF ISSUE
DEC 1 5 1987 FIRST DAY OF ISSUE

Palau has historically and culturally understood the essential importance of protecting its marine environment. This protective posture is manifest in everyday Palauan life and upheld by the Constitution. But for most of the world it took one brave woman – Rachel Carson – to stand up against an organized chemical industry and indifferent government agencies and to awaken public consciousness of the threat to the delicate balances in the natural world.

In 1962 Carson's *Silent Spring* was published. It ushered in an era of environmental awareness and began the Age of Ecology. It is a work that literally changed the world. This new stamp issue from Palau celebrates the 25th anniversary of Carson's book and testifies to Palau's commitment to protect its marine environment. The symbiotic relationships depicted in the stamps exemplify the interdependence of various life forms.

Ms. Carson amassed a crushing amount of evidence to prove that the toxic substance DDT becomes concentrated as it moves through the food chain. She showed that the unchecked "rain of pesticides" produced by the chemical industry and peddled indiscriminately to farmers and planters in order to increase crop yields was contaminating the earth, water and air. The future of the world, she warned. is in danger of falling silent when birds, fish and other wildlife succumb to the poisons man keeps pumping into the environment. Despite organized efforts to silence her with ridicule, Carson managed not only to bring an end to the unregulated use of DDT but also to awaken the whole world to be vigilant against contaminants threatening man's total environment. Testifying before the U.S. Congress, she warned, " . . . we in this generation must come to terms with nature." That remark, quoted in the stamp sheetlet border, became a rallying cry around the world.

The stamps, designed by Ian MacLaury to the usual 28.45 x 42.58 mm commemorative size, were printed in sheetlets of three strips of five se-tenants. The top border of the sheetlet carries a portrait of Rachel Carson and an image of the Audubon medal she was awarded for her work. Artist MacLaury, who also designed the FDC cachet, explained the symbiotic relationships of the marine life shown on the stamps:

Symbiosis, or the inter-dependent relationship between life-forms, is common in the reef environment. Most types of corals and sponges, as well as mollusks and other animals, incorporate captured algae and bacteria into their tissues. The algae absorb ammonia, a by-product of the host's metabolic processes, and, through photosynthesis, convert the ammonia into amino acids, the building blocks of the host's proteins. Without this recycling of waste products into new energy, much of the reef's vitality would be lost.

Beyond the level of single-celled organisms, thousands of other co-operative associations exist between the reef's specialized inhabitants. Five of these relationships are illustrated in this set of stamps.

An excellent example of mutually beneficial coexistence is that between GOBY *(Cryptocentrus cinctus)* and SNAPPING SHRIMP *(Alpheus)*. A pair of each species will inhabit the same burrow, elaborately dug into the soft coral sand by the powerful but weak-eyed shrimp (some species of which are actually blind). The goby, with its excellent vision, keeps a lookout at the burrow's entrance while the shrimp, through its long antennae, remains in constant contact with the fish. When danger threatens, the goby, which spends his time at the entrance of the burrow, picks up the threat with its sharp eyes and quickly retreats into the burrow, alerting the shrimp by the flick of its tail and stimulating the shrimp to follow into safety.

Another crustacean which seeks protection through a symbiotic association is the SPONGE CRAB *(Dromiopsis edwardsi)*. This slow-moving creature will capture a sponge and hold it on top of its globular body with specially adapted hooks of its rear legs. The sponge, such as the MAUVE VASE SPONGE *(Callyspongia)*, stimulated by an increased supply of food stirred up by the crab's movement through the sand, grows all round the crab, almost completely enveloping it. Since most sponges are distasteful to predators, the crab is thus both camouflaged and protected from potential predators.

Throughout the world's tropical reefs, one of the most vital functions is served by the "cleaner" fishes and shrimps. These small fish, such as the CLEANER WRASSE *(Labriodes dimidiatus)* set up a "cleaning station," usually around an isolated coral boulder, advertising their presence and intention with a specialized swimming dance around their chosen location. Local fish of all sizes, from the small POPE'S DAMSELFISH *(Pomacentrus popei)* to the largest groupers and rays, pay regular visits to the "station," allowing the wrasses to pick growths and parasites from their scales, gills and mouths. Experiments have indicated that when cleaner fishes are removed from an area, the diversity of reef fishes dwindles and, of those that remain, a high percentage suffers parasitic or fungal infections.

A frequently cited example of reef symbiosis is the association between the SEA ANEMONE *(Radianthus rilleri)* and its attendant ANEMONE FISH *(Amphiprion percula)*. Sea anemones, like jellyfish, have tentacles loaded with venomous stinging cells. Small fish passing too close to the anemone are stung, captured, and consumed. While anemone fish are not immune to their host's venom, they acclimate themselves to their partners by carefully rubbing their bodies against the sides of the tentacles until they are covered with a layer of the anemone's own mucus. The anemone thus mistakes the fish for a part of its own body and the fish are able to nestle with impunity amongst the deadly tentacles. What benefit the anemone gains from this association is unclear, although the fish apparently performs a cleaning function on its host, and its bright colors and wriggling swimming motion might attract other unwary fish toward the anemone's deadly grasp.

Another widespread reef dweller is the cleaner shrimp. Like cleaner wrasses, the brightly colored BANDED CORAL SHRIMP *(Stenopus hispidus)* establishes a cleaning station, attracting a clientele by waving its long white antennae. The shrimps remove parasites from a variety of fish, corals, anemones and passersby like the FOUR-COLOR NUDIBRANCH *(Chromodoris quadricolor)*, a colorful shellless mollusk.

It is this inter-dependency, with each specialized life-form occupying a specific niche in the overall structure, each a single link in a vast chain, that gives the tropical reef, and, indeed, our whole planet, its fantastic diversity of life.

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PALAUAN COMMEMORATIVES

BUTTERFLIES 2

Palau's own Chief Conservationist Takesi Suzuki contributed the artwork for this second set of butterflies stamps. Mr. Suzuki, who was also responsible for the 1987 set, made the selections, identified the species by their scientific and Palauan common names, and provided the basic information for this panel. Neil Waldman designed the graphics, and The House of Questa printed the stamps in the usual commemorative stamp specifications. Ian MacLaury designed the cachet, reproduced on this panel, for the official first day cover.

All the specimens are shown in adult pairs on the plants where they are most likely to be found in Palau. The first specimen in the block-of-four (top left) is the Monarch, or "Bangirirs." This monarch is the familiar North American species *Dannaus plexippus* that makes regular southward migrations in the autumn and northward migrations in spring. A powerful, soaring flier, this butterfly is strong enough to be able to cross both the Atlantic and Pacific Oceans, thereby colonizing throughout the world. Both the adult butterflies and caterpillars have distinctive colors and patterns to warn off their chief enemy predators, the parasitic wasps and flies. The larvae are greenish yellow with broad black bands and two long fleshy filaments on the second thoracic segment. Feeding on milkweed plants, these caterpillars accumulate powerful cardenolide heart poisons that carry over into the chrysalid and adult stages of the insect. The chrysalis is green, dotted with golden spots that attach onto the lower surface of the leaves of host plants. The emerging adult butterfly is large, with forewings somewhat elongated and hindwings somewhat roundish. As the stamp displays the pair siphoning nectar from the flowers of the Tree Heliotrope *(Tournefotia argentia)*, the adult is patterned in brownish-orange on the top and undersides of the wings, with white spots dotting the black margins.

The Swallowtail, or "Bangirekur" *(Papilio machaon)*, displayed in the second stamp is among the world's most graceful and beautiful of the large butterflies. An avid flower-visitor, it is shown eating on the "Kerkur" *(Citrus reticulata)*, a sweet orange plant, which is the only food the insect eats in the larva stage also. The whole life-cycle is about 26-36 days. Both the caterpillar and the adult are highly colored. The caterpillars are varied, while the adult butterfly is black with bright yellow spots on the dorsal surface of the forewings. On the hindwings can be seen blue areas and two round reddish-brown spots.

The yellow sulphur depicted in the third stamp (lower left) is known as the "Mellil Bangisungel" in Palau, identified scientifically as a *Captopsilia* species. Bright yellow with black spots and areas on the dorsal surface, it is the quintessential "butterfly," a consistent flower-visitor often found in large swarms along stream banks and at the edges of puddles. Here it is shown feeding on its favorite Palauan plant, the "Edebsungel Kall" *(Crataeva speciosa)*, a flowering plant of the caper family. The entire life-cycle of the insect is completed within a month.

The Colias butterfly depicted in the fourth stamp is closely related and also feeds on the same plant. This particular species, *Colias philodice*, called "Becheleleu'l Bangisungel" in Palau, is mostly white with black margins on its wings. As shown with folded wings in the top specimen, the lower surface of the hindwings is yellow-orange. Known as the clouded sulphur, or mud-puddle butterfly, this very common species has a short life-cycle of one month. The young, recently emerged males can often be found gathered in swarms on wet ground, where they drink heartily before flying off to seek their mates.

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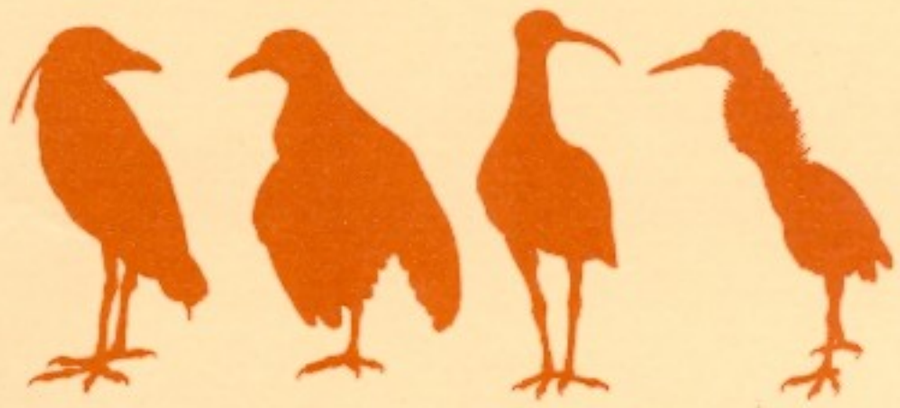
PALAUAN COMMEMORATIVES

Ground-Dwelling Birds of Palau



This block-of-four was designed by H. Douglas Pratt, an American ornithologist-artist who has prepared from his own field experiences the original artworks for all of Palau's birds issues to date. Rosemary DeFiglio again teamed with Dr. Pratt for this issue, providing the graphics layout and design. The House of Questa, London, printed the issue to the usual commemorative stamp specifications. Dr. Pratt prepared the textual information for this panel; the illustration by Walter Wright was taken from the official first day cover.

WHIMBREL *Numenius phaeopus*
Palauan name: Okak

The Whimbrel, with its distinct downcurved bill, is a type of curlew. Gray-brown in plumage with bold stripes on the crown, it matures to 16-17½ inches long. Like other curlews it is a member of the sandpiper family. Although grouped with shorebirds, Whimbrels are just as likely to be seen away from the shore in grassy fields and lawns. The species is found worldwide, nesting in the arctic and sub-arctic and migrating southward. They are common at Palau as winter visitors and as transients, except during early summer when they are on their Siberian breeding grounds. Their distinctive call is a rippling whistle, a *tee-tee-tee-tee-tee-tee-tee* usually repeated 7 times on a level pitch.

YELLOW BITTERN *Ixobrychus sinensis*
Palauan name: Cheloteachel

The delicate Yellow Bittern is a very small and thin bird, maturing no larger than 15 inches long. A shy and solitary creature, it inhabits densely weedy edges, road-sides and thickets far from water as well as mudflats and shorelines. It eats small animals and insects, which it catches by stealthy stalking. Its coloring in bright buff and rusty brown helps to conceal it in its grassy habitats. The bird shown on the stamp is displaying the double row of short recurved plumes down the back of its usually slender-looking neck. The purpose of this display is not known. Its distinctive call is a scratchy *creek*. Sometimes at night it can be heard making a deep croak.

RUFOUS NIGHT-HERON *Nycticorax caledonicus*
Palauan name: Melebaob, or Sechou

This chunky heron is an inhabitant of shorelines, mud-flats and mangroves from the Philippines to Melanesia and Australia. Medium-sized (22 inches long), it is recognized by its black crown, rufous back and wings, and whiteish underparts. The immature bird is dark brown above, heavily spotted with buffy white; underneath, buffy white streaked with gray. It feeds on fish and crabs. At Palau, these heron are common residents and widespread, most easily seen around the Koror garbage dump, where they stalk their small animal prey and provide a touch of stately beauty in an otherwise unattractive setting. Although easily seen by day, they are most active just after dark, when their loud, harsh croaking voices can be heard. They nest in the true forest.

BANDED RAIL *Rallus phillippensis*
Palauan name: Terriid

The Banded Rail inhabits grassy fields, fern-brakes, and savannahs such as found on southern Babeldaob at Palau. There the rails can be seen in the open, especially after a rainfall, along road sides and on grassy lawns. They are not so shy as some other species of rail. Pairs frequently call back and forth as they forage for food (small animals such as insects and lizards). They can be heard day and night calling their recognizable sharp, harsh *skeet*. The species is widely distributed from the Philippines and East Indies to New Zealand and central Polynesia. In Micronesia, however, it is found only at Palau. This large (12 inches long), strong-billed bird is shown on the stamp in a characteristic sunning posture in which it rotates slowly on one leg with wings spread and drooped. Its common name comes from its coloration: prominent reddish brown crown, nape, and stripe through eyes; eyebrow, throat and upperbreast gray, with bell and flanks barred black and white. Some birds show a buff band on the breast.

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PALAUAN DEFINITIVES

Flowers of Palau: Floral Bouquet

On March 12, 1987, Palau initiated its Floral Definitives Series, releasing twelve values in Koror, Palau, and concurrently in New York City at INTERPEX '87, the annual spring stamp show sponsored by the American Stamp Dealers' Association. In 1988, the $10 definitive also debuted first day cities for in both cities, again on the first day of INTERPEX, March 17, 1988.

Designed by the same artist, Roberta Rosenthal, the new stamp resembles the other stamps in the series in basic format and graphic design, but it is quite different in two significant ways: firstly, it is double-width, 53.64mm X 31.75mm; and secondly, it depicts more than a single species of flowers. This stunning stamp is, in fact, a magnificent Palauan bouquet comprising all twelve flowers of the 1987 issue plus three other species of flowers selected for images on stamps projected for future additions to the series. Tied together with a bow of woven pandanus leaves, the flowers displayed are:

Kerdeu (*Ixora casei*)
Ngemoel (*Lumnitzera littorea*)
Sonneratia or Urur (*Sonneratia alba*)
Woody Vine (*Tristellateia australasie*)
Rur (*Bikkia palauensis*)
Oriental Mangrove or Denges (*Bruguiera gymnorhiza*)
Emeridech (*Cerbera manghas*)
Samadera or Eskeam (*Samadera indica*)
Rriu (*Dolichandrone spathacea*)
Barringtonia or Koranges (*Barringtonia racemosa*)
Pitcher's Plant or Meliik (*Nepenthes mirabilis*)
Palau Orchid (*Dendrobium palawense*)
Angaur Shrub (*Maesa canfieldiae*)
Iaml (*Limnophila aromatica*)
Strychine or Ksid (*Fagraea ksid*)

Ms. Rosenthal designed the calligraphy used for the typeface in the country name and stamp values. The House of Questa, London, printed the issue by multicolor lithography. Departing again from the other stamps in the series, the panes are smaller, containing only 20 stamps each. The paper is unwatermaked lithopaper.

The artist and postal administration of Palau acknowledge with special thanks the following for their considerable help in researching the information and specimens used for the art: Joan Canfield, Stewardship Ecologist at the Nature Conservancy of Hawaii; Lani Stemmermann, Botantist, University of Hawaii at Hilo; Dr. Raymond Fosberg, Curator, Department of Botany, Smithsonian Institute; and the staff of the New York Botanical Garden Library and Herbarium.

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PALAUAN COMMEMORATIVES

Seashells: No. 4

The 1988 issue of annual Seashells series features five additional mollusks found in Palauan waters. The se-tenant strip of five 28.45 × 42.48 mm verticals was designed by Deborah Dudley Max, the young American artist who has designed all of the stamps in this series from the beginning in 1984. The House of Questa, London, printed the issue by multicolor lithography to the standard commememorative specifications, in four panes of 40 stamps, with plate numbers in all four corners. The stamps are Palau's first issue to carry the new first class letter rate, in compliance with the rates under terms of the U.S.P.S.-Palau Postal Agreement.

As is her practice, Ms. Max painted all the images from specimens picked up in Palau. The first, from left to right, is the Striped Engina *(Engina mendicaria)*. Enginas are among the smaller members of whelk-shells (Family Buccinidae). Aggressive carnivores with a pronounced sense of smell, they scavenge for worms and bivalves under Palau's rocks and corals near the high tide level. Only about ¾-inches long, they have a solid, sculptured shell. Coloration is black, banded with white or yellow; aperture interior whitish; columella and denticles on outer lip purple-brown.

The Ivory Cone *(Conus eburneus)* is a common sand dweller throughout the archipelago. Its average length is about 1½ inches, though larger specimens are not uncommon. The living shell's thin, smooth periostracum is light brown, serving as a foundation for the building of the shell and camouflage for color variations of the shell's ivory whites, browns and golden tans. This is a vermivorous species, preferring to eat small marine worms and so is not considered dangerous to man. Shell hunters nonetheless are wary of living species, for the sting will cause some pain and discomfort.

Until recently both the Plaited and Episcopal Miters had been placed in the same genus of the Mitridae. Recent studies suggest there are sufficient differences to assign the animals to separate groups. The *Vexillum plicarium*, with its prominent axial ribs and attractively sculptured fine spiral grooves, is a member of the subgenus Costellaridae. Averaging about 1¾ inches in length, these small shells are off-white to light grey, indentifiable by the markings of one broad dark brown band and two interrupted narrow bands.

The Episcopal is the largest Miter in the world—up to 7 inches long. Found from 40 to 120 feet buried in the sand, this beautiful species is widely distributed throughout the Indo-Pacific. Its heavy white shell is smooth, ornamented with squarish red blotches arranged in spiral rows and an outer lip bordered by fine pointed teeth. It gets its common name and alternate scientific name, *Mitra episcopalis*, from its beautiful slender form that resembles the liturgical headdress of an English bishop. Like other miters, the living animal is carnivorous, feeding on worms which it stuns with a poisonous sting.

Cowries are highly polished and colorful shells of the Cypraedae Family. They are the most popular marine shells among collectors and craft artists, sought out for their wide variety and adaptability to ornamental uses. Because they have a wide opening at each end and can be strung easily on a cord, the little Isabella shell (½-2 inches long) is collected by Palauans to make necklaces and bracelets and other decorative crafts. The herbivorous animal feeds on algae and can be found from tidal zone to 70 feet of water, underneath dead coral, with the largest specimens usually in shallow water. The mantle of the live animal is black. The shape of the shell is cylindrical; dorsum fawn or greyish in color with faint spiral bands and dark longitudinal broken lines and dashes; extremities reddish; base white; teeth fine and numerous.

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PALAUAN DEFINITIVES

Flowers of Palau: New Postal Rates

Palau offers a spectacular array of exotic flowers. For the philatelic beachcomber, Palau's Floral Definitives series presents a unique guide — the richest pictorial record of Palauan flora available anywhere.

This issue of four stamps, painted by Roberta Rosenthal to the same design specifications as her other stamps in this series, adds four more species to the record. The four new stamps carry the new postal rates that went into effect April 3. Under terms of the U.S. - Palau Postal Agreement, Palau's mail must carry the same postage rates as U.S. mail. These four stamps are intended for use on the most common mail from Palau: 15¢ post card, domestic and to U.S.; 25¢, first-class letter, domestic and to U.S.; 36¢, international post card; 45¢, international airmail letter.

The Iaml (alternately spelled Yaml), depicted on the 15¢ stamp, is an aromatic (hence its scientific name *Limnophila aromatica*) snapdragon found growing in Palau's taro patches. A sprawling plant with succulent stem, it blossoms with small pink flowers.

The Palauan Ksid (*Fagraea ksid*) shown on the 25¢ stamp is a small tree that grows in the edge of mangrove swamps throughout the Palau Islands. It grows to a height of ten feet. The flowers, used primarily for Palauan leis, are fragrant, opening up to blossoms one-two inches long. The plant is from the Gentian Family.

Palauans know the coffeeplant *Ophiorrhiza palauensis* (36¢ stamp) as Meldii. The plant abounds in Palau's shady forest, growing to a height of one to two-and-a-half feet. Like many forest flora, it has delicate flowers and shiny leaves.

Another unique plant is the Angaur Shrub (*Maesa canfieldiae*), displayed on the 45¢ stamp. This species grows only on Angaur Island at the south end of Palau. Its flowers are very tiny, bell-shaped, with four petals. The shrub grows to an average of eight feet high. The fruits are gooseberry-like, translucent with brown vertical lines, and are edible, sweet and juicy. From the Myrsinaceae Family, this plant was noticed by Palauans only since World War II, so it is possible that it is a variant species carried in on military equipment.

Grateful acknowledgment is given for research materials and photographs used in the preparation of this issue: Joan Canfield, Stewardship Ecologist at the Nature Conservancy of Hawaii; Lani Stemmermann, Botanist, University of Hawaii at Hilo: Dr. Raymond Fosberg, Curator, Department of Botany, Smithsonian Institution; and the staff of the New York Botanical Garden Library and Herbarium.

The stamps were printed by The House of Questa, London, in 26.82mm × 31.75mm verticals, on sheets cut into four panes of 50 images per pane, with plate numbers in all four sheet corner positions. Artist Rosenthal's two-color cachet was again used for the First Day Cover.

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PALAUAN COMMEMORATIVES

Olympics '88: Future Olympians

The tradition of issuing postage stamps to commemorate the international Olympic Games began in Greece in 1896, when the Games were revived in Athens, birthplace of the first Olympics. Since then, only once (1900) have the Games taken place without some country issuing stamps to observe the events.

Today most countries honor the Olympics with postal issues, even emerging nations like Palau that have not yet been able to see their own athletes participating in the Games. The youth of Palau, like young people everywhere, have dreams of being Future Olympians. They avidly watch the Games and other sports on video tapes, they hero-worship athletes, and they practice themselves to become proficient in all kinds of sports.

To mark the Twenty-Fourth Olympiad, the Republic of Palau has authorized its first Olympics postal issue: two se-tenant pairs, one pair bearing stamps with postal validity of 25¢ and the other with 45¢. Each of the four stamps carries a 5¢ surtax to "Support Palau's Future Olympians," as suggested in the legend carried in the selvage of each stamp pane.

This is Palau's first semi-postal issue, and it is significant that its first be intended to raise funds for youth atheltic programs and equipment. Athletic prowess is a proud heritage among Palauans, whose swimming and diving skills (along with spear, or javelin, throwing) were essential to their old subsistence way of life. Today those skills are still practical skills, used primarily by men for fishing and under-water livelihood activities as well as for fun. The widespread interest in athletics for sport and physical fitness has led Palauan boys and girls to refine these native skills to competitive diving and swimming. As shown in the 45¢ stamps, the boys and girls of Palau see themselves qualifying in the near future for Palau's first Olympic representatives in those water sports.

Running has been a competitive sport among Palauans since ancient days. In modern times, Palau has always sent a team to the Micro-Olympics to compete against its Micronesian neighbors. The first Palauan to win in the Micro-Olympics, in Ponape in 1953, was a sprinter, Moses Sam, who went on to become a prominent Palauan educator.

When the American GIs came to Palau upon liberating the Islands in 1944, they brought with them quintessential American recreation equipment — baseballs, bats, fielder's gloves and pitcher's mitts. It was not long before the amiable soldiers, sailors and marines were playing the game with the Islanders, who, they found, were already keen baseball fans quite able to beat the Yanks at their own game; the Japanese had introduced baseball to Palauans during the Mandate period. Baseball is today without doubt the favorite pastime of Palauans of all ages, and it is not unusual to find organized teams or randomly mixed sand-lot games in just about every village, even in the outer islands. While Palauan girls play as much baseball as boys do, the stamp depicts a young man; as a new Olympic sport, baseball is still primarily a men's game in international competition.

Liane Fried designed the stamps and the official FDC cachet. The House of Questa, London, printed the stamps to the usual commemorative stamp specifications.

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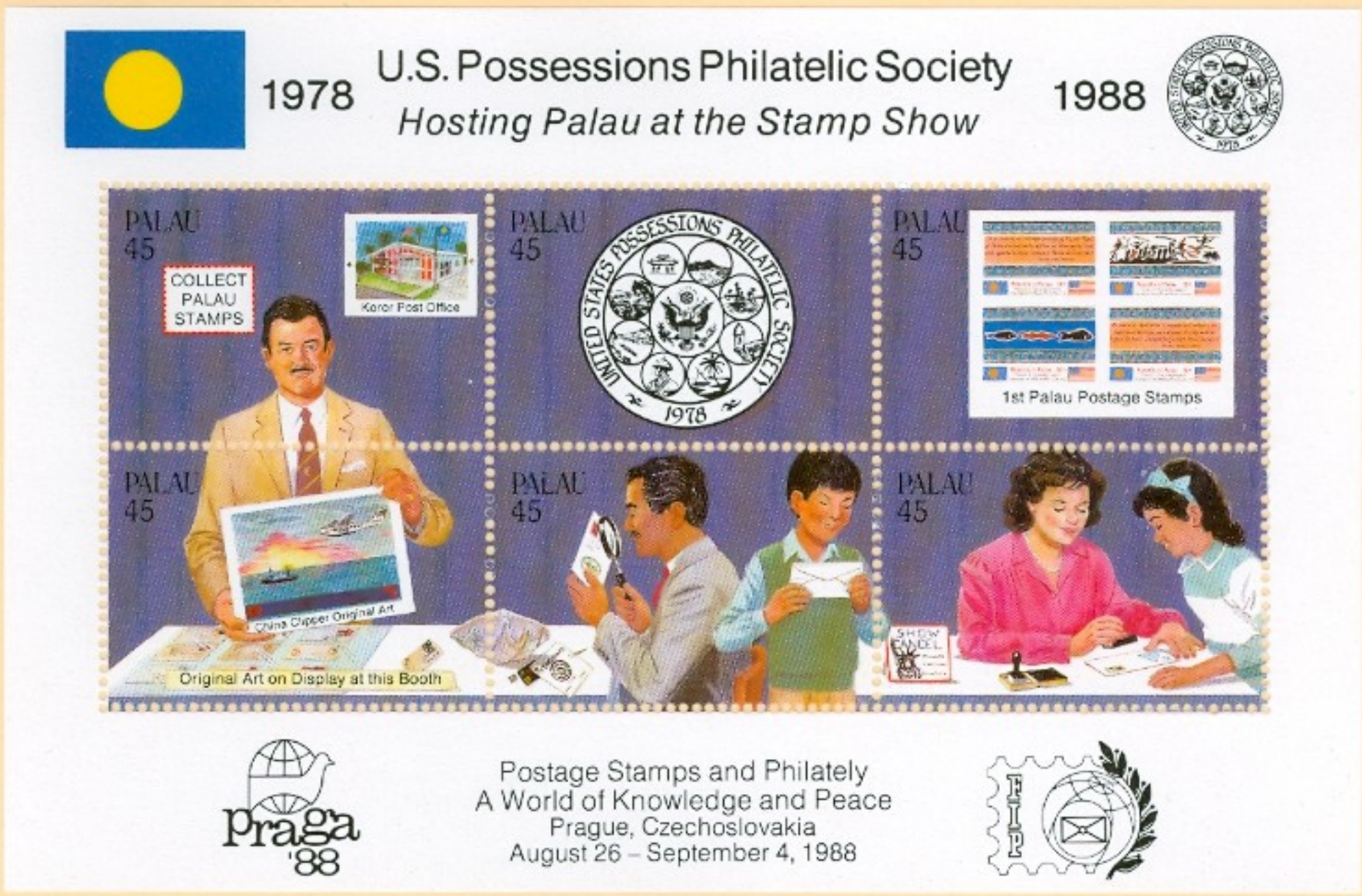
PALAUAN COMMEMORATIVES

A CELEBRATION OF USPPS AND PALAU POSTAL SERVICE



Palau inaugurated its first postal issue at INTERPEX in New York March 10, 1983 and has actively participated in stamp shows ever since. In celebration of the fifth anniversary of postal independence, the Palau Postal Service issued on June 8 a six-stamp sheetlet in compliment to the FIP-sponsored FINLANDIA '88 in Helskinki. Now this companion sheetlet, also designed by Hanson Studios and printed by The House of Questa, commemorates this year's other international philatelic exhibition sponsored by the International Philatelic Federation. The bottom border carries both the PRAGA '88 and FIP logos, identifying the issue as a compliment to the international exhibition in Prague, Czechoslovakia. The stamps express in pictures what the PRAGA motif asserts in words.

This issue celebrates not only the fifth anniversary of Palau's Postal Service but also the tenth anniversary of the U.S. Possessions Philatelic Society, which has, since the emergence of Palau as a stamp issuing country, encouraged the collecting of Palau stamps. The USPPS is an international organization founded in 1978 to promote the collecting of stamps and study of the postal history of those areas with which the United States has or had administrative affiliation: possessions (more or less colonies), such as the Philippines from 1898-1947; territories, such as Hawaii 1900-59; administered areas, such as Canal Zone 1904-79; mandated territories or freely associated states, such as Micronesia and Marianas 1944-date; and off-shore post offices, such as from Shanghai 1912-19 and to the Moon 1969-72. The Club's logo, reproduced on the sheetlet title border as well as in the upper center stamp, carries symbols of these various areas of interest.

Palau was the first of the U.S. Trust Territories of the Pacific to exericise its rights to establish postal independence and issue its own stamps. At the same INTERPEX show where Palau released its first stamp, the Possessions Club (as USPPS is popularly known) was celebrating its fifth year. The Palau Postal Service provided the Club a supply of stamped souvenir panels of the Palau inaugural issue for use by the Club as recruiting premiums, beginning a relationship that continues today.

The USPPS maintains a membership recruiting booth at most major stamp shows sponsored by the American Stamp Dealers' Association. It is at these shows that the Club has often hosted the Palau Postal Service. The sheetlet depicts a typical booth setup, and the kinds of activities that go on there in support of Palau's philatelic program.

The top row of stamps features exhibits displayed on the booth's draped back wall. A poster urges collectors to "Collect Palau Stamps." Hanging next to the poster is exhibited an original artwork from a Palau stamp — in this case, the Koror Post Office, from Palau's FINLANDIA issue. The blow-up of the Club logo identifies the booth sponsor and reveals the Club's areas of interests, including Palau. And the reproduction of Palau's first stamp issue, shown at the right, is a blow-up actually used in Palau's first stamp show appearance and often displayed at stamp shows thereafter.

The second row of stamps highlights activities going on at the booth during the show: Club members, stamp designers, philatelic agents and show attendees meet, "talk shop," participate in first-day-of-issue cancellation and autographing sessions, and display and view original stamp art and special covers and cancellations. Palau has generally provided an official show cancel at the booth, and often a first day of issue. In this scene, the exhibitor holds up original art from Palau's first souvenir sheet (*Scott* #94), issued in 1985 to commemorate the 50th anniversary of the first trans-Pacific mail flight. The giant tridacna clam shell on the table is from Palau, and it is often used at stamp shows to hold collectors' order requests or give-aways. Collectors depicted here exemplify the wide range of happy hobbyists who have become avid fans of Palau philatelics and enjoy participating in stamp club activities and stamp shows.

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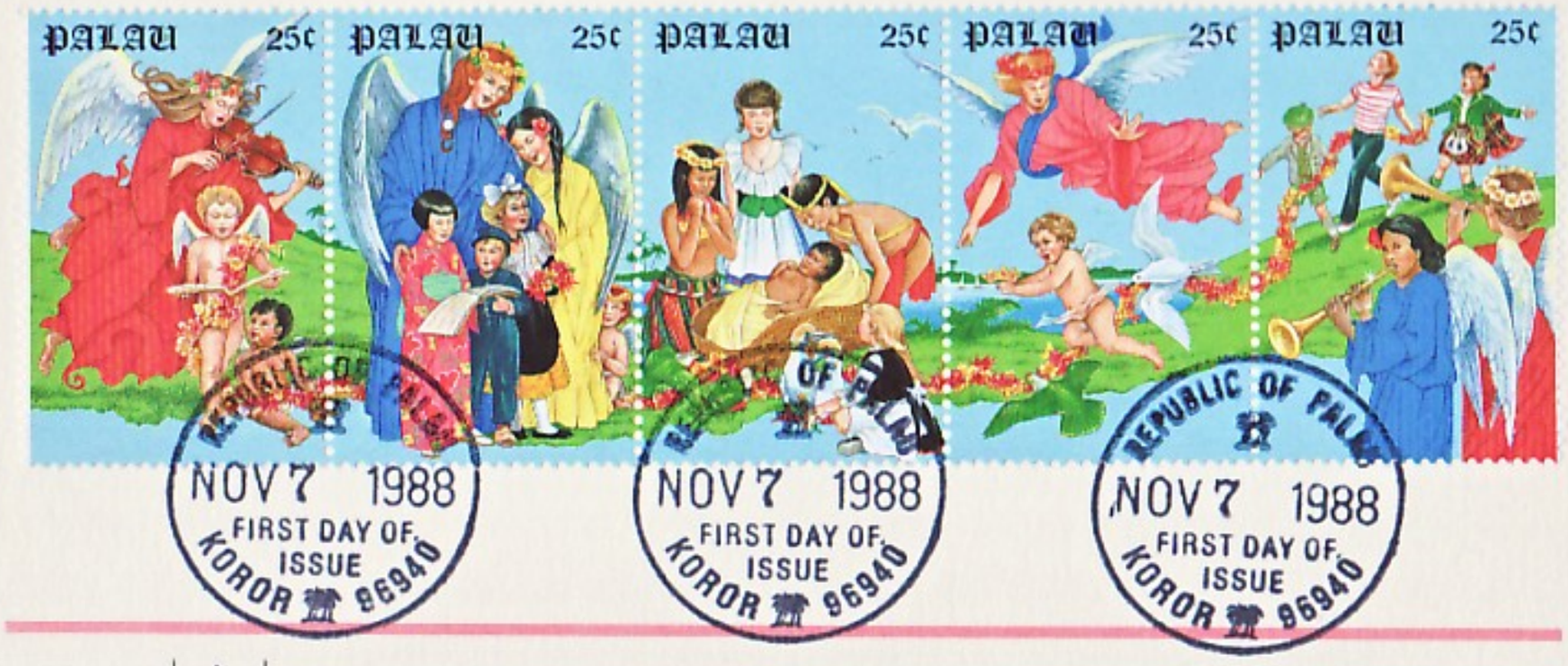
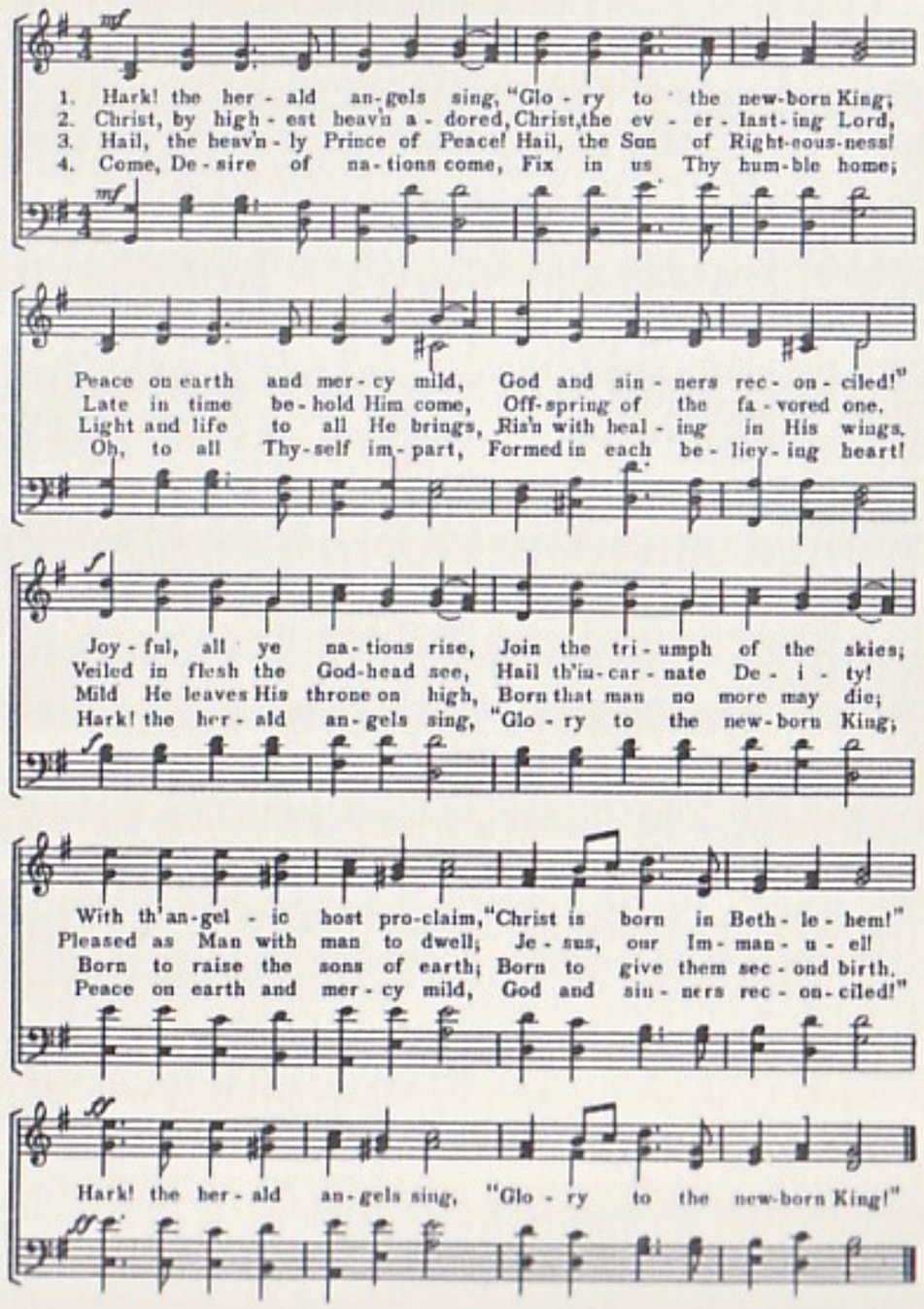
PALAUAN COMMEMORATIVES

Christmas 1988: Hark! The Herald Angels Sing





Hark! The Herald Angels Sing

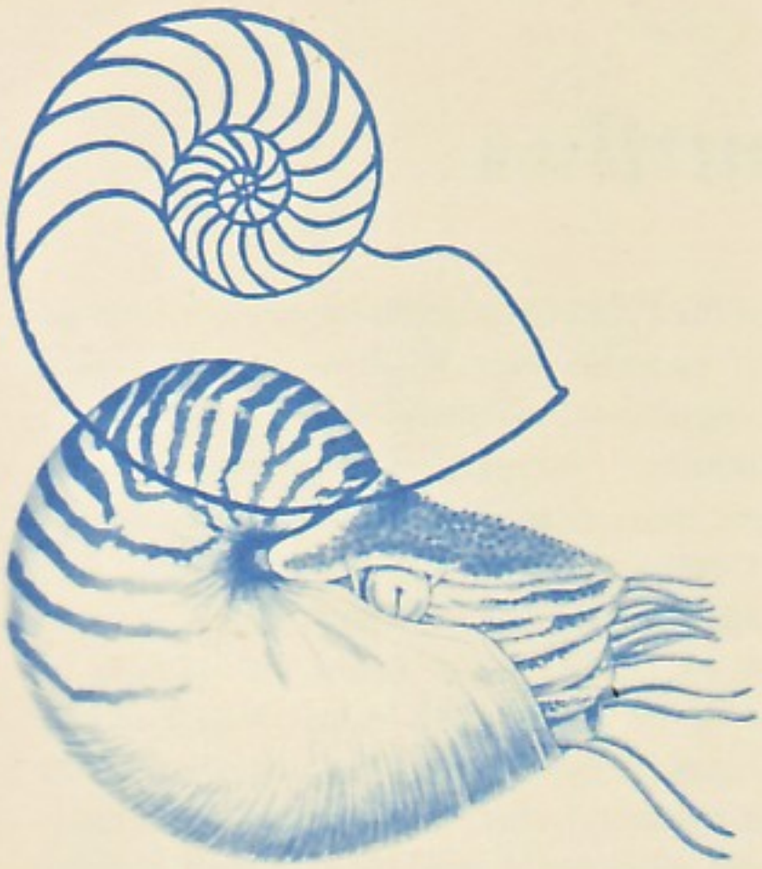
On Christmas Eve, in just about every church where English is spoken, voices ring out this joyful hymn proclaiming the birth of Jesus.

The lyrics originated with Charles Wesley, the great English hymn writer and a founding leader of Methodism. "Hark! The Herald Angels Sing" had the distinction of being the only hymn by Wesley which was printed in the hymn book accompanying the Church of England's *Book of Common Prayer*. Written and published in 1739, it was set to music in 1840 by Felix Mendelssohn-Bartholdy, Queen Victoria's favorite composer. Since then it has become one of the most familiar and beloved of all nativity carols. While the first verse is common to all, other verses vary in alternate editions and hymnbooks.

Dot Barlowe, who designed Palau's last two Christmas issues, which also took their motifs from Christmas music sung in Palau, again prepared the artwork for this issue. The stamps, produced by The House of Questa, London, are 28.45mm X 42.58mm verticals printed by multicolor lithography on unwatermarked lithopaper. The drawing reproduced on this panel is taken from the official FDC cachet by Ms. Barlowe.

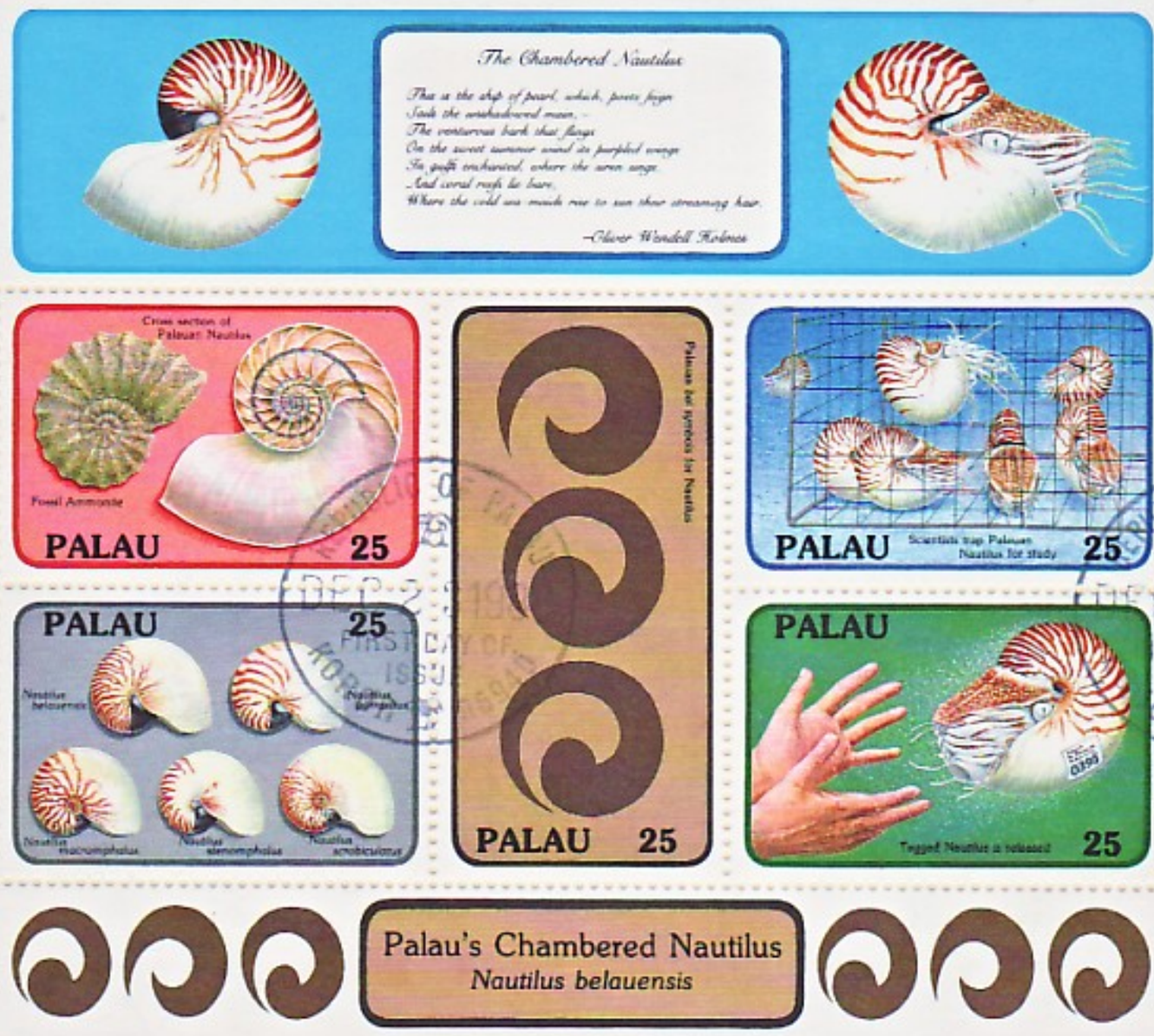
© 1988 Palau Philatelic Bureau.

Printed in U.S.A.



PALAUAN COMMEMORATIVES

Palau's Chambered Nautilus



REPUBLIC OF PALAU
DEC 2 3 1988
FIRST DAY OF ISSUE
KOROR 96940

Credits

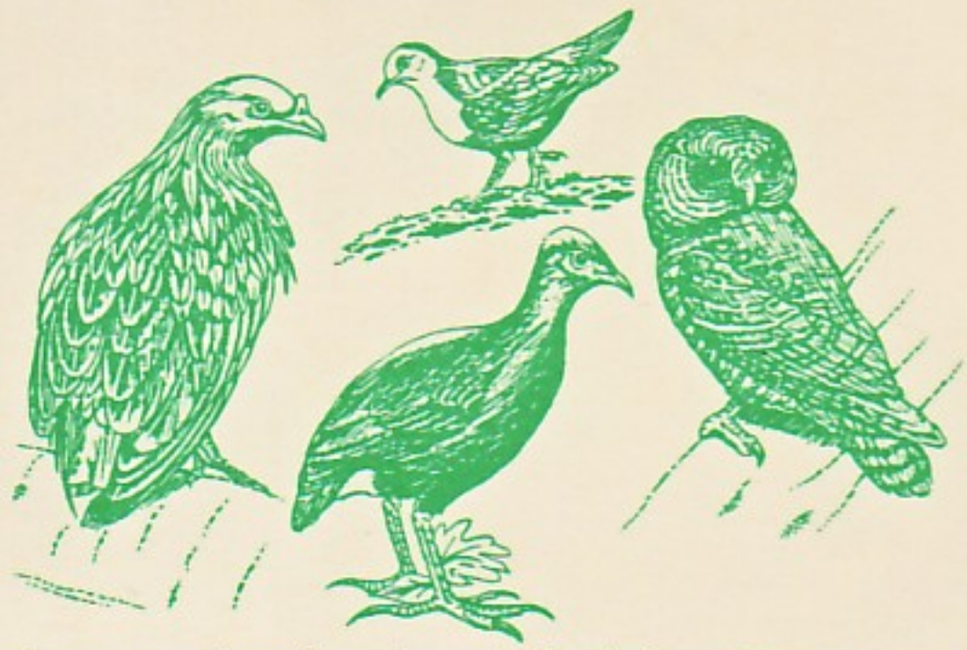
Designer: Ian MacLaury
Consultants: W. Bruce Saunders, Michael DeGruy, and Bruce Carlson

Author: Ian MacLaury
Printer: BDT International Security Printing Ltd., Dublin, Ireland

Nautilus belauensis

PALAUAN COMMEMORATIVES

Endangered Birds of Palau



H. Douglas Pratt, ornithologist-artist and foremost authority on Micronesian avifauna, prepared the art for these stamps from his personal field work in Palau. Rosemary DeFiglio again teamed with the artist to provide the designs. The House of Questa printed the issue to the usual commemorative stamp specifications. Information for this panel also came from Dr. Pratt. The illustration shown above was prepared by Oscar Fernandez for the official FDC cachet.

PALAU NICOBAR PIGEON *Caloenas nicobarica pelewensis*
Palauan name: Laib

The large and odd-looking Nicobar Pigeon is found on islands from India to Melanesia. The population at Palau is distinct enough to be classified as an endemic subspecies. Because of their retiring habits and lack of noticeable vocalizations, these unusual ground-foragers are easily overlooked and may be more numerous than they seem. Nevertheless, their status as an Endangered Species is probably justified. Although they spend much time on the ground, and are likely to run away rather than fly when disturbed on the forest floor, most often observed in small flocks flying high from one rock island to another between Koror and Peleliu. Looking in flight much like a fruit bat with slower wingbeats, they are distinguished by their stubby white tails, metallic iridescent plumage, long ruffed neck, and broad wings.

MICRONESIAN MEGAPODE *Megapodius laperouse senex*
Palauan name: Bekai

Megapodes are also known as incubator-birds because of their singular habits of laying their eggs in huge communal sand or rock mounds, usually near beaches. Green vegetation buried in the mound with the eggs produces heat through chemical reactions associated with decay, and this heat incubates the eggs. Parent birds tend the mounds but pay little attention to their chicks, which burrow out of the mound unassisted and are independent from the start. The Palau subspecies is an Endangered Species now restricted mostly to uninhabited islands, where they may be rather tame. In a few places, such as Kayangel Atoll in northern Palau, the birds are still locally common and can be sighted in foraging pairs. The main threat to them is disturbance of the nest mounds by people who steal the eggs for food. The birds are ground dwellers, chicken-like in appearance, with large legs and feet and a posture resembling a guinea fowl, but distinguished by a neck ruff and short white tail.

PALAU GROUND-DOVE *Gallicolumba canifrons*
Palauan name: Charmuderenges

This colorful small dove is found only at Palau, where it dwells mainly on the coralline rock islands south of Koror. Long considered rare, the bird is probably more common than supposed, though still rare in Babeldaob. Shy and difficult to approach, it avoids inhabited areas. When disturbed or frightened it will take to wing suddenly, fly a short distance and drop to the ground, where it can forage out of sight. Their presence is most often revealed by the territorial calls of males, heard at dawn and dusk. The call is a series of low *coos*. Proposals have recently been made to remove the Palau Ground-Dove from the Endangered list because it is believed that the population, though relatively small, is about as large as the available habitat can support and there are no obvious threats to the birds at present.

PALAU OWL *Pyrrhoglaux podargina*
Palauan name: Chesuch

Not all news about Endangered Species is bad. Occasionally a formerly imperiled population recovers its numbers and can be "delisted." Such is the case with Palau's only resident owl, an endemic genus commonly known as the Palau Scops Owl. From Would War II until the mid-1960s, the owls became increasingly rare. No one knew for sure what was causing the decline, but rumor had it that these small owls, which prey on earthworms, small vertebrates and large insects, were being killed by ingested rhinoceros beetles. These large insects, which can burrow through the hard husks of coconuts, had become a serious pest in coconut plantations throughout the Pacific. Owls had been found that had been eviscerated from within, possibly by beetles they had swallowed alive! A control program for the beetles based largely on research conducted on Palau proved successful in controlling the pest. As the rhinoceros beetles became less numerous, the population of Palau Owls began to increase. Whether the two things are related cannot be said for sure, but the owls are now abundant. They can be heard uttering their loud hooting calls at night from any patch of forest in Palau, where they live in pairs and family groups year round, roosting in dense foliage by day and becoming active at dusk.

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PALAUAN COMMEMORATIVES

EXOTIC MUSHROOMS

REPUBLIC OF PALAU
MAR 1 6 1989
FIRST DAY OF ISSUE
KOROR, PALAU

Dappled across thousands of square miles in the Western Pacific, and until recent history inaccessible to observation by any but the most intrepid (and well-financed, it might be added), the Palau Islands have not been the subject of any systematic natural science investigation. Little field research has been done in the botany of the islands, least of all in mycology. Yet the richness of Palau's flora and the wide variety of habitats invite exploration, for new findings are everywhere possible in the islands.

Mushrooms are mysterious plants, perhaps the most mysterious of life forms. Seeming to appear suddenly, often in places never seen before, they have really been growing out of sight all along—underground or beneath the riot of foliage of other plants or the bark of trees. In Palau's inaccessible jungle, in the deciduous woods of her rain forests and thickets of mangrove swamps, among the rolling hills and along sandy shores, these exotic fungi appear and disappear. Their life spans vary considerably, depending on climatic conditions, soil type and geography. All play a vital part in the ecosystem, forming symbiotic relationships with land plants, hastening decomposition of dead flora and fallen trees, exchanging essential nutrients for new growth.

Because of the the dearth of documentation and limited mycological investigation, this stamp issue is one of the most difficult assignments attempted by a philatelic designer. Botanical artist Roberta Rosenthal, whose beautiful florals grace Palau's definitive series, spent the better part of a year preparing the artwork for this set. Capturing four different mushroom specimens, the issue represents the first known illustrated record to be published on Palau's exotic species. Ms Rosenthal also created the cachet, illustrated on this panel, for the official first day cover.

Brilliantly painted in lush acrylics on board and then varnished to effect the play of light and shadows in a jungle environment, the stamp art presented special reproduction skills on the part of the printer, The House of Questa, London. The result is a dramatic block-of-four 28.45 x 42.58mm horizontals printed in four panes, each pane with 40 images set in a repeat background design, with plate numbers in all four corner positions.

No small part of Ms Rosenthal's work was to track down the researchers and elicit whatever photographic or other materials they could make available for her to base her renderings on. The following text is from Ms Rosenthal's account of this assignment.

To date this has been one of the most difficult stamp sets I've ever had to research. Not one bonafide mycologist could identify any of the reference photographs I worked from. The photographs were submitted to me from Joan Canfield, a conservationist in Hawaii, and Naomi Stern, an avid mushroom hunter who lives in New York City but has been to Palau. Without live specimens or spore prints, greater scientific information was unable to be determined.

So I take their information and color slides of mushrooms from Palau and create my own pictorial imagery.

Naomi Stern sent me slides of the Veiled Stinkhorn, Polyporous and Gilled Auricularia. These were photographed by John Vondenacek of San Diego, California, in Palau in October, 1983. They were found along the road from the Nikko Hotel to the area below on a very steep hill. The Veiled Stinkhorn is 6 inches high and was found in semi-shade near the top of the hill. The Polyporous was found near the shore. The Gilled Auricularia have 7-10 inch caps and were found along the middle of the hill.

Joan Canfield submitted the slides of the Rock Mushrooms photographed in Palau on November 30, 1977. The cap of the Rock Mushroom is 17 inches across. The boulder-like base, called the mycelia, or non-sexual root-like part of the fungus, is about a foot in diameter. References from Dr. Raymond Fosberg, of The Smithsonian Institution's Department of Botany, state that they grow even larger. They are primarily found on the limestone Rock Islands and jungle of Palau.

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PALAUAN COMMEMORATIVES

Seashells: No. 5

Four small jewels and a fairly large cone comprise the shells depicted against the brilliant sun-set sky in this fifth seashells stamp set issued by the Palau Postal Service. Deborah Dudley Max, who designed all the previous shells in this series, again painted the shells from specimens picked up in the Palau Islands. The issue was printed in England by the House of Questa by multicolor lithography. The se-tenant strip of five verticals, each 28.42mm X 42.58mm, is repeated in each pane eight times (two sets across and four rows down), with plate numbers in all four corner positions.

Starting from the left, the first stamp depicts a scarce species, the Robin Redbreast Triton, or *Cymatium Rubeculum*. Also known as the Little Red Triton or Ruby Triton, this mollusk is sporadically distributed in Palau, and can be found throughout the Indo-Pacific, and across the Indian Ocean to the Red Sea and the cost of Africa. Growing from 1-2 inches, it can be found under rocks in shallow water and as deep as 60 feet, or living inside dead coral. The wide distribution is explained by its developmental behavior: after the egg capsules are attached to rocks, the veliger larvae may be free swimming for up to three months. The shell is rough-textured, showing the characteristic heavy axial fold on each whorl. The species varies in color from lemon to an orange red, marked with a whitish or yellowish band about the middle of the body whorl, and six prominent varices banded with spots of white.

The second shell is the fairly heavy and sold Hebrew Cone, or *Conus ebraeus*, which grows up to 2¼ inches and averages about 1½ inches. Fairly common throughout the Indo-Pacific and in Palau, it dwells in shallow water or under coral, fairly abundantly on the ocean side of reefs. It is usually covered with a greenish calcareous deposit. The species has a slightly elevated spire which is rather blunt, shaped somewhat like a yarmulke that inspires the common name. The shell's background color is white, covered with three or more rows of rough squared black markings. These rows circle the shell transversely. The anterior end is deep purple.

The center stamp features the smallest shell of this set, the Tadpole Triton, or *Gyrineum Gyrinum*, which measures 3/4-1 inch. Rather intricately sculptured despite its flat look, it has nodulated transverse ridges around each whorl, on each of which axial folds line up with the folds of the next whorl to create a wide, flat appearance. The shell is patterned with alternating transverse bands of yellow or pale orange and black. The small round aperture is white and has teeth on the inner edge of the lip. A dull tan, slightly hairy periostracum covers the live shell. The Tadpole Triton is most often found intertidally on the ocean side of reefs but it can also be found in colonies under rocks in deeper water.

The fourth stamp focuses on the largest shell of this group, the Pacific Lettered Cone, or *Conus Litteratus*, which grows 2-5 inches. A heavy cone, the *Litteratus* has a very square shoulder and a flat spire. Markings are rings of dark brown to black that circle the shell transversely over a background of white. Three wide ill-defined bands of yellow-orange also circle the shell transversely. The aperture interior is faintly yellow to white; the tip of the anterior end is deep purple, barely visible. The anterior end is quite pointed. In the live animal a thick brown periostracum covers the shell to provide camouflage in the natural environment. Pacific Lettered Cones are sand dwellers that live on top of the sand in broad expanses of sandy bottom. The small sea weed growths there also help the cones blend in inconspicuously.

Another sand dweller is the uncommonly found Rugose Miter, or *Vexillum rugosum*. This shell is medium sized (about 2 inches), heavily sculptured and solid, with a short, acute spire. The background coloration is generally white, but may run to gray or light brown, encircled with numerous, deeply incised spiral grooves which become spiral cords on the presutural ramp and bodywhorl base. The bodywhorls are comparatively smooth, each whorl axially ribbed; the aperture is narrow, lirate within, with a thick outer lip. The band on the spire whorl is black, and the three on the body whorl dark brown. The columellar teeth are bluish white, the columella brown. The animal's range is throughout the Indo-Pacific.

Printed in U.S.A.

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PALAUAN COMMEMORATIVES

Japanese Art: Tribute to Japan's Emperors

This special souvenir sheet of "A Little Bird Amidst Chrysanthemum" reproduces an exquisite wood-block print by one of Japan's foremost print artists, Andō Hiroshige, 1797-1858. The issue was released in Koror by the Republic of Palau Postal Service on May 17, 1989 to commemorate the transition of Japan's imperial rulers.

Japan took possession of the Palau Islands in 1914 during the early days of World War I and then developed the islands for military purposes, controlling them until they were liberated by the Americans in 1944 during World War II's bloody battles of the Pacific. Today Palau is on the threshold of free association with the United States but persistently pursues her own interests as an independent Republic and a nuclear-free territory. Peace with her former colonizers and foreign administrations is a national policy; and Palau not only enjoys but encourages friendly diplomatic and trade relations with Japan.

Hiroshige was one of the most lyrical of Japan's painters, and a foremost print-artist of his period. A favorite among Oriental and Western enthusiasts of Japanese prints, Hiroshige has always been appreciated for his landscape paintings, especially his series on *Fifty-three Stations on the Tokaido* as well as on other famous places such as his longer series on *Sixty-nine Stations on the Kiso Kaido* and his last major work *One Hundred Views of Famous Places in Edo*. Recently, however, knowledgeable collectors have been discovering his meticulously rendered *kacho-ga*, or "bird and flower pictures."

During the 1830s Hiroshige produced over 5000 bird and flower studies. The delicate rendering of the print reproduced on this souvenir sheet was done early in that decade. The little bird depicted is a small bullheaded shrike, or rukh (*Linnaeus bucephalus*). The Chrysanthemum, or *kiku* is a plant brought to Japan from T'ang China. Because of its ascribed nobility and purity, it was known as one of the "four princes" among subjects of art, the others being the plum blossom, the orchid, and bamboo. Because of its resemblance to the sun, it was also called *nikka*, or "sun splendor," and *nissei*, "sun spirit." Admired in Japan for its intrinsic beauty, the chrysanthemum has long been associated with the imperial line. Its use for the imagery in this commemorative, both on the stamp and in the selvage, is thus most apt for a tribute to the two emperors.

The Japanese calligraphy at the top left of the stamp, extending into the selvage, is a Kyōka, a 31-syllable Japanese verse form that flourished in Hiroshige's day. Hiroshige's verse is a clever allusion to the relation between a lord, or sovereign, and his followers.

The fluid brushstrokes of the calligraphy are reflected in the composition of the image, with the open-mouthed little bird perched on the open-petalled chrysanthemum, which in turn opens to another open blossom.

Emperor Hirohito's royal crest was the 16-petalled chrysanthemum, which appears under the Shōwa Emperor Hirohito legend in the selvage above the English translation of the Kyōka verse.

"Shōwa" is the name selected by the late Emperor to designate his era, meaning "Bright Peace." Emperor Akihito has named his dynasty "Heisei," meaning "Achieving Universal Peace." The Japanese ideogram for the new era appears in the lower right of the selvage (and both ideograms are reproduced on this panel). The artist's seal and the print publisher's marks appear in color on the stamp as they do on the original print.

Rosemary DeFiglio designed the souvenir sheet and the cachet for the official first day cover. The original Hiroshige print was a medium-sized panel, 37.6cm X 12.9cm. The stamp is perfed to form a double-height commemorative vertical (28.45 X 85.16mm) on a sheet measuring 4 X 2⅝ inches. Printing was done by multicolor lithography by The House of Questa, London.

昭和 平成

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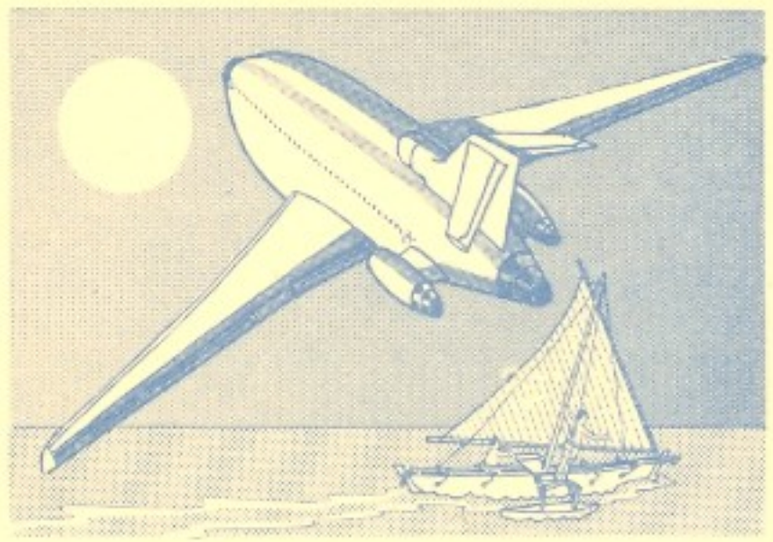
PALAUAN COMMEMORATIVES



Airplanes of Palau: Air Mail Definitives

On January 7, 1967, when Continental Airlines signed a five-year contract with the U.S. Trust Territory government to create Air Micronesia that would provide regular airline service within the various Micronesian islands, Palau's airport was a hand-me-down from World War II days, a clearing hacked from the jungle of Airai on Babeldaob Island. The terminal was a bombed-out former Japanese communications building, the runway a meager 6000-feet crushed coral strip atop a bed of red clay, sloping to a dip in the middle, with neither taxiway nor ramp. The Airai field had neither navigation aids nor landing lights; landing more than one airliner at a time was impossible, as was night service. There was no maintenance facility anywhere in Palau, let alone at the airport; the nearest facilities were on Guam. Not even aviation fuel was available at the airport, but rather on Koror Island, accessible only by boat. If any breakdown occurred requiring passenger stop-overs, the only hotels available were also at Koror, and those were small and woefully inadequate for tourists.

By May 16, 1968, Continental Air Micronesia inaugurated scheduled air service within Micronesia, bringing the jet age of the 20th century and opening up Micronesia to the rest of the world. Step by step, Continental Air Micronesia (affectionately called "Air Mike") and the island nations of Micronesia worked together through these twenty-some years to link the people from more than 2100 islands scattered over a three million square miles of ocean and to develop a sound economic base. In its first year, Air Mike had only three planes — a Boeing 727, a DC6B and a SA16 flying boat. Despite the fact that this little airline was flying in an area larger than the continental United States with but one modern jet and two antiquated prop planes, it had an amazing 96% flight completion record. Today Air Mike flies the same basic route structure, with additional flights to Manila, Philippines and Tokyo (Narita), Nagoya and Fukuoka, Japan.

Palau's Airai airport is now an International Airport, capable of handling most commercial and private planes, with fuel and service facilties available at the airport. The City Ticket Office in Koror handles reservations and inbound/outbound air freight, and is served by a SONIC computer system. Palau's Postal Service, which was the first Micronesian entity to become indpendent, has regular airmail service out of the Airai International Airport.

Continental Air Micronesia continues as official carrier serving Palau, with three weekly flights from Guam, and twice weekly service to Manila. Palau lies 800 miles southwest of Guam, and connections to Guam can be made from all major cities in the world with Pan Am Airways, Japan Air Lines, South Pacific Air, and Continental. Air Mike's 727 Island Hopper is still the primary airplane for Palau passenger, cargo and mail transport. It is depicted in the 45¢ Air Mail stamp in this issue, intended for international air letters.

Palau can now boast of much improved surface and water transportation thanks in no small part to the increasing popularity of Palau as a tourist attraction and its accessibility by plane. Tour agencies operate minibuses on sightseeing tours, and regular tour buses are used for larger groups. A public bus provides unscheduled bus service between Koror and Airai, 10 miles across the K-B Bridge. Car rentals are available and taxis abound, as do boat charters and excursion boats. Hotel service, vastly improved, can even be described as world-class quality and value.

Island-hopping around the Palau Islands is a popular archipelago activity. Palau's interisland commuter service is provided by Aero Belau, which makes twice daily flights except Saturday between Koror and Peleliu, Peleliu and Anguar, Koror and Angaur, and Koror and Melekek. This airline is served by a six-passenger Cessna 207 Skywagon, depicted in the 36¢ stamp, intended for internaional air postcard use.

The third stamp on the set carries a 39¢ value, the rate for international aerogrammes. Shown on the stamp is an Embraer EMB-110 Bandeirante flown by Island Air. This new airline uses the 18-seat jet prop for eight daily flights between Guam, Rota, Tinian and Saipan as well as six flights a week between Guam, Yap and Palau. Light aircraft like this is a favored transport of choice for adventurous travellers.

The 26.82 X 31.75mm horizontal stamps were printed by The House of Questa, London, in multigraphed panes of 50 images, with plate numbers in all four corner positions. Walter Wright designed the trio as one image showing the three craft flying over the Rock Islands. The stamps were also printed in booklet panes of 10 (5 pairs), plus another booklet pane for a combination pair of 36¢ and 45¢ stamps. The original stamp art in its uncut version is used as a wrap-around illustration for the four booklet covers, with different colored type for each booklet value. Oscar Fernandez illustrated the official FOC cachets.

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PALAUAN COMMEMORATIVES

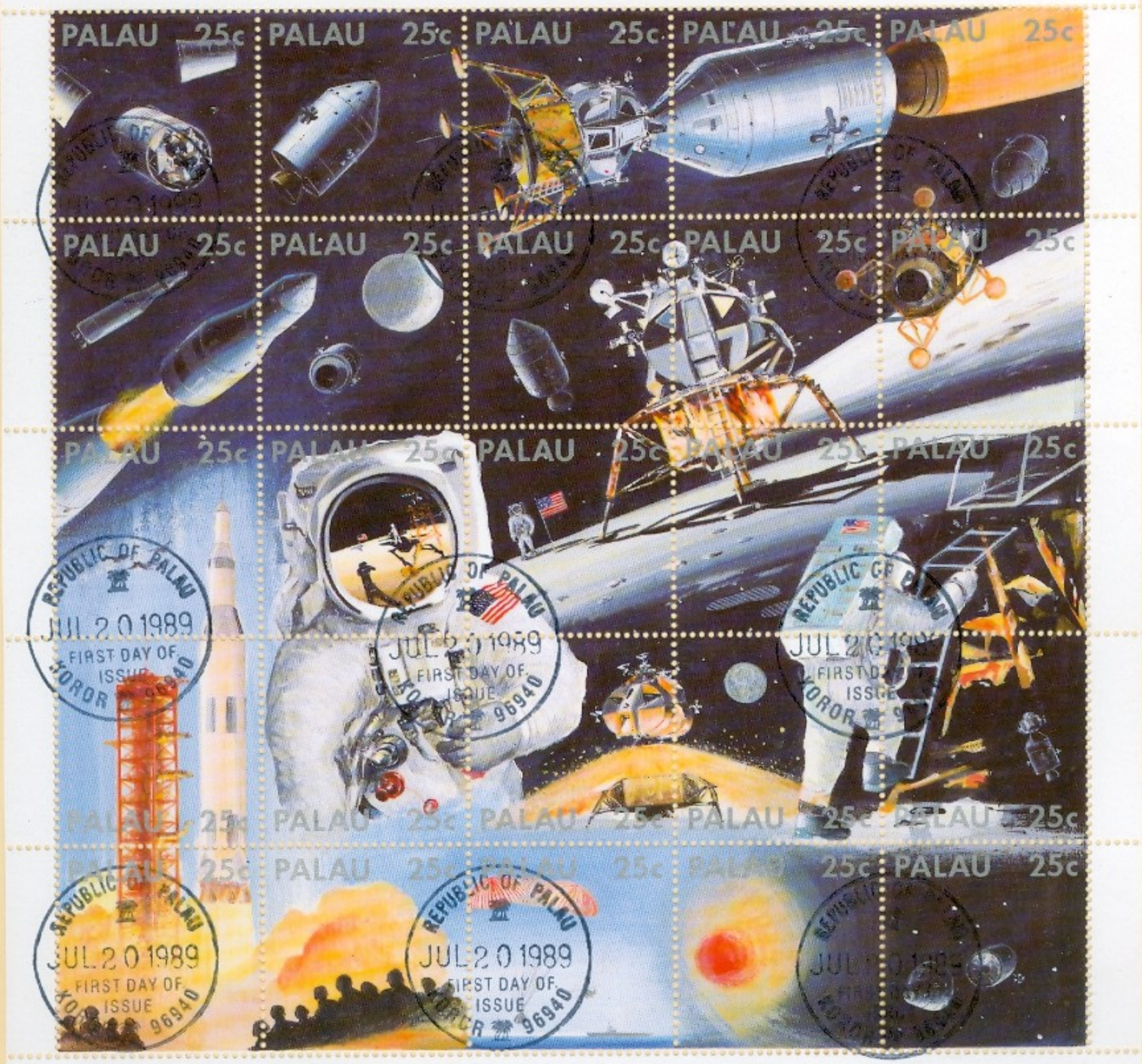
First Men on the Moon

Release Date: 20 July 1989
Place: Koror, Republic of Palau
Designers: John Batchelor, sheet
William R. Hanson, $2.40 stamp
and FDC cachet
Printer: The House of Questa

Specifications
Sheet: 210mm X 175mm; stamps, 31.75mm sq.
Stamp: 1½ X 2 in., in panes of 30
Paper: unwatermarked lithopaper
Method: multicolor lithography

THE SEA OF TRANQUILLITY

'Houston. Tranquillity Base here. The Eagle has landed.'
20th July 1969 - 20:17:43 Greenwich Mean Time



20th Anniversary APOLLO 11 - First Manned Lunar Landing

Astronauts - Neil A. Armstrong, commander; Edwin Aldrin, lunar module pilot; Michael Collins, command module pilot.

PALAUAN COMMEMORATIVES

GIVE THEM BOOKS — GIVE THEM WINGS
YEAR OF THE YOUNG READER

He ate and drank the precious words,
His spirit grew robust;
He knew no more that he was poor,
Nor that his frame was dust.
He danced along the dingy days,
And this bequest of wings
Was but a book. What liberty
A loosened spirit brings!
. . . Emily Dickinson

With her distinct precision and delicacy, America's great lyric poet Emily Dickinson (1830-1886) first evoked the image of the book as a "bequest of wings"—a spirit that frees, enriches and magnifies mankind. This year, First Lady Barbara Bush, serving as honorary chairperson for the Year of the Young Reader, sponsored by the international publishing and educational communities, recalled this imagery to promote the early and lifetime nourishment of books and reading. The message of the program invokes the poet's imagery: "Give them books, give them wings."

This message is illustrated in the enchanting new commemorative issue from the Republic of Palau, released in October in the provisional capital of Koror. The issue, designed by Ching, is a ten-stamp block printed in sheetlet form of two sets per pane, each block separated by a strip of tabs carrying the image and message, "Give them Books, Give Them Wings." The stamps and tabs are 28.45 x 42.58mm verticals. The top border carries the commemorative in bold letters, "Year of the Young Reader," while the copyright notice and plate numbers appear in the side borders in all four positions. The House of Questa, London, printed the issue by multicolor lithography. The FDC cachet, reproduced above, was also designed by Ching, whose reputation is growing as an illustrator of children's books and greeting cards, among them those prepared for the ASPCA.

The block-of-ten stamps is a single image of a young Palauan mother seated under a tropical palm tree along the lagoon, encouraging the reading habit as she shares the pleasures and dreams elicited from books. In the lower strip, the woman holds the youngest child in her lap as she reads aloud a Mother Goose picture-book; the little girl to the right pauses from her primer to follow along, while the other children immerse themselves in their own books. The strip above illustrates the images brought forth from the reading: the girl at the far left dreams of becoming an astronaut; the boy lying next to her, swept up in the power of mythology, sees himself as the legendary boy on the dolphin; the Cheshire cat from "Alice in Wonderland" and Mother Goose herself seem to hover in the tree top, along with real birds and butterflies; and the Little Leaguer at the right aspires to become Palau's first major league ball player (a Yankee, no less). Leaping off the open book pages in the tabs are Palauan butterflies, representing the bequest of wings.

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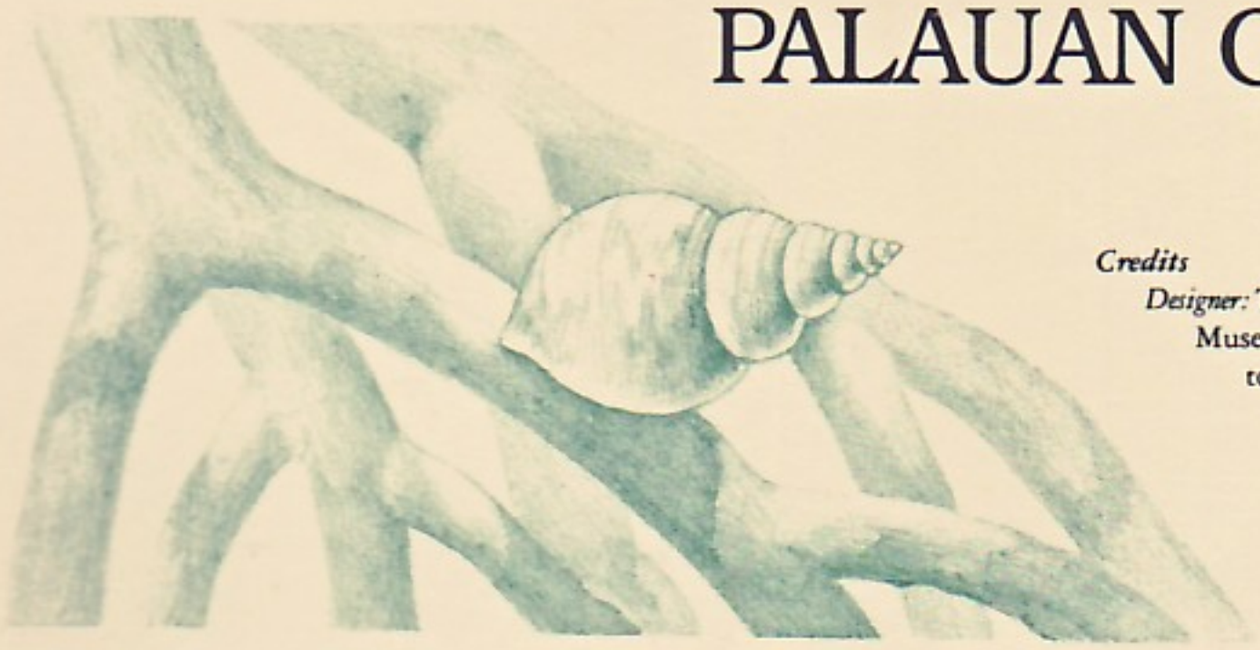
PALAUAN COMMEMORATIVES

PALAU'S STILT MANGROVE

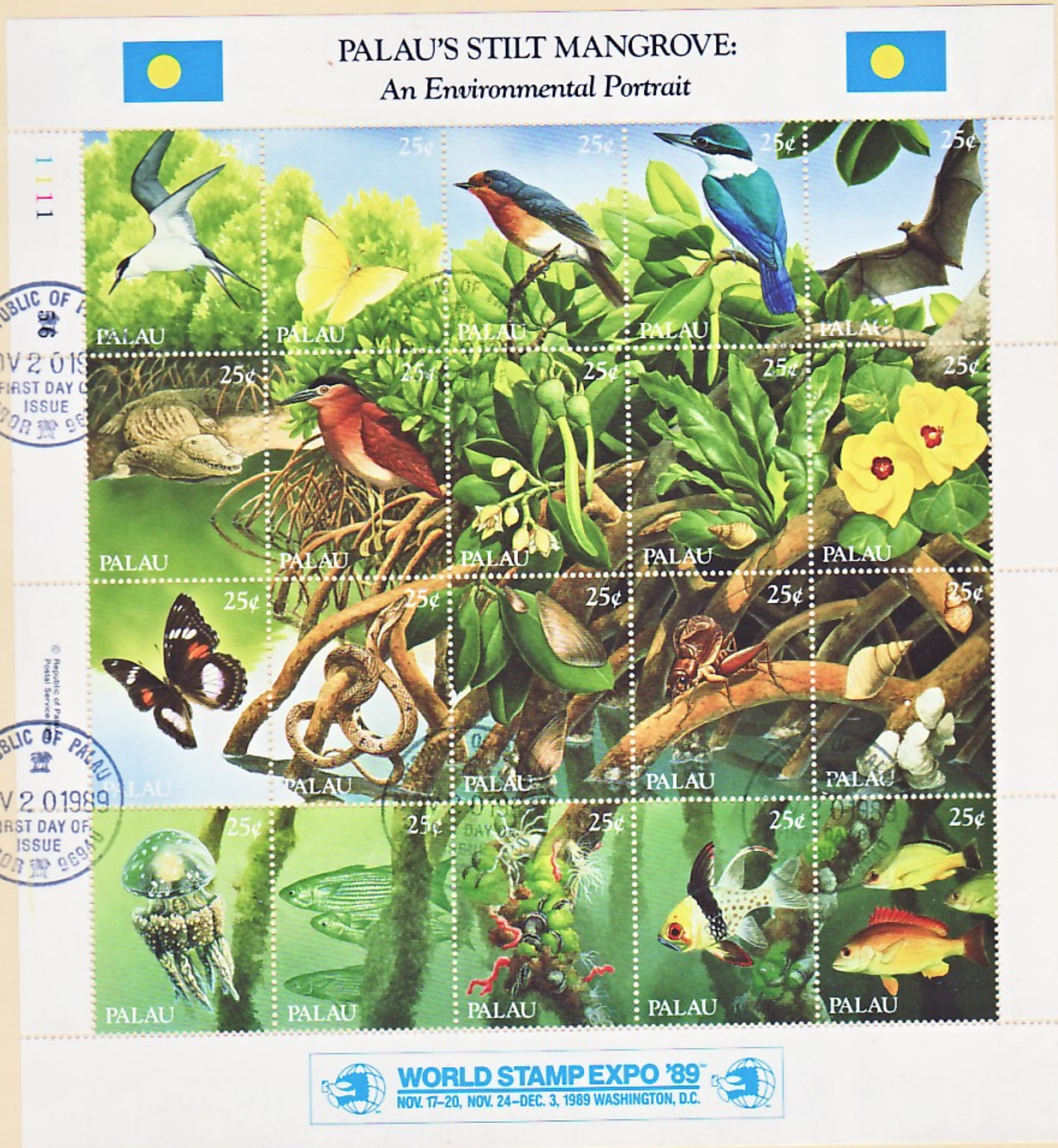


Credits

Designer: Tracy Pedersen. *Consultants:* Academy of Natural Sciences, Philadelphia; Bishop Museum, Honolulu; Smithsonian Institution–National Museum of Natural History, Washington, D.C.; Bronx Zoo, New York. *Medium:* Watercolor sprayed with gloss acrylic protection.

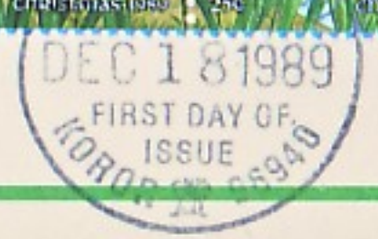
Technical Details

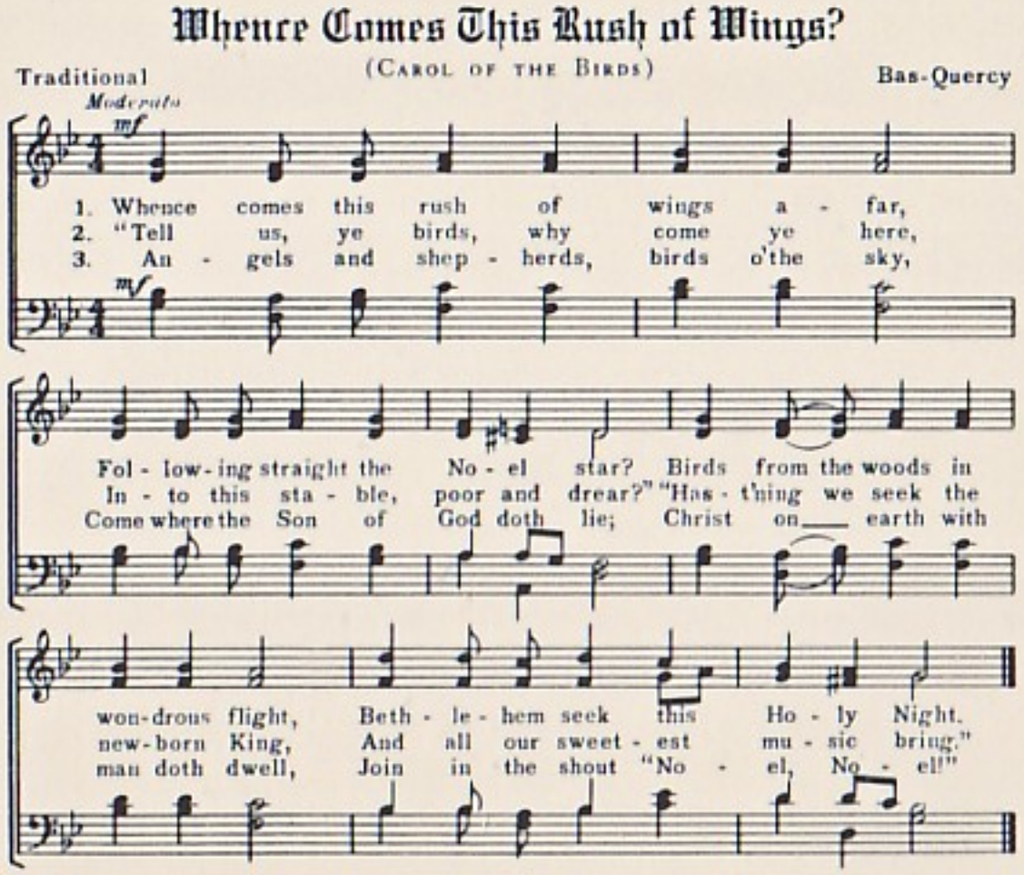
Printer: The House of Questa, London. *Process:* Offset Lithography. Stamp size: 30.56 x 38mm; Sheetlet size: 178 x 193mm. *Colors:* 4; black only on gum side (special food-hygienic ink). *Paper:* Unwatermarked 102gm² PVA gummed security coated stamp chromo. *Perforations:* 14 per cms.



PALAUAN COMMEMORATIVES

Christmas 1988: Whence Comes This Rush of Wings?





Palau's annual Christmas issue presents a legendary carol in a Palauan context. This year Dot Barlowe, designer of the last three yuletide issues, illustrates the traditional "Whence Comes This Rush of Wings?" (also known as "Carol of the Birds.")

The strip of five verticals is a continuous design that centers on the Madonna and Child joyously heralded by heavenly angels and cherubs and Palau's own birds. It is full of symbolism and imagery of Palauan culture and Christian iconography.

In the Palauan manner, angels bear garlands of native flowers (the leitmotif picked up in the sheetlet tabs, which also carry the carol's first verse). The Mother is the classic Palauan Mother, and her First Born, in a pose reminiscent of renaissance art, stretches for a little chick (His earthly fate), flanked by a cherub often representing John the Baptist. Overhead shines the Star of Bethlehem, as Fairy Terns form an arch of peace, symbolizing the presence of the Holy Spirit. The birds joining the heavenly choir fly in from all the Islands: a Dusky Tern and an Audubon Shearwater, first stamp; a Fruit Pigeon, second; Ground Pigeons, Baby Terns, Rails and Sandpipers as well as adult Fairy Terns, in the center; a Blue-Headed Green Finch, a Red Flycatcher, and a Honeyeater in the fourth; and a flock of Black-Headed Gulls in the last.

The House of Questa, London, printed the issue by multicolor lithography to the usual specifications, in sheets of 3 strips plus tabs. Ms. Barlowe's official FDC cachet is reproduced at the left.

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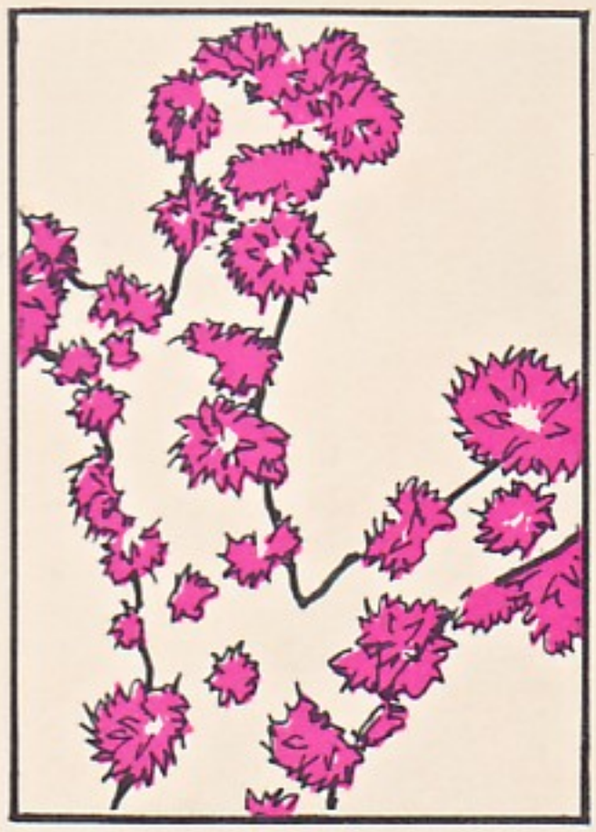
PALAUAN COMMEMORATIVES

soft corals



As collectors of Palau stamps have discovered, the reefs of this island republic present one of the richest marine environments in the world. The reef-building foundation of this marine life is coral.

Coral is a term commonly, though inaccurately, applied to the skeletons of a wide variety of marine animals. But the name coral actually represents a very diverse species of invertebrate marine organisms of the Class Anthozoa (phylum Cnidaria). They belong to the same group of animals as jellyfish. At first glance many of these strange inhabitants of the sea do not look like animals, but they are. They begin life as free-swimming larvae, spend most of their life clinging to rock or the sea floor living in colonies, and end up forming the reefs, atolls and sandy shores. Some of them, as skeletons, become fine jewelery more precious even than gold.

There are two principle kinds of corals, hard and soft, so-called depending on the type of skeleton the living animal secretes. Palau's coral world includes over 300 different species, many of them not yet identified by name. Their life cycles and growth are still unknown and the subject of current marine research. Some of these corals are found in the barrief reef, some in the fringing reefs, and others in the lagoon reefs of the various atolls. While Palau's previous marine life stamp issues were planned to highlighit and isolate very particular species or to illustrate certain environments, this issue focuses instead on coral as design. Four dazzling specimens of soft corals are represented here. Future issues may do the same with hard corals and with other design images of soft corals. For corals are indeed nature's way of showing off very special designs in the denizens of the tropical seas.

Corals are carnivorous animals that feed on zooplankton. The body of the coral animal is a polyp—a hollow, cylidrical structure attached at its lower end to some surface. The mouth of the polyp is at the free end, surrounded by tentacles. The tentacles gather food for the animal. They are entensible and armed with nematocysts, or stinging cells, that paralyze prey.

The four stamps in this set illustrate the beauty of the polyps that grow like budding trees. When these delicate polpys are extended like this they are actually feeding on the passing plankton, which they capture with their tiny tentacles. The presence of the white lines or spikes on the translucent trunk are calcite formed by limestone secretions.

These spicules (scientifically called sclerites) serve a two-fold function of providing some structural support as well as discouraging predators. Also, additional structure is produced by expanding their tree-like soft bodies hydraulically with sea water while feeding. The surrounding seawater supports their structure. When these corals die the sclerites become part of the reef mass.

Soft corals do not require sunlight for their survival, and in Palau are found growing in the total darkness of underwater tunnels and caverns that are part of the complex of estuaries that Palau's limestone islands have evolved. These underground channels provide an ideal situation for these corals to thrive. The changes in tide provide the rich diet of zooplankton required. The tunnels and channels protect the coral's delicate structures from the direct force of the open ocean.

Deborah Dudley Max, the designer of this issue, was so struck by the beauty of the "impressionistic under-seascape of these pastel powder-puff trees existing with all their color and delicacy in total darkness," that she chose to illustrate the details of the "powder-puff" polyps close up. Her hope was "to share part of what is quite magical and mysterious in this still much to be explored frontier, the ocean."

The issue was printed by The House of Questa, London, in four panes of forty 29 x 47 mm verticals, with plate numbers is all four corner positions. Ms. Max also designed the official first day cover, art from which also decorates this panel.

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PALAUAN COMMEMORATIVES
USS PELELIU

USS PELELIU (LHA-5), named to honor the Third Amphibious Force's assault and capture of the island of Peleliu, is saluted on this souvenir sheet issued by the Republic of Palau in its World War II commemorative series. Designed by Lloyd Birmingham and William R. Hanson, and printed by The House of Questa, the issue features a Navy photo of the *PELELIU*. The selvage displays insignia of the four U.S. service branches that participated in the liberation of Palau.

The 1944 Battle of Peleliu was one of the most vicious and stubbornly contested of the Pacific campaign. Gen. Roy S. Geiger, USMC, who headed the Force, declared repeatedly that the battle was the toughest of the entire Pacific war. Nowhere was the fighting efficiency of the Marines more convincingly demonstrated. Eight Marines involved were awarded the Medal of Honor. From the initial wave of the 1st Marine Division hitting the beaches on 15 September 1944 until the fury of combat was still on 26 October and mop-up at the end of November, the Marines suffered 6,526 casualties, of which 1,252 were killed in action; the 81st Army Infantry Division suffered 3,275 casualties, of which 549 were killed; and the Navy suffered 663 casualties of which 158 died. The Japanese lost over 11,000 on Peleliu, and bodies are still lost in sealed caves.

USS PELELIU is the first ship to carry the name Peleliu and the second ship named for the battles fought in the Palau Islands. The first ship was the *USS PALAU* (CVE-122), a Commencement Bay class escort aircraft carrier, which served from 1946 until her decommissioning in 1954. *PELELIU*'s keel was laid 12 November 1976; she was launched 11 November 1978, christened 6 January 1979, and commissioned 3 May 1980. The fifth and last "Tarawa Class" amphibious assault ship to be built for the U.S. Navy, she is the third ship of her class assigned to the Pacific Fleet and the first to be home-ported in Long Beach, California. Her current commander is Captain R.T. Myers.

PELELIU and her sister ships are the largest ships in the U.S. Navy next to aircraft carriers, and the most advanced and sophisticated amphibious ships in existence. *PELELIU* was designed to maintain what the Marine Corps call"tactical integrity" — getting a balanced force to the same point at the same time. Combining characteristics of four ships (LPH, LKA, LPD and LSD) into one versatile ship, she can embark a complete Marine battalion landing team and supplies and equipment needed for a present-day amphibious mission. She can debark her Marines by helicopter, landing craft, or amphibious assault vehicles or any combination of the three. Very quick and flexible, she can put 1000 Marines ashore within 30 minutes.

Physically and technically *PELELIU* is impressive. Her displacement is 39,300 tons, her flight deck 820 feet long, her beam 106 feet high (she stands 20 stories tall!). Fully loaded she is capable of speeds in excess of 20 knots. The ship's complement is 90 officers, 812 enlisted personnel, and 1900 embarked Marine officers and men. She has a 107,000 cub. ft. cargo capacity, 24,416 sq. ft vehicle capacity, 22,000 sq. ft. well deck capacity. She can carry 25-35 helicopters, 11 monorail cars, 1850 ft. of track, and 6+ aircraft.

The LHA is a combatant ship capable of providing much of its own defense. Her survivability is enhanced by two Close In Weapons Systems (CIWS) designed to engage inbound hostile air contacts, and two automatic 5-inch guns controlled by sophisticated fire control radars for additional anti-air and anti-small craft defense.

A secondary mission of *PELELIU* is evacuation and disaster relief. Within minutes of arriving on the scene she can deliver to disaster victims hundreds of tons of medical supplies and foodstuffs carried in her cargo holds. From her engineering plant she can provide fresh water and electricity until domestic services are restored. Her medical facilities can hospitalize up to 300 patients and provide out-patient treatment for hundreds more sick or injured. By her own helicopters or landing craft she can bring 2000 evacuees aboard and transport them to safe areas.

Without exception, *USS PELELIU* is the most versatile instrument of peace or war on the seas today. The seas, of course, include the waters of Palau.

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PALAUAN COMMEMORATIVES

US Forces in Palau - World War II

1st MARINE DIVISION

81st INFANTRY DVISION

The seeds for Palau's involvement in World War II were planted after World War I. The League of Nations mandated the islands of "Micronesia" to Japan. Japan made Koror capital of its *Nanyo Gunto* ("South Seas Bureau") and proceeded to militarize the region in the 1930s.

From 1934 to 1941 airfields and seaplane bases were built from Saipan to Angaur and from Truk to Wotje. The major airfield was on Peleliu in the south, and another important airstrip was on Angaur to the southwest. Koror itself became a seaplane base, and a large Army garrison of 25,000 men was dispatched to defend jungled, 27-mile long Babeldaob, largest Micronesia island outside of Guam. Additionally, two seaplane bases were on Arakebesang Island, and a fighter airstrip was under construction on Ngedebus Island, north of Peleliu.

In 1938 Japan closed all of Micronesia to outsiders, but by 1936 the U.S. Marine Corps Schools had worked on plans for capturing Palau in the event of war with Japan. The bombing of Hawaii's Pearl Harbor on December 7, 1941, was the act that eventually brought the U.S. into the war.

This stamp issue, released in Koror on the anniversary date of Pearl Harbor, honors the U.S. Armed Forces who participated in Palau's liberation. The block-of-four stamps, designed by Lloyd Birmingham, and printed by The House of Questa, feature the insignia of the four service branches on images highlighting the events of the 1944 Peleliu-Anguar Campaign (1-rt., top-bottom): the "softening up" bombing flights over Palau by Air Force B24 Liberators, the rocket-launching from a Navy LCI covering the invasion, the landing of the 1st Marines at Peleliu, and an Army infantryman greeted by Palauan children upon liberation.

In 1944 the Palaus were designated the stepping stone for launching the U.S. attack against the Japanese in the Philippines. Their conquests were important for protecting the right flank of Gen. Douglas MacArthur, Commander of the Southwest Pacific Theatre, as he entered the southern Philippines from Vogelkop Peninsula and Halmahera. Complementing him was Adm. Chester W. Nimitz, Commander of the Pacific Fleet, who gained control over the eastern approaches, maintained island positions between the U.S. mainland and the southwest Pacific, prepared major amphibious offensives in the Pacific area, and secured the support bases for MacArthur's advance. To effect this, Nimitz had to take the last districts of the Japanese Mandated Islands: Ulithi (now part of the Federated States of Micronesia) and Angaur and Peleliu (both now part of Palau). Overall command of the U.S. Forces in this "Palaus Campaign" fell to Adm. William F. Halsey, Commander-in-Chief of the Navy's Third Fleet. The Navy's III Amphibious Force, under V. Adm. T. Wilkinson, with its Fast Carrier Striking Force, Task Force 38 under V. Adm. M. Mitscher, commanded the Navy forces. The major task of invasion fell to the Marines, with Maj. Gen Roy S. Geiger leading the III Amphibious Corps, under R. Adm. G.H. Fort heading the Western Attack Force 32. The Peleliu Attack Force was commanded by Maj. Gen. W. Rupertus, and the Angaur and Ulithi by Maj. Gen. Paul Mueller. Maj. Gen. J. Hale commanded the Seventh Air Force.

D-Day was September 15, when Peleliu was invaded by the 1st Marines. A week earlier American bombers had dropped 600 tons of "softening up" bombs on Peleliu, and Navy frogmen, clearing the invasion beaches, found that the Japanese had installed a formidable array of tank traps and underwater mines. Preceding the actual landings, Naval ships fired 2200 tons of shells point-blank at the island. Wave after wave of amphibious craft followed, and more bombs were dumped by supporting aircraft. The Japanese fought stalwartly and ingeniously, retreating eventually into a system of interlocking caves to take costly, suicidal stands.

The 1st Marine Division on White Beach and the 5th and 7th Marines on Orange Beach had to fight inch by bloody inch as the enemy dug in and tunnelled like moles, fighting to the death. Joined later by the Army's 81st Infantry (which had invaded Angaur September 17 and, under Maj. Gen. Paul Mueller, had captured it by September 20) the Americans took the last Japanese on November 27. By the end of the Campaign, November 30, total losses approached those of allied forces at Omaha Beach in Normandy. Ulithi, undefended except for light air attack was captured in a single day, September 30, without casualties.

Costly as the Campaign was, it ended all fighting in the Palaus, protected MacArthur's triumphant return to the Philippines, and gave the war-weary Palauans a long-sought respite. But the remains of war can still be found throughout the islands: artillery, broken aircraft, sunken ships, crumbling foundations of many military buildings, and even bones of Japanese soldiers sealed in the caves. Memorials to both American and Japanese are on Peleliu.

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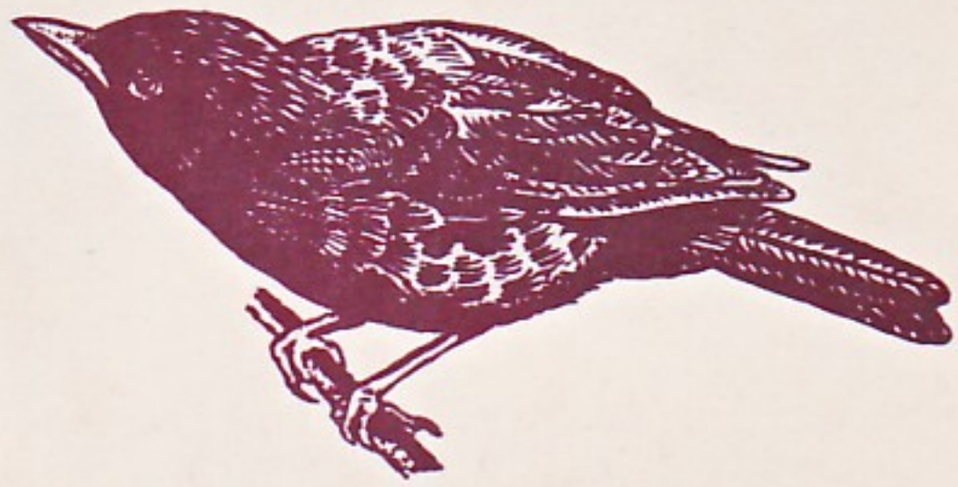
PALAUAN COMMEMORATIVES

Forest Birds of Palau



The art for this block-of-four was prepared by ornithologist H. Douglas Pratt from his field research in Palau, and represents Dr. Pratt's seventh bird set for Palau. Graphics designer Rosemary DeFiglio again teamed with Dr. Pratt to provide the graphics design and layout. The House of Questa, London, printed the issue by multicolor lithography to the usual commemorative stamp specifications in four plates. The text for this panel was writen by Dr. Pratt, and the illustration taken from the FDC cachet by William R. Hanson.

SIBERIAN RUBYTHROAT *Luscinia calliope*

The Siberian Rubythroat is a long-legged, short-tailed thrush that nests across Siberia but spends the winter months in the Asian tropics. This small bird is a rare but probably regular visitor to Palau, which represents the rubythroat's easternmost reach into the tropical Pacific. During its stay in Palau, it is a shy and inconspicuous bird despite its bright color pattern. It usually remains well hidden in dense low vegetation, where it skulks around for food, often with its tail cocked up. It does not sing during the winter. Females and young birds have white instead of ruby-red throats. The identifying bold superciliary line distinguishes the bird from most others in Micronesia.

PALAU BUSH-WARBLER *Cettia annae*

The bush-warbler is a Palau endemic (i.e., found nowhere else). Because it is a skulker in dense vegetation near the ground and is not brightly colored, few people ever see it. Yet everyone knows the bird's voice: a long quavering whistle uttered often, given in sequence by several birds in a chorus with slightly varying pitch. Some notes harmonize, some are dissonant, so that the performance has an ethereal quality. The birds sing incessantly during daylight hours, and their haunting chorus of variably pitched whistles is one of the characteristic sounds of Palau's forest environment. From Babeldaob to Peleliu, the bird is common and widespread in all forest types except mangroves.

MICRONESIAN STARLING *Aplonis opaca orii*

This species is widespread and common throughout central and western Micronesia, including Palau. Its loud whistles are a familiar sound around the town of Koror as well as in the dense forests of the islands. Males and females look alike, but juvenile birds are dark brown above and heavily streaked below. Micronesian starlings are bold and confiding and not easily overlooked. They can be found in almost any land habitat in Palau, where they nest in tree cavities. At times the birds are gregarious, but they also move about in pairs or even singly. Mamy of the flocks found in June and July seem to be family groups.

CICADABIRD *Coracina tenuirostris monachum*

The Cicadabird belongs to a group known collectively as cuckoo-shrikes that are found mainly in the Australian region. This species has a wide distribution in Australia, Melanesia and Micronesia. The population found at Palau is an endemic subspecies (*C.t. monachum*). The stamp depicts the more colorful male, the female being drab gray-brown above and heavily barred below. Cicadabirds get their common name from some of their calls that sound like cicadas. The Palau form, however, does not give this call but only utters a quiet upslurred whistle. The bird is an unobtrusive dweller of the forest understory and canopy. It feeds on insects gleaned from leaves and branches by slow deliberate movements.

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PALAUAN COMMEMORATIVES

PRINCE LEE BOO IN ENGLAND

Credits

Designer: Richard Downer
Printer: The House of Questa, London
Release Date: 3 May 1990
Place: Alexandra Palace, London
and Koror, Palau
FDC designer: William R. Hanson

Specifications

Sheetlet size: 116 x 142mm
Stamp size: 28.45 x 42.58mm
Perforations: 14 pr 2cms
Printing: multicolor lithography
Paper: white stamp litho cromo
unwatermarked PVA gummed

PALAUAN COMMEMORATIVES

THE WORLD'S FIRST POSTAGE STAMP

The Victorian Penny Black of 1840 was the first adhesive postage stamp ever issued. On 6 May 1990, in celebration of the 150th anniversary of that first stamp issuance and in compliment to Stamp World London 90 held at Alexandra Palace, the Republic of Palau released this souvenir sheet. It marks an event of special significance to everyone in Britain as well as to anyone anywhere who has ever put a stamp on an envelope and posted a letter. Without the Penny Black such a convenient communication network might never have been developed.

The establishment of a postal service in England began during the 16th century in the form of a messenger service enabling the government in London to keep in contact with its officers around the country. Under the leadership of Oliver Cromwell, the postal service eventually came under direct government control, and by 1660 Charles II had established The General Letter Office. In the early 1800s, as Great Britain became the leading industrial nation, the expansion of business and commerce demanded a reliable and cost-effective postal system and a uniform postal rate in place of the heretofore slow and expensive method of collecting postage upon delivery.

In 1837, Rowland Hill, a former school teacher, proposed the necessary reforms, including the idea of adhesive postage stamps. By 1840 Britain's public postal service covered the country by both mail coach links between major cities and by railways. On 6 May 1840, Britain's and the world's first adhesive postage stamp—the Penny Black—became valid for use.

Bearing an engraved portrait of the young Queen Victoria, the Penny Black was used for letters weighing not more than half an ounce. At today's auctions, a fine example of this prestigious stamp can fetch no less than $75,000, and it is regarded as a "must" for any serious philatelist's collection.

Michael Pollard, English graphic artist who designed this 85 x 115mm souvenir sheet, used the Penny Black image for the perforated 28.45 x 42.58mm stamp. Since airplanes have been the chief mode of mail transportation in Palau ever since the introduction of civilian postal service in the Islands (on 1 July 1951), the artist applied an air mail motif to this design, using the air-mail chevrons as a border both around the sheet and the stamp to symbolize the postal history linking Palau to the rest of the world through mail service.

Depicted on the sheet selvage is the first civilian air carrier, a PBY-5A airplane of the Trans-Ocean Airways, which was a US Navy PBY-5F Catalina modified for civilian peace-time use. It was a true amphibian, capable of landing and taking off, fully loaded, from and to land or water. On the sheet it is shown on the old Japanese landing strip ramp in Palau.

Also seen is a small Diesel utility boat, one of the hundreds operated by the Japanese during their administrative period. The boats were used as fishing trawlers, small cargo vessels, passenger boats, troop transports and mail boats, and even occasionally to drop depth charges and as tugs. Owned by the Japanese army and navy as well as by the civilian Nanyo administration, they were built to a somewhat standard pattern in the home islands and in most Japanese occupied territories. Many of these survived the war, were confiscated by the US Navy, which sold or gave them to locals. Some still survive and are in use, having flown five flags.

The issue was printed by The House of Questa, on unwatermarked litho paper. The official first day cover design was executed by Mr. Pollard.

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PALAUAN COMMEMORATIVES

Tropical Orchids of Palau

From April 1 to September 30, 1990, Osaka, Japan, hosts the International Garden and Greenery Exposition, an international horticultural "Expo '90" promoting appreciation of the relationship of garden and greenery to human life. In response to the exhibition's request for international philatelic as well as horticultural participation, Palau produced its first orchids issue, designed by its favorite floral artist Roberta Rosenthal. Printed by The House of Questa, London, in sheetlets of three strips of 28.42 x 42.58mm stamps with a strip of five illustrated se-tenant tabs, the issue depicts five different orchid species found in Palau.

The blue-and-white Expo '90 logo is a design symbolizing life, "mysterious and noble forever as a single glittering flower." This symbol is displayed in three of the tabs (in the odd-numbered positions). The Expo '90 mascot is a charming image of Hanazukin-Chan, an imaginary fairy flower who wanders in the woods. She is illustrated in the alternate tabs. Both symbol and mascot are worked into the designer's cachet for the official first day cover as well.

The five orchid species were painted by the botanical illustrator in watercolor and gouache from slides and commentary provided by Dr. Joan E. Caufield, an ecologist with The Nature Conservancy of Hawaii, the primary source for botanical research in the Carolines. Additional help and inspiration came from the New York Botanical Gardens Library and Staff and from Expo '90. Ms. Rosenthal's comments on the orchids follow.

Corymborkis venatrifolia grows upright from the ground on spiralling stalks. The plant is a half-meter tall. The flowers are white and fragrant, growing to two centimeters long and equally wide. The specimen depicted on the stamp was spotted near Ngardis reservoir in Arakebesan.

Hanazukin-Chan
Expo '90 Forest Fairy

Malaxis setipes is not known to be found outside of Palau. This tiny gem's marvelous flowers are only one-eighth inch across. It grows from the ground on a frail stem; the whole plant is perhaps only three inches tall. The original art for the stamp illustration is an enlarged image to show off the plant's iridescent details.

Dipodium freycinetianum is an endemic species. The specimen for the stamp image was found on a tree trunk overhanging the Nikkon River. This showy yellow flower has maroon spots and is about one inch across. The plant, nearly two feet tall, has leaves in one plane like an iris.

Bulbophyllum micronesiancum is common throughout the Carolines. This one was located overhanging a stream by Airai Falls. It looks more bulb-like than other orchids but with long arching petals. The delicate pink flower has yellow at the petal tips and is about one-and-a-half inches across.

Van teres x v. bookeriana is a plant cultivated and grown ornamentally in Palau and elsewhere. The specimen depicted here was found in Palau growing on school grounds. In Palau it is commonly used in arrangements along with plumeria and hibiscus for church services. Vanda is a long-stemmed, climbing orchid that blooms almost constantly. The flowers are lavender or light purple with wavy margins. Several flowers usually occur together on a long stalk. This hybird orchid was originally produced by Joaquim of Singapore in 1893, from whence came its common name, "Miss Joachim."

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PALAUAN COMMEMORATIVES

BUTTERFLIES 3

Little is known about most species of moths and many butterflies. That is especially true of the Lepidoptera found in Palau. As in most tropical regions, the species there have invariably been identified from adult insects, so that the egg, caterpillar and chrysalis are almost unknown. Less than half the species of Indo-Australasia have so far been described; in Palau, almost every species represents a new discovery, for research has been scant there, let alone published.

Unravelling the life history of Palauan species remains the challenge of future lepidopterists because the only sure way to associate the various stages correctly is to follow the breeding cycle in the laboratory. This requires studying the female fertilized by a male of the same species — a difficulty compounded because butterflies often breed in hybrid forms and one cannot be sure the male is of the same species. Additionally, food for caterpillars must be found and readied before the eggs hatch. Thus besides identifying females, the researcher must first discover the foodplants.

To date little financial resources have been available to anyone desiring to study the insects of such a remote place as Palau. Nor are the natives themselves useful as a resource, for very few Palauans have ever ventured deep within the central forests where the insects propagate, leaving what is known about their butterflies mostly lore and legend. Scientific "firsts" thus await those patient and financially resourceful enough to explore the environments, to identify specific habitats, and to discover the foodplants of indigenous butterflies of Palau.

Palau's stamps represent the foremost publishing record of the region's butterflies. This issue, designed by Tracy D. Pedersen and printed to the usual commemorative stamp specifications by The House of Questa, presents four more species. The images are based on the research collected by the National Museum of Natural History, Smithsonian Instituiton, Washington, DC, and the Academy of Natural Sciences, Philadelphia, Pennsylvania. (The first two issues came from Takesi Yonekize Suzuki, Chief Conservationist of Palau's own Department of Conservation, the research for which was underwritten by the Department of Conservation, U.S. Trust Territories: Scott Nos. 121B-E and 183-186. Ms. Padersen's first stamp commission for Palau was the spectacular Mangrove sheetlet issued at World Stamp Expo in Washington, DC. Scott, No. 221.)

According to current theory of insular equilibrium (notably by biogeographers Robert MacArthur and Edward Wilson), the number of species of butterflies present on any given island is determined by an equilibrium among its size, the immigration rate, the extinction rate, and the distance of the island from a continental source area. The remoteness of Palau from any great land mass, the smallness of its widely separated islands, and the relatively minor influx of new environmental carriers account for the relatively small number and variety of species found or identified.

Still, for all its smallness, Palau does have a fair range of environments. The butterflies depicted here are from three families. The flowers depicted with the specimens are meant to show relative size and an environmental setting, though none are thier host plants. The butterflies are themselves not endemic species, but all were found in the islands in sufficient number to be identified.

The distinctive "Blue" butterfly, or *Bindahara phocedes* is from the Lycaenidae Family. Relatively small (1.5-1.65 in.), this rainforest species has a rapid and skipper-like flight, which gives it another common name, Plane Butterfly. More is known about this species than others. The male shown her displays the deep-blue color on its hind wings (absent in females, which also differ with white-and-black tails) and is pale brown and brownish-yellow beneath; the female is white beneath; both display identical patterning of dark brown markings. The adult feeds on the Beach Sunflower *(Wedelia strigulosa)*, though the caterpillars are known to feed inside the fruits of *Salacia* creeper and when fully grown tunnel into bark before transforming into a chrysalis.

The Palauan Painted Lady *(Pyrameis indica)* is a member of the very large and cosmopolitan Nymphalidae Family and is similar to Vanessi species found throught the world. It inhabits primarily the forest, but as a true migratory, it can turn up anywhere. The stamp displays the adult male with a Coral Tree (*Erythrina variegata*). Most butterflies in this genus are similarly colored with deep reds and orange-browns, and measure about 1.97-2.91 in.

Another Nymphalidae, the brightly colored Buckeye or Meadow Argus (*Precis villida*), is common over much of its range from Australia throught the Western Pacific. The eyespots on the greyish brown upperside are prominent: black with white centers surrounded by red and a blue patch with red edges on the forewings; two slightly plainer and edged with red in the hindwings. The marble lines edging the wing margins add further distinction. The underside is also colorful, the forewings grey with two orange bars and a large red eyespot, with a black-and-white center, and the hindwings grey and relatively unmarked. The insect measures about 1.65-2.18 in.

The *Euploea nemertes* is a member of the Danaidae Family, the genus Euploea being the largest genus, its distribution extending from Asia and Australia west across the Indian Ocean to Palau. The *E. nemertes* species generally confines itself to lowland forests. About the same size as the Buckeye, it is displayed on the stamp feeding on a Sorcerer's Flower (*Clerodendrum inerme*). Its black coloration, with blue irridescent eyespots and markings in the forewings echoed by yellow-orange in the hindwings, give it an ominous look and its common name Crow Butterfly.

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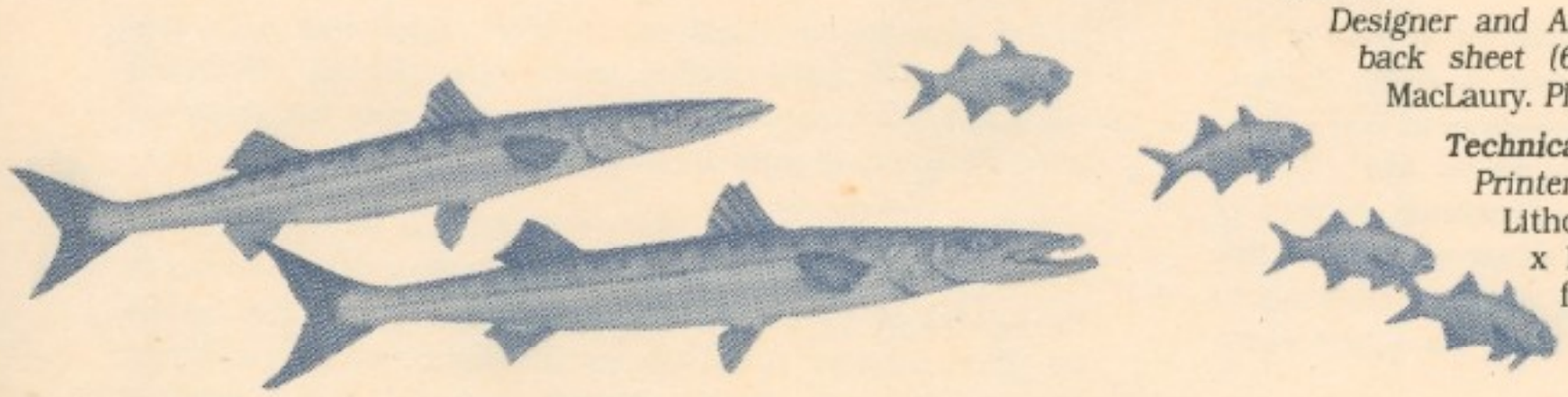
PALAUAN COMMEMORATIVES

LAGOON LIFE IN PALAU

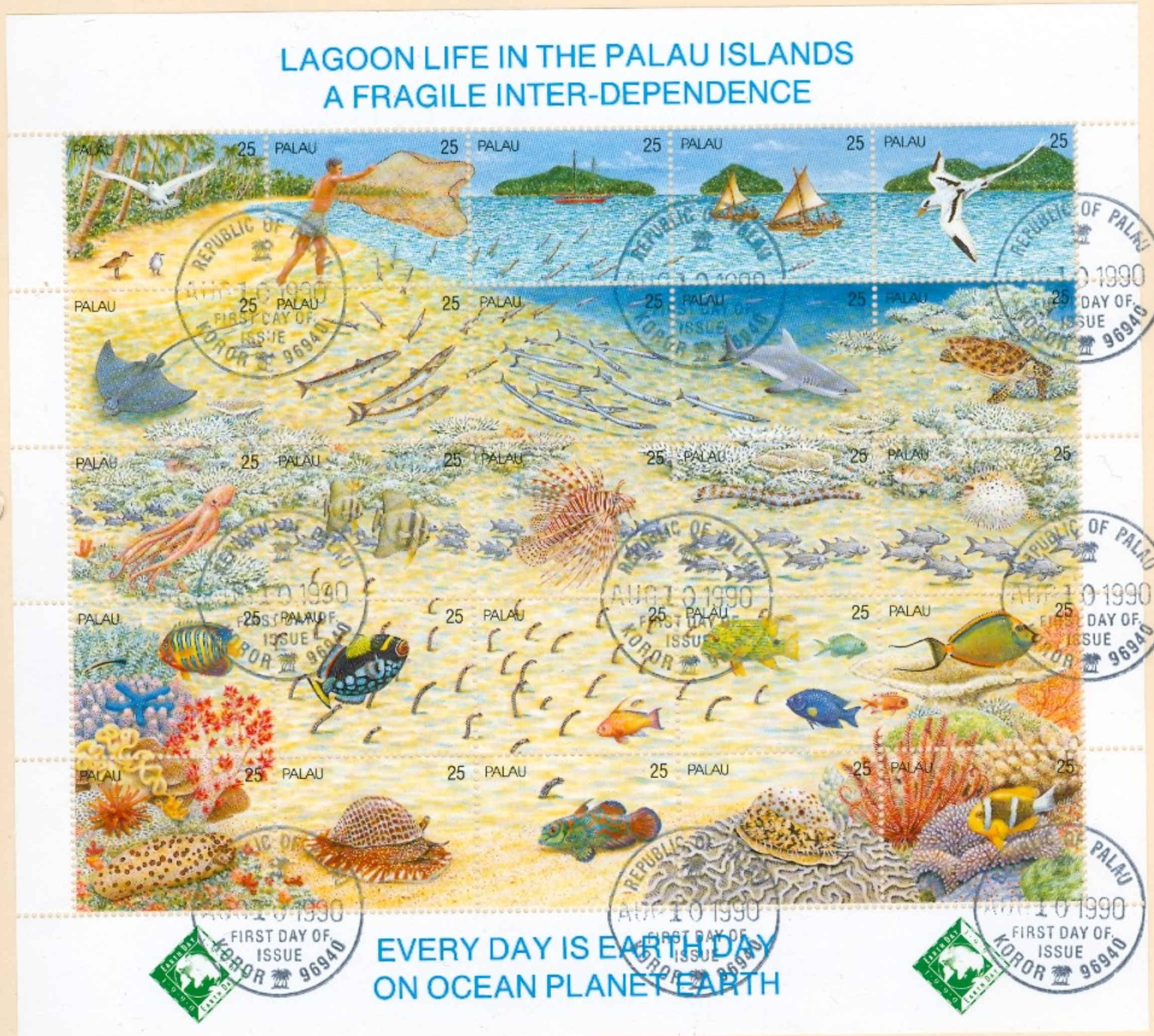


Credits

Designer and Artist: Ian MacLaury. *Medium:* Acrylic. *Typography, back sheet (6pt Univers 57):* Roger Vigurs. *FDC cachet:* Ian MacLaury. *Place of Issue:* Koror, Palau. *Date:* 10 August 1990.

Technical Details

Printer: The House of Questa, London. *Process:* Offset Lithography. *Stamp size:* 26 x 34mm; *Sheetlet size:* 172 x 190mm; *Colors:* 4; black only on gum side (special food-hygienic ink). *Paper:* gummed security coated stamp chromo. *Perforations:* 14 per 2 cms.



PALAUAN COMMEMORATIVES

PACIFICA 1990: Pacific Postal History

1990 marks the debut of the PACIFICA stamp issues by the nations of the Pacific Rim. Patterned after the highly popular EUROPA program, which has been in operation in Europe since 1956, the PACIFICA program restricts the issues to two stamps per participating nation, reflecting a common annual theme. The 1990 theme is postal history, incorporating past and/or present methods of moving the mail. Wherever possible, nations are asked to issue their PACIFICA stamps at, or in conjuction with, a designated stamp show within the Pacific region: NEW ZEALAND 1990 at Auckland, August 24-September 2, was chosen for the initial year.

Palau's PACIFICA issue is a se-tenant pair of 45¢ stamps incorporating the stylized Frigatebird logo of PACIFICA and saluting three periods of Palau postal heritage: German, U.S. Civilian and Independent. It was designed by William R. Hanson, a collector of postal history of Micronesia, who also designed the official FDC cachet and wrote this panel. The House of Questa, London, printed the issue by four-color offset lithography in special jumbo (1.5 X 2in.) format.

German government steamers, such as the *R.D.S. Delphin* shown on the left stamp, were really little more than sailing schooners with auxiliary steam power. These small (200 tons avg.) shallow draft vessels were able to navigate the narrow passages into many lagoons and skim over coral heads that would hole a larger ship, while making their rounds picking up and delivering government officials, passengers, mail, trade goods and copra. They plied the waters of Micronesia during the period of German colonial rule.

German military vessels were an improtant adjunct to the postal system of Micronesia; ships such as the *S.M.S. Cormoran* of 1900, reproduced here from the cachet design, carried a great deal of correspondence between the German colonies, particularly more urgent official documents.

During the German and Japanese periods, the mail system was open to use by Palauans, subject to the same wartime restrictions imposed on all civilians by the colonial power. Under the U.S. Navy, there was no "authorized" mail system for Palauans; Americans could use the Navy FPO system, but Palauans could only send or receive mail by using the address of some American seaman or civilian, on a personal favor basis.

By July 1, 1951, American authorities dispensed with U.S. Navy rule in Palau, and instituted a civilian administration, at first with Americans in control. On this changeover day, the United States Post Office Department opened a fourth-class civilian post office in Koror, with Thomas E. Buntong as first postmaster. Initially local mail was all General Delivery, and two classes of service were offered off-island: surface mail, via the inter-island Trust Territory steamships; or airmail, via Trans Ocean Air's leased U.S. Navy PBY-5A Catalina Amphibians. Superimposed across the pair of stamps is a hand-done card flown from Koror to Guam on the first of these PBY-5As. This card is from a rare series carried between each of the District Centers and Guam on July 1, 1951, on the inauguration of civilian airmail service throughout Micronesia.

Today the crushed coral airstrip at Airai has been upgraded to the standards of modern jets, and a new international airport greets incoming passengers on the frequently scheduled service by Continental Air Micronesia's 727-100s. These specially designed planes feature an oversized front cargo area for the unique requirements of the islands: alongside the mail container are likely to be crates of fresh vegetables, much needed medical supplies, cases of cigarettes and video tapes. The righthand stamp shows a forklift removing the all-important mail from a 727-100.

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PALAUAN COMMEMORATIVES

CHRISTMAS 1990: HERE WE COME A-CAROLING

Here we come a-caroling
Among the leaves so green;
Here we come a-caroling
So fair to be seen.

We are not daily beggars
That beg from door to door,
But we are neighbours' children
Whom you have seen before.

God bless the master of this house,
Likewise the mistress too,
And all the little children
That round the table go.

And all your kin and kinsfolk
That dwell both far and near:
We wish you a merry Christmas
And a happy New Year.

Refrain: Love and joy come to you
And to you glad Christmas too,
And God bless you and send you
A happy New Year,
And God send you a happy New Year.

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In Palau as everywhere in the Christian world, Christmas is the most special time of the year. It is the time for spiritual renewal, for gathering together friends and relations, for exchanging gifts, for retelling stories, and for recalling the joy and peace that is the true spirit of the holiday.

A long-favored tradition of the season is for children, often joined by adults, to carol through the neighborhood bringing wishes for a glad Christmas and a happy new year. The custom is almost universal, varying only in the ways of expression and local settings. In Palau the songs are usually more spiritual, with emphasis on the religious aspects of the holiday, and genuinely Palauan feasting.

A traditional English song that epitomizes the joyful sounds and practices of Christmas, *Here We Come A-Caroling*, presents the imagery for Palau's 1990 Christmas issue. It was designed by Dot Barlowe, designer of Palau's previous Christmas carol stamps. The House of Questa, London, printed the issue in sheetlets of three strips of five 28.45 X 42.58mm stamps, with a se-tenent strip of tabs forming the bottom border. The tabs show the FDC cachet image.

Throughout history "breaking bread together" has been a sign of peace, and the beginning of a new year or cycle a time when a clan or a family and friends would feast together was a symbol of kinship and friendship. In old Anglo-Saxon times the feast included drinking a pledge "Waes-Hael" or "Be in Health" to the lord. The practice of the "Wassail" bowl was handed down to Christian times, and eventually the custom found expression in the song*Here We Come A-Wassailing*, which in turn became *Here We Come A-Caroling*. The tune, various verses and the refrain were well known as far back as Shakespeare's time. Today the song can be heard wherever English is spoken. The spiritualized verses may even be sung in church. With the refrain, these are the verses depicted in the stamp images.