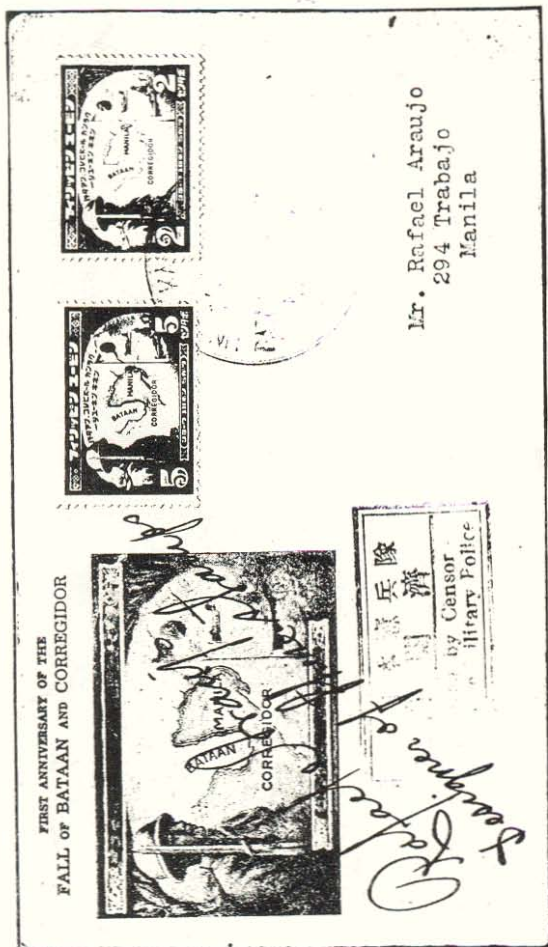




# PHILIPPINE PHILATELIC JOURNAL

Volume XIII, No. 4



Fourth Quarter, 1991

# PHILIPPINE PHILATELIC JOURNAL

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**PPJ Fourth Quarter, 1991**

**CONCERNING THE DESIGNER OF THE FIRST  
ANNIVERSARY STAMPS COMMEMORATING  
THE FALL OF BATAAN AND CORREGIDOR**

*by Eugene A. Garrett, Fumihiko Yano  
and Dr. Robert M. Spaulding*

Was it Rafael Araujo or Takao Yamanouchi?

There are two apparently conflicting reports concerning the identity of the designer of the two-stamp set of the Japanese Occupation of the Philippines issued May 7, 1943, Scott Nos. N26-27.

Compelling evidence exists in the previous literature to indicate that the design was the work of Rafael Araujo of Manila, while equally persuasive evidence points to Takao Yamanouchi of the Cabinet Bureau of Printing in Tokyo as the designer.

As with too many aspects of the postal history of the Japanese Occupation, the unquestioned truth of this matter cannot now be determined; however, examination of the known facts leads to some interesting conjectures which might serve as an acceptable explanation.

**THE CASE FOR RAFAEL ARAUJO**

The earliest known reference is in the Enrique P. San Jose article "Stamps Are History" written in 1945 and published in Philippine Journal of Philately, issue of July-August 1950, p. 32:

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“The design of these Commemoratives was prepared in the Philippines by Rafael Araujo, designer and illustrator of the Bureau of Printing in Manila. The printing of the stamps, however, was done in Japan.”

Seemingly in support of that statement are FDCs of the two stamps such as the example illustrated in Figure 1. On the reverse of the illustrated cover (not shown) is the pen-and-ink handwritten inscription:

“I dedicate these [sic] cover to my best friend Mr. Arturo Alano.

Rafael Araujo  
Artist

May 7, 1943

Bureau of Printing”

At least three additional covers bearing Araujo’s signature as “Designer” are known, and probably others exist in private collections.



Figure 1

Efforts to discover information about Araujo have been fruitless. Anthony Chuidian, recently retired as Chief Designer, Bureau of Communications in Manila, was not acquainted with Mr. Araujo. Inasmuch as all records of both the Bureaus of Printing and of Communications were destroyed by fire during the Battle of Manila in February 1945, all avenues for further inquiry seem closed at this time.

The cachet of the FDC illustrated on the front cover bears many characteristics of an essay. The central design is very similar to the design of the printed stamps, with the numerals of value and the Japanese language labels left unfinished. It is tempting to surmise that the drawing employed as the cachet does indeed represent the basis for the finished design.

It is difficult to conceive of Araujo's signing a number of covers as "Designer of these stamps" if that claim were not true in one sense or another.

It is known that Mr. Shigeyasu Yoshimasa, the Japanese civilian assigned to take charge of the Philippine postal system traveled from Manila to Tokyo in the autumn of 1942 to ask the Government Printing Office to print a number of stamps for the Philippines, including a series of regular/definitive stamps, a postal card, and the Bataan-Corregidor stamps. At that time, designing stamps was not a normal function of the Printing Bureau. Japanese stamps were then designed by artists on the staff of the the Communication Ministry's Communications Museum.

So it is fair to wonder if Mr. Yoshimasa traveled to Tokyo on a mission to have stamps of new design printed without bringing, at the very least, rough sketches of the designs desired.

According to Dr. Robert M. Spaulding, President of the International Society for Japanese Philately and Editor of its journal, Japanese Philately, it seems unlikely that either the Communications Ministry or the Printing Bureau had a file of photographs of Philippine nipa huts, rice fields, native boats or even a map of the Bataan Peninsula, Corregidor Island and Manila Bay.

Mr. Yano interviewed Mr. Yoshimasa in January 1991, with disappointing results:

"Mr. Yoshimasa Shigeyasu is of advanced age and his recollection of events those many years ago is not good. He says that for regular stamps he hand-carried the designs to the Printing Bureau, with a letter of introduction from the Communications Ministry, but he does not remember anything precise about commemoratives, and indeed wonders if they were not printed by the Filipinos! Since he is not a philatelist, and knows little about stamps, I think it is impossible to ask him anything more."

## THE CASE FOR TAKAO YAMANOUCHI

Mr. Yano discovered the following statement in the official records of the Cabinet Printing Bureau, Tokyo, referring to the Philippines Regular Issue printed in Japan (Scott Nos. N12-25) as well as the Bataan-Corregidor commemoratives:

“Preparation of proofs for four regular stamp designs were the respective responsibilities of MATSUURA Masao (Nipa House); KATO Kurakichi (Rice Planting); NOMA Kenichi (Mt. Mayon); and WATABE Fumio (Moro Vinta), but the commemorative stamp design was assigned to YAMANOUCHI Takao.”

According to Dr. Spaulding, Messrs. Matsuura, Kato, Noma and Watabe all were engravers, not designers; none of those four designed Japanese stamps. Mr. Watabe was both designer and engraver for two postwar Government Printing Bureau *essays*, but not for any issued stamp. In fact, the official report quoted above states only that those four engravers prepared “proofs” as opposed to “designs”.

“The statement that Mr. Yamanouchi was ‘assigned’ the design of the Bataan-Corregidor stamps is somewhat ambiguous, perhaps neither proving nor disproving the allegation that he was the ‘designer’ as opposed to ‘engraver’ of the stamps. Prior to the end of World War II, he had designed only one stamp, that being the January 1, 1943 woman factory worker stamp, described as ‘designed by Yamanouchi Takao [and] retouched by Kasori Teizo’. After WW II, Mr. Yamanouchi was both the designer for some Japanese stamps and the engraver for others.”

Mr. Yano also discovered a document entitled “Memorandum for the Commander-in-Chief” (Gen. Douglas MacArthur) in the archives of the MacArthur Memorial in Norfolk, Virginia signed by a U.S. Army Provost Marshal and dated 15 September 1947 which included the following:

“5. Mr. Takao Yamanouchi, Chief of the Small Design Section, Japanese Printing Bureau, is the designer of this stamp and the person who made the etching. He is still employed at the Printing Bureau.”

The background for that "Memorandum" is in a persistent rumor circulating at that time that Gen. MacArthur was intrigued by the design of the Bataan-Corregidor stamps and commented that he would like to have the original designs for his personal library. When the Provost Marshal discovered the final designs and approved proofs, he sent them at once to MacArthur's Headquarters. Those historical items remain at the MacArthur Memorial.

According to Dr. Spaulding:

"No record can be found of a 'Small Design Section', in either the Printing Bureau proper or in its Takinogawa Plant (where stamps were produced) in any of the Bureau's official histories, which record all organizational changes down to subsections. Use of the word 'etching' seems ambiguous, suggesting perhaps that Mr. Yamanouchi actually prepared an 'engraving' of the stamps."

Mr. Yano attempted to contact Mr. Yamanouchi:

"I am remorseful over not having contacted and made inquiries of the relevant people at least 10 years ago. From the family of Mr. Yamanouchi Takao, I learn that because of old age he is hospitalized and no longer mentally alert, so that he is not in condition to answer."

## CONCLUSION

As stated at the outset of this study, the unquestioned truth of the matter probably never will be known.

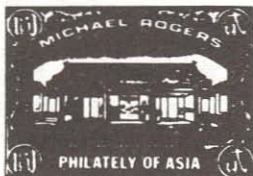
But all things considered, it might reasonably be conjectured that both Mr. Araujo and Mr. Yamanouchi may be credited with designing the Bataan-Corregidor stamps. It seems likely that Mr. Araujo prepared the essay design which Mr. Yamanouchi hand-carried to Tokyo, where Mr. Yamanouchi finished it off, added the value inscriptions and the Japanese language labels of the issued stamps.

If any reader can think of any stone which we have left unturned, we would be pleased to hear about it.



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## THE TAXATION OF PHILIPPINE GAMBLING EVENTS

### *Part IV - The Japanese Occupation*

*by Eugene A. Garrett and Mario O. Que*

The Philippine Charity Sweepstakes were interrupted after the December 21, 1941 horse race, as the invading Imperial Japanese Forces were converging upon Manila. The only known document authorizing the resumption of the races was discovered by Mr. Fumihiko Yano in the regular report for the ten-day period June 21-June 31, 1942 of the 14th Imperial Japanese Army Headquarters in Manila. The following statement appeared under the heading "Chapter I-General Matters":

"5. Sanction is given to the Philippine Charity Sweepstakes Association to hold charity Lottery Sweepstakes from July 31."

Accordingly, the first race during the Japanese Occupation was held on July 31, 1942; races continued until January 17, 1945 when the Imperial Japanese Forces were preparing defenses for the impending reinvasion of Manila as the USAFFE (US Army Forces Far East) were then converging upon the city.

While bank checks imprinted with the prewar 2-centavos documentary stamp, Warren No. W-776, continued in use unchanged, at least during the early months of the Occupation, entirely new designs were employed on Philippine Charity Sweepstakes tickets (Figures 1-4). All tickets were printed in the vertical format, four 1/4 units or shares per ticket, rouletted, with the stamp printed at the central intersection of the four shares so that only 1/4 of each stamp appeared on each share. All tickets were printed on pale-or light-colored tinted thin paper; on many tickets the printing on the reverse shows through to the front. The sales agents for the tickets were required to handstamp their names or trade styles on the reverse of each share in violet ink; on many tickets, the violet ink is seen to bleed through to the face.

The ticket price was 2-pesos (50¢ per share) through Lottery No. 11 on March 16, 1944 after which it was raised to 4-pesos (1-peso per share) with Lottery No. 12 on April 1, 1944; however, the tax rate remained unchanged at 2-centavos per ticket.

Unlike the prewar lottery tickets (described by Douglas K. Lehmann in Part III of this study), the tickets of the Japanese Occupation displayed "Charity Lottery Nos." as well as the date upon the face.

The Prize List was printed on the face of each share (Figure 5), and from September 30, 1942 until December 16, 1943 was repeated on the reverse side in Japanese. Commencing with the ticket of January 3, 1944 the Prize List was repeated on the reverse in Tagalog. Commencing with the ticket of April 1, 1944 the Prize List continued on the reverse, but was replaced on the face with a "Patalastas" (Announcement) in Tagalog (Figure 7).

The numbering system employed in the listing of the imprinted Internal Revenue stamps which follows is based upon the system devised by Arnold H. Warren, as modified by Douglas K. Lehmann.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

**July 31, 1942.** 18 x 18 mm. Typeset provisional design, on unwatermarked paper. Ticket inscribed in English "PHILIPPINE EXECUTIVE COMMISSION / DEPARTMENT OF FINANCE / PHILIPPINE CHARITY SWEEPSTAKES" (Figure 5). Only one-fourth of the stamp has been seen by the authors; the sketch reproduced above is based upon notes discovered by Mr. Que in unpublished study papers prepared by Pablo M. Esperidion. Charity Lottery No. 1. (Figure 1)

W-780

2c Carmine on pale yellow

No. 1, July 31, 1942

**August 31, 1942 to March 31, 1943.** 14 x 18 mm. Watermarked paper employed for this and all subsequent tickets. Central design of the stamp is an oval in solid colors, the same as the colors used for printing the tickets, which varied with each ticket. The value and other inscriptions appear in reverse colors, the same as the colors of the paper, which also varied with each ticket. Ticket inscriptions of issuing authority same as the previous ticket. Drawings held monthly. Charity Lottery Nos. 2 to 9. (Figure 2)

W-781a	2c Light green on pale green	No. 2, August 31, 1942
W-781b	2c Dark brown on light tan	No. 3, September 30, 1942
W-781c	2c Dark brown on pale tan	No. 4, October 31, 1942
W-781d	2c Blue on pale gray	No. 5, November 28, 1942
W-781e	2c Yellow-brown on pale tan	No. 6, December 19, 1942
W-781f	2c Carmine on light gray	No. 7, January 30, 1943
W-781g	2c Dark brown on light blue	No. 8, February 27, 1943
W-781h	2c Dark brown on light orange	No. 9, March 31, 1943

**April 30 to October 16, 1943.** 14 x 19.5 mm. Stamp design changed to familiar oval "woman resting hammer upon anvil, Mayon Volcano in background", with value inscriptions at left and right center. Format and inscriptions on tickets same as previous tickets. Drawings continued to be held monthly. Lottery Nos. 10 to 16. (Figure 3)

W-782a	2c Dark brown on light brown	No. 10, April 30, 1943
W-782b	2c Black on yellow-orange	No. 11, May 31, 1943
W-782c	2c Slate on pale gray	No. 12, June 30, 1943
W-782d	2c Black on light yellow	No. 13, July 31, 1943
W-782e	2c Slate on pale gray	No. 14, August 31, 1943
W-782f	2c Brown on light tan	No. 15, September 30, 1943
W-782g	2c Gray on light gray	No. 16, October 16, 1943

It may be conjectured that the printer, presumably the Government Printing Office in Manila, underwent a period of some turmoil in the latter months of 1943. The Philippine Executive Commission had been dissolved on October 13, 1943, yet lottery tickets continued to show it as the issuing authority (Figure 5) through December 1943. Commencing with the ticket of January 3, 1944 the inscription was corrected to "REPUBLIC OF THE PHILIPPINES/MINISTRY OF FINANCE/PHILIPPINE CHARITY SWEEPSTAKES", still in English (Figure 6). The numbering sequence started with No. 1 with the first ticket of July 31, 1942 and consecutively to No. 20 on the ticket of December 16, 1943. Commencing with the ticket of January 6, 1944 the numbering sequence was abruptly changed to No. 6. It is apparent that the numbering change was effected to recognize the inauguration of the Republika ng Pilipinas, as the January 1944 race was the sixth since "independence" was granted on October 14, 1943.

**November 1, 1943 to March 16, 1944.** 14 x 18 mm. Solid color oval stamp resumed. Drawings now held twice monthly. Lottery Nos. 17 to 20, 6 to 11. (Figure 2)

W-78li 2c Black  
 W-78lj 2c Dark green  
 W-78lk 2c Brown  
 W-78ll 2c Olive brown  
 W-78lm 2c Blue  
 W-78ln 2c Dark gray  
 W-78lo 2c Light brown  
 W-78lp 2c Black  
 W-78lq 2c Dark brown  
 W-78lr 2c Gray

No. 17, November 1, 1943  
 No. 18, November 16, 1943  
 No. 19, December 1, 1943  
 No. 20, December 16, 1943  
 No. 6, January 3, 1944  
 No. 7, January 17, 1944  
 No. 8, February 1, 1944  
 No. 9, February 16, 1944  
 No. 10, March 1, 1944  
 No. 11, March 16, 1944

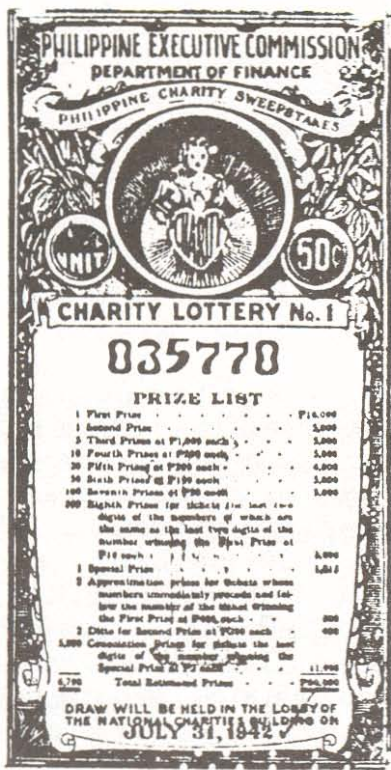


Fig. 5

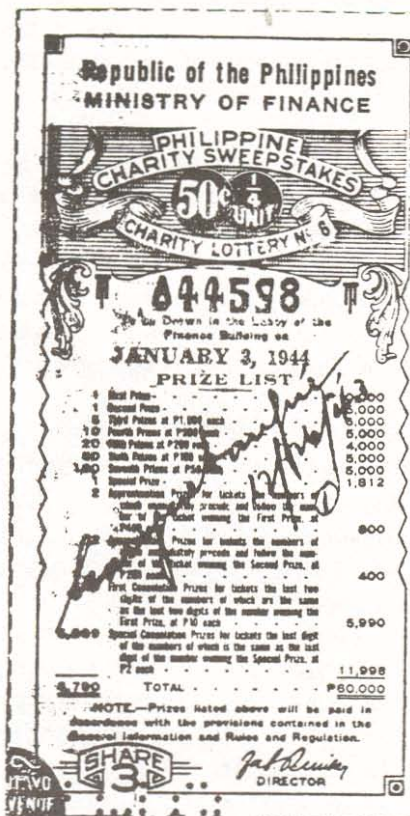


Fig. 6

April 1 and April 17, 1944. 11 x 14 mm. "Woman resting hammer, etc." central design, but in smaller size and with thin rectangular outer frame lines. Only the bottom two-fourths of the stamp have been seen by the authors; the size is derived from the Esperdion notes. Ticket inscriptions on face changed to Tagalog: "REPUBLIKA NG



Fig. 7

PILIPINAS / Kawanihan ng Pananalapi / Kawanihan ng Swipstek” (Figure 7). Ticket format same as previous issues. Lottery Nos. 14 to 29. (Figure 4)

W-783a	2c Blue on light blue	No. 12, April 1, 1944
W-783b	2c Green on light green	No. 13, April 17, 1944

May 1, 1944 to January 17, 1945. 14 x 19.5 mm. Previous “Woman resting hammer, etc.” design resumed. Format and inscriptions same as previous issue. Lottery Nos. 14 to 31. (Figure 3)

W-782h	2c Blue	No. 14, May 1, 1944
W-782i	2c Olive brown	No. 15, May 16, 1944
W-782j	2c Black	No. 16, June 1, 1944
W-782k	2c Olive green	No. 17, June 16, 1944
W-782l	2c Dark slate	No. 18, July 1, 1944
W-782m	2c Dark gray	No. 19, July 17, 1944
W-782n	2c Dark brown	No. 20, August 1, 1944
W-782o	2c Light bistre	No. 21, August 16, 1944
W-782p	2c Red-brown	No. 22, Sept. 1, 1944
W-782q	2c Brown	No. 23, Sept. 16, 1944
W-782r	2c Dull blue	No. 24, October 2, 1944
W-782s	2c Olive green	No. 25, October 16, 1944
W-782t	2c Dark green	No. 26, November 2, 1944
W-782u	2c Green	No. 27, November 17, 1944
W-782v	2c Brown violet	No. 28, December 2, 1944
W-782w	2c Violet	No. 29, December 18, 1944
W-782x	2c Violet brown	No. 30, January 2, 1945
W-782y	2c Dark gray	No. 31, January 17, 1945

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Fig. 8

## POSTWAR COMMONWEALTH

Following the liberation of the Philippines in 1945, there was only a single sweepstakes draw before the present independent Republic of the Philippines was inaugurated on July 4, 1946. Nemi L. Rivera has furnished the full four-share ticket illustrated (reduced size) in Figure 8.

**June 30, 1946.** 14 x 19.5. Perf. 11. "Woman resting hammer, etc." design continued. Issuing authority inscription reduced, in English, to "PHILIPPINE CHARITY SWEEPSTAKES OFFICE", format otherwise unchanged (Figure 8). A lottery number was not assigned, but described as "INDEPENDENCE DRAW". (Figure 3)

W-782z      2c Violet brown on pale yellow

Philippine Charity Sweepstakes were resumed under the present Republic of the Philippines and will be covered in Part V by Nemi L. Rivera.

---

### DELAYED, MANILA, EN ROUTE SAN FRANCISCO-TOKYO *by Eugene A. Garrett and Fumihiko Yano*

The illustrated cover (Figure 1) was postmarked October 28, 1941, 5:30 PM, at San Lorenzo, California. The sender, shown on the reverse as "K. Otsuki, P.O. Box 7, San Lorenzo, California, USA" addressed the cover both in English and Japanese to a famous professional poet in Tokyo, OGIWARA Seisensui (1884-1976), and endorsed the face "(Via Tatuta Maru)". A companion cover (Figure 2) postmarked October 30, 1941 at Los Angeles, California is also addressed to "Mr. S. Ogihara/Yokohama/Japan", endorsed "Via San Francisco/Tatsuta Maru", and with the full address in Japanese. Both senders were students of OGIWARA'S poetry abroad. [This surname can be romanized as either OGIWARA or OGIHARA, and both pronunciations are used in Japan.]

Until now, it was impossible to explain how those covers posted in the U.S. and destined for Tokyo could display the Manila, Philippines Foreign Mail civil censor mark and end-reseal censor label.

The first indication of what had happened was discovered about ten

years ago when Mr. OGIWARA Kaiichi, son of the famous poet and a specialist in the Japanese postal history of the Showa-era, found some relevant questions and answers in the official record of proceedings (in Tokyo) of the House of Representatives on November 20, 1941 (77th Imperial Diet). From that record, he learned that there were some problems with mail traffic between the United States and Japan at that time, when large numbers of mail matters were removed from Japanese ships and placed on board US ships. In follow-up to that first clue, Mr. OGIWARA discovered more answers in a Japanese philatelic magazine Kitte Bunka, issues of December 1941 and March 1943, and in Asahi Shimbun (a Tokyo daily newspaper) of November 4, 8 and 10, 1941.

**WAR CLOUDS GATHER:** There was a wholesale departure of Japanese nationals from the United States in November 1941, five weeks before the outbreak of World War II, when several Japanese passenger ships sailed for Japan. HIKAWA-maru departed Vancouver on November 1, 1941 with 145 passengers and made a port call at Seattle where an additional 223 passengers were boarded for departure on November 4. TAIYO-maru departed Honolulu on November 5 with 456 passengers. TATUTA-maru departed San Francisco for Japan with 863 Japanese passengers on November 2, 1941.

At the last minute, the United States Government did not permit nearly 60 tons of mail destined for Japan to depart San Francisco on TATUTA-maru. Similarly, 25,000 packages of mail for Japan were removed from TAIYO-maru at Honolulu. Instead, the San Francisco mail was held until November 8 when it was boarded for the sailing the next morning of SS PRESIDENT GRANT for Manila via Honolulu.

According to The Asahi Shimbun issue of November 4, 1941, the US Government notified the Japanese officials that the mails were removed from TATUTA-maru for "inspection". The Japanese protested that this was an unfriendly act, and if the American authorities wished to censor the mails, they should have given time for the alleged censoring to have been accomplished before the vessel's departure.

While the foregoing information discovered by Mr. OGIWARA provided the key to understanding the mystery of the covers in question, it left many troublesome aspects unexplained.

**TATSUTA OR TATUTA?** A minor problem concerned the proper



name of the NYK (Nippon Yusen Kaisha, or Japan Mail Ship Company, one of the most famous passenger ship companies of Japan) liner TATSUTA-or TATUTA-maru. Our studies revealed that TATSUTA-maru was launched at Mitsubishi Shipyard in Nagasaki on March 15, 1930. At that time, "TATSUTA" was the accepted Romanized Japanese under the Hepburn System. But an official notice by the Ministry of Communications on December 10, 1937 ordered the ship's postmark to be revised to "TATUTA" in conformity with the government-preferred Instruction or so-called Japanese style. In its company gazette in April 1938, NYK acknowledged that the name change had been made. Both spellings are meant to be pronounced exactly the same; "TATU" is supposed to be pronounced like the English "tot sue".

**SEIZURE AND EXAMINATION OF MAIL:** Another problem centered around the reason for the US Government's seizure of the 60 tons of mail from TATUTA-maru. It is known that postal censorship in the US was not initiated until several months later, in 1942. Douglas K. Lehmann of Falls Church, Virginia discovered the answer in the Library of Congress in Washington, DC. According to The Tribune Manila newspaper of November 5, 1941:

"Domei news agency, in a dispatch received by the Manila AP, quoted the San Francisco correspondent of Asahi as saying the mails thus removed would be held at San Francisco indefinitely. He declared the inspection will not be completed in time for the mail to be shipped aboard the next Orient-bound vessel sailing later this week. Therefore, the next shipping schedule is uncertain.

"Domei also carried a Washington story quoting authoritative American authorities as saying the incident arose only because treasury officials had to examine the postal cargo to ascertain whether money was being sent."

While relations between the US and Japan had steadily deteriorated dangerously close to war, it did not seem that the US Government's heavy-handed seizure of the mails from TATUTA-maru was done simply for spite, as alleged by the Japanese. The US had previously ordered embargoes against Japan of a number of strategic materials, such as oil and scrap metals for production of steel. To verify the report that the seizure was to "ascertain whether money was being

sent", the probable answer in the archives of the Chicago Bar Association in Chicago, Illinois. The following appeared in the Federal Register, Volume 5, Number 93, Washington, Saturday, May 11, 1940:

"Executive Order No. 8389 of April 10, 1940, is amended to read as follows:

"Amendment of Executive Order No. 6560, dated January 15, 1934, regulating transactions in foreign exchange, transfers of credit, and the export of coin and currency."

The operative portion of the order specifically prohibiting the export of currency is found in Paragraph D:

"The export or withdrawal from the United States, or the earmarking of gold or silver coin or bullion or currency by any person within the United States."

According to The Asahi, as a result of protest by the Japanese Government, a week after TATUTA-maru's departure, the 60 tons of mail was loaded on SS PRESIDENT GRANT throughout the night of November 8 in time for her departure from San Francisco for Honolulu or Manila on November 9, where the mail would be transferred to a Japanese ship. Further details were discovered by C.M. Nielsen of Salt Lake City, Utah in the Library of Congress in the San Francisco Chronicle newspaper of November 9, 1941:

#### **"DELAYED MAIL LEAVES FOR ORIENT TODAY**

"Sixty tons of delayed Orient-bound mail will sail aboard the American liner President Grant today.

"Customs agents last night completed investigation of several thousand large sacks of letters and packages, previously scheduled for shipment November 3 aboard the Japanese liner Tatuta Maru.

"Part of the huge mail cargo had already been loaded aboard the Tatuta when word arrived from Washington ordering its removal. Shortly afterward the entire cargo - three 10 - foot piles - was transferred by truck to the Rincon Annex and searched.

“Approximately 25,000 packages received in Honolulu for mailing to Japan aboard the Taiyo Maru last week were similarly inspected by customs agents under instructions from Washington.

“Last night postoffice trucks again returned the 60 tons of San Francisco mail to a waterfront dock where it was loaded aboard the President Grant.

“Steamship officials said the American ship will not take the mail to Japan but that it might be trans-shipped on a Japanese vessel from Hawaii or Manila.”

**PRESIDENT GRANT:** The date of arrival of PRESIDENT GRANT in Manila was not recorded in the Japanese sources, but the answer was discovered in the J. Porter Shaw Library, Historic Documents Department, of the San Francisco Maritime Museum, summarized as follows:

After departing San Francisco on November 9, 1941, PRESIDENT GRANT arrived in Honolulu on September 16 and departed the same day for Manila. She arrived in Manila on December 4, 1941. Her cargo was off-loaded at the Port of Manila, and the 60 tons of mail was taken to the Manila Central Post Office. The mail was still there when the war broke out four days later, on December 8, 1941, and remained impounded in the Manila CPO until after the Imperial Japanese Forces had occupied the city.

PRESIDENT GRANT sailed from Manila on December 11, and arrived in Sydney, Australia on January 11, 1942. Her departure date from Sydney is not recorded, but she arrived back in San Francisco on February 20, 1942.

She was built in 1921 by New York Shipbuilding Corp. Camden, New Jersey and named CENTENNIAL STATE. In 1922 she was renamed PRESIDENT ADAMS and again in 1938 to PRESIDENT GRANT. After the November 9, 1941 voyage, she entered service as a US Army transport. After many voyages in the Pacific, she stranded on Uluma Reef off Milne Bay, New Guinea, and was abandoned as a total loss.

**THE FINAL JOURNEY:** When postal service was resumed in Manila on March 4, 1942, there was a large accumulation of

undelivered mail, both foreign and domestic, stored at the Manila Central Post Office with which the Bureau of Communications had to cope. In his order authorizing the resumption of mail service in the Philippines, the Director General of the Japanese Military Administration spoke to the subject of such mail in his "Instruction No. 24" of February 21, 1942:

"5. Liquidation of postal matters undelivered.

(a) Registered mails and official mails shall, after being censored, be forwarded to addressee or sent back to senders, as far as possible. Other mails shall be kept in the post office for the time being."

Sometime later in 1942, the covers were opened for examination by the Japanese Military Police in the censors' office at the Manila CPO; the envelopes were resealed with the Manila end-reseal censor label at the right side; the Manila Foreign Mail censor mark was struck on the face, and they were transported to Japan after the reopening of civil mail service between Japan Proper and occupied territories in Southeast Asia on October 1, 1942.

Dr. Robert M. Spaulding of Stillwater, Oklahoma, Editor of Japanese Philately, journal of the International Society for Japanese Philately, provided the following complete translation of Yoshida Ichiro's "Editor's Diary" in Kitte Bunka issue of March 1943:

"1943.1.20: Mr. Arai [Kunitaro], Mr. Kusakabe, and several other readers report receiving letters dispatched from America in September and October 1941 and bearing censor labels with 'Kempei ken'estsu zumi' markings in violet and red from our [sic] Philippine Islands. This firm [Kitte Shumi Sha, Yoshida's firm] has received a similar letter of 23 October 1941 from Mr. Kurosaka in New York."

**MYSTERY SOLVED:** Thus with the enthusiastic cooperation of friends and fellow collectors both here in Japan and in the United States, the complete story has been revealed. Our thanks for their extraordinary assistance.

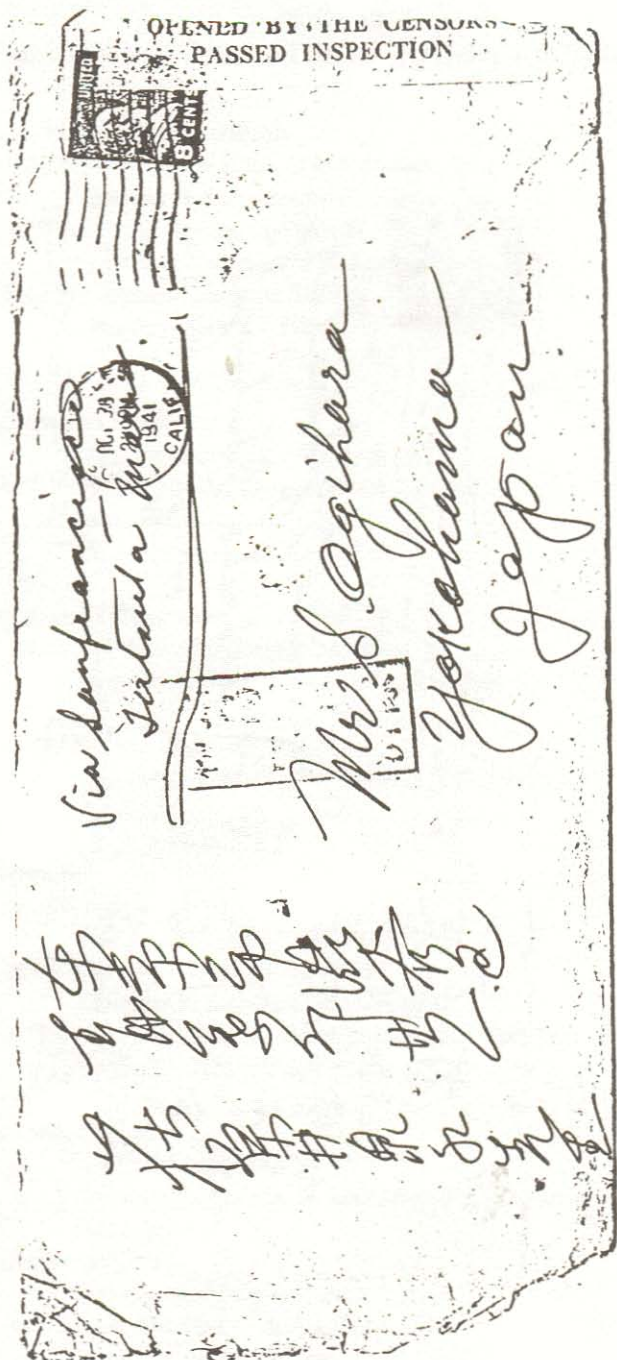


Figure 1

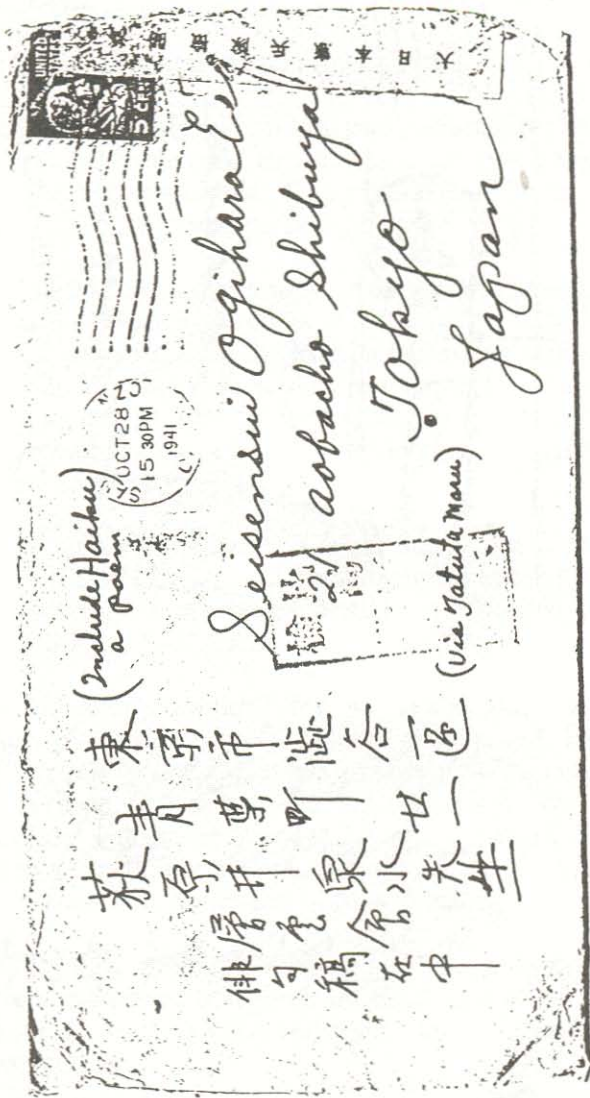


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# International Philippine Philatelic Society

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