



# Posta Stamps

Faroe Islands

No. **36**  
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- Faroese National Costumes III
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FO 889-892

Test proof



## World War I - The End of War

Peace was not yet at hand. Four winters of war had passed with disastrous consequences for the world, especially the warring countries. In Europe, battles raged back and forth, the battlefields already having been ravaged by previous years' campaigns. The bloody western front stretched from Flanders in the north to Switzerland in the southeast.

The flower of Europe's young manhood had been killed or injured on the battlefields, while the survivors crowded together in and around the trenches, exhausted by the merciless hardships of war.

The war had settled into a stalemate – the warring parties were simply too equal. The generals and the politicians faced an absurd and quite horrendous dilemma: there was a lack of young men to fill gaps in the ranks.

### The German Spring Offensive in 1918

The German High Command now became aware of a new problem. The United States had entered the war - and although the Americans had to wrestle with enormous initial difficulties, the American troops were a long-term threat which the Germans could not ignore.

The October Revolution in Russia led to a peace treaty between Germany and the new Russian regime, which freed nearly one million German soldiers who now could be moved to the Western Front. The German army was numerically superior to the Allied forces, and General Erich Ludendorff, its supreme commander, was committed to a major offensive to end the war before the US forces became battle ready.

### Operation Michael

At 4:40 in the morning of March 21st, the offensive started north of the French city Saint-Quentin, with violent bombardments, followed by an infantry attack led by the Stormtroopers. The Germans quickly moved forward between the French and British forces and drove the British back. By the end of the first day, the Germans had managed to penetrate about 65 kilometres into French territory.

The Allies quickly adapted to the German tactics, leaving insignificant goals without struggle while fighting vehemently for strategically important goals. The German forces advanced simply too fast for their supply



Painting "The signing of the Armistice"

lines and artillery to be able to keep pace. British and Australian forces gathered and stood firm at the strategically important railway junctions in the town of Amiens at Somme. On April 5, General Ludendorff halted operations after a few failed attacks on Amiens. The Germans had won a reasonably large tract of ground, but without any great strategic value.

### Operation Georgette

The second phase came on April 9, with an attack at Hazebrouck in Flanders. Hazebrouck was the railway hub of the port towns of Dunkirk, Calais and Boulogne through which the British supply lines ran. But once again the Germans had logistical problems and after violent battles against Portuguese, British, New Zealand and Australian forces they were stopped before reaching Hazebrouck.

### Operation Blücher-Yorck

The third German attack began on May 27 between Soissons and Reims in the south. The defences of the sector were poorly or-

ganized and had not been completed - and German bombing made major dents in the Allied forces that crowded together in the front trenches. Despite opposition from the French and English forces, the German troops advanced to the river Marne without meeting any major obstacles. This meant that Paris had become endangered.

But the Germans had overstretched their resources. Some territories had been won but without any great importance. Logistics failed and the counterattacks of the Allies brought the Germans to the brink of exhaustion.

In July, the German offensive had come to a complete halt - giving the Allies much needed breathing space and bringing in new soldiers and supplies.

### The Hundred Days Offensive

Meanwhile, the French and British forces had regrouped. The British picked up troops from the Middle East and the Italian front, and new recruits arrived to fill the gaps in the battlefield divisions. Quietly, the allied

Forecast:  
Fair and Cool

# The Citizen

Telephone: 7-0000  
Masthead 31; Business 43  
Secondary Lines: 800, 801, 802, 803

10th Year No. 120

OTTAWA, CANADA, SUNDAY, NOVEMBER 25, 1918

PRICE TWO CENTS

# PEACE!

## WORLD WAR ENDS; ARMISTICE SIGNED; KAISER IS OUT; REVOLUTION GROWS

ARMISTICE WILL  
TAKE EFFECT AT  
SIX A.M. TODAY

BRUSSELS ALMOST  
WITHIN RANGE OF  
THE BRITISH GUNS  
Haig's Men Have Crossed  
the Franco-Belgian Border

"PEOPLE'S GOVERNMENT" ESTABLISHED IN  
BERLIN APPEARS TO HAVE TRIUMPHED

KAISER AND HIS DYNASTY RENOUNCE THRONE;

A SOCIAL REPUBLIC IN PROCESS

The cover of the canadian newspaper The Citizen

gathered their troops at Amiens and prepared for a counterattack. Australian soldiers had for a long time, harassed and raided the German trenches to soften up the front.

On August 8, 1918, ten divisions of Canadian, Australian, British and French troops, supported by 500 tanks, attacked the German front line which had been won in Operation Michael. Quietly they had moved forwards so the attack came as a surprise to the Germans. The Allied forces penetrated deep into the newly occupied German territory and on 10th August, the Germans began pulling their forces back to the so-called Hindenburg line.

On August 21st, the British 3rd Army attacked at Albert while the French 10th Army in the south attacked Noyon. On August 26, the attack was extended to the north where the British 1st army fought the second battle of Arras.

And so the blows rained down hard upon the Germans - with a series of violent assaults against the German defence lines. Now the

US forces had been deployed and on September 29 the Allies attacked the otherwise impenetrable Hindenburg line. In the second battle of Cambrai on October 8th they penetrated the Hindenburg line and pushed the German troops back through the territories they had conquered in 1914.

It now became clear to the German commanders that the war was lost. The Germans were on constant retreat and had to leave behind large amounts of supplies and equipment. The morale of the German troops was in rapid decline and in Germany there were serious riots over a War that everyone knew was lost. The German generals transferred the responsibilities for peace talks to the politicians whom they otherwise had ignored - probably wanting to avoid admitting defeat themselves.

A German delegation of politicians met with the Allies representatives in the Compiègne Forest, approx. 60 kilometres north of Paris. The Germans were met with harsh demands for peace. They were, among other things, to abandon all occupied lands and surrender

huge amounts of military equipment to the Allies. The Germans had no alternative but to accept the extensive requirements and sign the Armistice in the morning of November 11th.

This meant that ceasefire of hostilities could be put into effect 6 hours later, 11 o'clock on 11th November 1918. Even if real peace negotiations were to take place later, the ceasefire meant that World War I was over.

### **Women in war**

The new kind of warfare and the huge number of soldiers involved in acts of war, resulted in an even greater need for caregivers at hospitals in their homelands, at field hospitals behind the front, as well as first aid stations close to the actual battlefields. Most countries had professional nurses affiliated with military hospitals, but it soon became apparent that this was not enough.

The English military, for instance, had only accepted deployment of their own nurses at the beginning of the war. Instead volunteer organizations like FANY (First Aid Nursing Yeomanry) sent their female staff to serve Belgian and French army units, easily recognizable in their military-like uniforms. In addition to working at the military hospitals, the women of FANY also drove ambulances and provided first aid just behind the front lines.

Best known, however, were the Red Cross Voluntary Aid Detachments, commonly referred to as VAD. VAD consisted of a proportion of unskilled young women volunteers, often from the upper social classes, relieving the professional nurses by assuming part of their duties as nurses, cleaning assistants, as well as in transport and retraining.

Other countries, such as Canada, had volunteer professional nurses directly enrolled in the military ranks. These nurses, popularly called "Bluebirds" because of their blue uniforms and white veils, were junior commissioned officers and could advance even as the other regular officers.

Working just behind the front lines took its toll in human lives. A large number of women from all the warring countries lost their lives as a result of acts of war and in the violent influenza epidemic, which in 1918 ravaged Europe.

The souvenir sheet depicts a Canadian nurse in the foreground, a female ambulance driver from FANY and a Belgian nurse in the background.

### **The 11th of the 11th day and almost 11,000 fallen and wounded**

The Armistice was signed on November 11, 1918, just over 5 o'clock in the morning, by representatives of the Allies and German forces. It was agreed that the ceasefire come into effect at 11 o'clock on the same day. Unfortunately, in the six hours that passed between the signing and the Armistice taking effect were used by the armies to position themselves. Consequently there were 10,944 casualties of which 2,738 men died on the last day of the war.

The terrible War was over. It was time for the survivors to go home, many of them severely injured and several with painful memories of one of the greatest tragedy in human history. But after all, they were alive. Others were not as fortunate; they were buried in the strange lands where they had fought so hard. Everywhere along the old front line in Belgium and France, we find immense war cemeteries with tombstones serried in straight ranks - silent memorials over young





The cover of the French newspaper La Dépêche

men who lost the opportunity to live the life they deserved.

Two soldiers, one English and one German carry a stretcher with a French soldier from one stamp to the other. The question is whether the young man will be among those who returned home, or those who stand in the silent white rank.

The last stamp is inspired especially by the Canadian doctor and poet John McCrae's poem from 1915, "In Flanders Fields". The elements in the picture also give a hint to a younger well-known anti-war song - and I will leave it to you to ponder.

*In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.*

*We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.*

*Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.*

Anker Eli Petersen





FO 893

Test proof



## Regin Dahl 100th Anniversary

100 years ago, this year, Faroese poet, musician and translator Regin Dahl (1918-2007) was born in Sandágerði in Tórshavn. Regin Dahl graduated from Sorø Academy in 1937. Most of his life he worked as a publishing editor of the Gyldendal Publishing House.

Regin Dahl received the M.A. Jacobsen's cultural award in 1973 and again in 1978. He is also known in the Faroes for his groundbreaking work in Faroese music. In 1998, at the age of 80, he became the first Faroese to receive the Cultural Award of the Faroe Islands.

Regin Dahl's sense of the Faroese language came from his father, provost Jákup Dahl who, among other things, had translated the Bible into Faroese. From his mother, Maria Dahl, Regin Dahl inherited deep musical sensibility. Maria Dahl was the daughter of the renowned musician Bager Hansen, whose bourgeois name was Georg Caspar Hansen.

Regin Dahl studied literature and Norse at the University of Copenhagen. His first poem was published in the literary magazine *Varðin* in 1936. At the age of eighteen, he made his debut with the poetry collection "Í útlegd" (In Exile). The sense of exile was a consistent theme in his poetry, corresponding to the fact that he lived all his life outside his homeland.

Regin Dahl published eight collections of poetry. As a poet, Regin Dahl is an important voice in Faroese literature and especially in Faroese poetry. The titles of the books display a superior knowledge of old Faroese language and culture which he exposed to his literary modernism. An example of these titles is "Eftirtorv" (Remnants of peat), indicating scraps of peat falling off the load and lying scattered over the heath.

At the inception of World War II connections between the Faroe Islands and Denmark came to a halt. Regin Dahl was one of many young Faroese who stayed in Denmark for





Regin Dahl receives the Cultural Award in 1998  
Photo: Jens Kristian Vang

their studies. When War came to an end in 1945 most of them went back to the Faroe Islands while Regin Dahl remained in Copenhagen.

Regin Dahl was an aesthete, poet, musician, translator and even more than that. During his time of studies at Sorø Academy he gained many friends, including the publisher Ole Wivel, who also became director of Gyldendal Publishing House. Regin routinely associated with writers in these environments, including those working for the journal *Heretica*. Wivel writes with a sense of tenderness about this talented son of a Tórshavn provost:

"Already in late summer 1946 I met Regin Dahl, who - without comments - was considered among the core troops. (...) ... Both on the outside - as well as on the inside - he bore a striking remembrance to Baudelaire. Small, dark, with a round head (...) highly respected, a great musical talent, a true verbal genius and wine lover with a Nordic

melancholic temper and deep affection and yearning for his islands in the Atlantic Ocean, he was unlike anyone that I had met." Wivel, 1972, pp. 161-162.

One of Wivel's memoirs "Dance of the Cranes" begins with the words: "Leikum fagurt á foldum, / enginn treður dans undir moldum" (Let's enjoy life while on earth, there is no dancing in the grave) – a lyrical fragment originating from a Faroese folklore. Wivel's comparison of Regin Dahl with Baudelaire is no coincidence since Regin is the Danish translator of Baudelaire's diaries.

As a publishing consultant Regin Dahl was involved in writing the history of Danish literature. At the same time, he as a poet helped to reinvigorate both Faroese lyric and its music-, culture- and literary history.

*Kim Simonsen*



FO 894-895

Test proof

## Faroese National Costumes III

### Bonnet and Hat

The third and last issue in the series about the Faroese national costume deals with traditional headwear.

### The Female Costume

The traditional women's headwear was, as in the rest of Europe, the so-called bonnet. The bonnet is a kind of a neck hat that covers the top of the head, the nape and rear part of the temples, down to or over the ears - but not the forehead. The headwear has been known since the Middle Ages, when both women and men could wear bonnets. Medieval knights carried a thick bonnet as a status symbol under the helmet in order to spread the effect of a blow to the head. Not wearing the helmet emphasized their knighthood status.

The practice spread among other men in less fearsome professions, although the bonnet was thinner. For women, the bonnet was seen more as a symbol of modesty and bashfulness. Honest women did not go with

their hair exposed, something which still can be observed in conservative Christian groups like the Amish and the Mennonites. In my childhood, female officers in the Army of Salvation also wore small black bonnets as part of the uniform.

The practical purpose of the women's bonnets was preserving the hairdo and protecting the hair from rain, wind and elements of nature.

Since the sun, sometimes absent for lengthy periods of time, did not pose any problem for Faroese women, the otherwise well-known European sunscreen was not widely used. Instead, the two-piece bonnet, as featured on the stamp, was most commonly used. The bonnets were generally dark, albeit in different colors. They were held in place with silk ribbons, red for girls and young women, blue for elderly women. Widows carried dark blue ribbons to mark their sorrow. Sources also mention patterned ribbons, but they have probably not been very



Man and boy in Faroese costumes  
Photo: Jógvan Hansen

common. In recent decades, the bonnet has become fashionable among women wearing the national costume. However, it is still a part of the attire of little girls.

### The Male Costume

The most prominent part of the male national costume is the characteristic hat. The slanted hat is related to the French Jacobine hat - and must not to be confused with the more distinguished headwear that appears on a Faroese stamp from 10.04.1989. The commonly worn Faroese hat was traditionally made of wool. It either has stripes in red and black or in blue and black - the blue variant most often being used by elderly men. At the top, the hat has 13 folds which gives it a canted look.

Today, the topmost part of the hat is folded down sideways and stitched - and carried like a military side cap, sometimes known as garrison caps, with straight sides.

There is some disagreement as to whether one should wear the hat slanting from the left or the right but it is most commonly worn slanted to the left. This means that the wearer can lift the hat with his left hand and greet others with his right. In the days of old the slanted part was not stitched down - and in old pictures you can see that the hat was worn in a quite random fashion, with no regard to the way it turned. From my childhood I remember an old man who carried his wrapping tobacco in his hat - but how commonly the hat was used as a pocket, I really do not know.

This stamp issue concludes Edward Fuglø's series featuring the Faroese national costume - the everyday nineteenth century apparel, which has become today's national dress worn by young and old for both festive and formal occasions.

*Anker Eli Petersen*



FO 896-897

Test proof

## Christmas Stamps 2018: Icons

### The Icon

The home of the icon is the Christian Orthodox Church, also called the Eastern Church, which is richly decorated with icons. It plays an important role in the worship service as well as in the everyday life of orthodox Christians. In orthodox homes icons are reverently placed in the “beautiful corner”, which is the corner facing the east. Lights are turned on and prayers are offered. Many believers belonging to other churches have adopted icons as their own devotional objects and the interest in icons is steadily growing.

The Second Council of Nicaea (787) accepted the following resolution regarding the icon: “As the sacred and life-giving cross is everywhere set up as a symbol, so also should the images of Jesus Christ, the Virgin Mary, the holy angels, as well as those of the saints and other pious and holy men be embodied in the manufacture of sacred vessels, tapestries, vestments, etc., and exhibited on the walls of churches, in the

homes, and in all conspicuous places, by the roadside and everywhere, to be revered by all who might see them if these represent our Lord, God and Saviour Jesus Christ or our immaculate High Lady, the Holy Mother of God, or the holy angels or honourable people. For the honour accorded to the image is accorded to what the image symbolizes, and he who honours an icon honours what the icon depicts.”

The icon embodies a theology of beauty. It proclaims the church’s religious teachings and its gospel in colours, shapes and lines. This is a question of quiet or silent preaching. The icon is intended to be seen, just as the word is to be heard. “What the word proclaims with its sound, the icon shows us silently,” is a saying attributed to the Church Father, Basilus the Great.

It is sometimes said that the icon is a window to the glory of God. The icon proclaims the Kingdom of God, which consists in a transformed





Old Russian Icone 1786  
Photo: Fotostudio

human race and a regenerated universe. The shining gold of the icon proclaims the glory of God and eternity, where everything is illuminated. Or, as it is said in the Orthodox Church, it proclaims the “eighth day”, “the day without end, the day without evening, eternity without age, sun without sunset”.

### The Heritage of Byzantium

This use of language refers to the visual arts of the Eastern Church. Already in the fourth century, the iconography was fully developed. When Russia was Christianized (in 988), icon painters came from Constantinople to Russia with the aim of teaching Russians this profession. The visual arts in the Eastern Church reached its height in Russia in the 15th century with the icon painter Andrei Rublev.

The Byzantine heritage has also made its inroads in the Faroe Islands. In recent years, several Faroese women have learned to paint, or more correctly expressed to “write” icons, most recently on the island of Mykines, where

the northern gannet (*Morus Bassanus*) has its place of habitation.

The Russian icon depicted on one of the stamps shows the Mother of God (Theotokos), one of the best known icon motifs. In Russia, tradition requires that the bride receives an icon of the Mother of God as a wedding gift.

Carl Niclasen, Tórshavn, bought this Russian icon in 1970 from Curt Berndorff Antikviteter in Copenhagen.

*Meinhard Bjartalíð*



## Franking Labels 2018 - Lighthouses

A flash of light in the dark North Atlantic night - and even the most sleepy helmsman rises, staring watchful into the night. Yes, there it is again! The flash is seen for a few seconds as a rotating light cone sweeps out there on the horizon over the ocean, periodically hitting the sailor's iris.

The attention of the helmsman is well founded. He knows this is a warning – ahead lie the Faroe Islands with their mighty cliffs and colossal promontories rising vertically up from the Atlantic. These are the beautiful, but also the deathly dangerous islands, where centuries-old shipwrecks lie scattered on the bottom of the sea, because the helmsmen of times gone by were not warned by the auspicious beam of light.

When day breaks the light sources stand revealed. Strange towers, painted red and white, most often located high up on forbidding cliff edges, such as the lighthouses of Slættanes, Borðan and Mykines - or as the

lighthouse of Tórshavn, located down by the sea to guide the approaching ships.

Built in stone or steel over a century ago, the great Faroese lighthouses convey distinctive features of the Victorian era's industrial design. But even though they stand out from the surrounding landscape, there is something reassuring about them for the Faroese. They are part of our cultural heritage and identity as a maritime nation.

The franking labels feature, respectively, Tórshavn lighthouse from 1909, the Nólsoy lighthouse from 1893, Slættanes lighthouse from 1927 and the lighthouse of Mykines from 1909.

# Stamp of the Year 2017

## No. 1



## NO. 2



## No. 3



Stamp collectors worldwide have been participating in voting for the most beautiful Faroese stamp of the year 2017. Here is the result:

**Nr. 1** was the stamp FO 857, which shows the lovely little cottage, built for relaxation and days of "easy living", standing close to the foaming waterfall in Skorá River. Photographer: Saviour Mifsud.

**Nr. 2** was another landscape photo, FO 855 which shows the lake of Sørvágur. Photographer: Eirik Sørstrømmen.

**Nr. 3** was the mini-sheet stamp, with the fairy tale "The Seven Swans"  
Artist: Li Yunzhong  
Engraver: Martin Mörrck

**The lucky winners are:**

- 1) **A woolen blanket:**  
R.P. Dijkstra, Pynacker,  
The Netherlands
- 2) **A Yearbook 2017**  
David Massone, Milano,  
Italy
- 3) **Franking Labels Folder I & II:**  
Kurt Seling, Montabauer,  
Germany

# New Stamp Issues - 24 September and 1 October 2018



FO 889-892

Test proof



FO 893

Test proof



FO 894-895

Test proof



FO 896-897

Test proof



Test proof

New stamp issue: **The End of WW1**  
 Date of issue: 24.09.2018  
 Value: 4 x 10,00 DKK  
 Numbers: FO 889-892  
 Stamp, size: 42 x 23,52  
 Sheet, size: 100 x 70 mm  
 Artist: Anker Eli Petersen  
 Printing technique: Offset  
 Printer: Cartor Security Printing, France  
 Postal use: Small inland letters, 0-50 g.

New stamp issue: **Regin Dahl 100 Years**  
 Date of issue: 24.09.2018  
 Value: 28,00 DKK  
 Numbers: FO 893  
 Stamp, size: 52 x 31 mm  
 Photo: Kim Simonsen  
 Printing technique: Offset + UV varnish & selective soft touch  
 Printer: La Poste, France  
 Postal use: Large letters to Europe, 51-100 g.

New stamp issue: **Faroese National Costumes III**  
 Date of issue: 24.09.2018  
 Value: 18,00 og 20,00 DKK  
 Numbers: FO 894-895  
 Stamp, size: 40 x 26,5 mm  
 Artist: Edward Fuglø  
 Printing technique: Offset  
 Printer: OeSD, Austria  
 Postal use: Small letters to Europe and other countries outside Europe, 0-50 g.

Self-adhesive booklet

New stamp issue: **Christmas stamps: Icons**  
 Date of issue: 24.09.2018  
 Value: 10,00 and 18,00 DKK  
 Numbers: FO 896-897  
 Stamp, size: 26 x 40 mm  
 Photos: Astrid Andreasen and unknown artist  
 Printing technique: Offset + Gold ink & embossed gold part  
 Printer: La Poste, France  
 Postal use: Small letters inland and to Europe, 0-50 g.

New stamp issue: **Franking Labels 2018 - Lighthouses**  
 Date of issue: 01.10.2018  
 Value: 4 x 10,00 DKK  
 Design: Miriam Hinz  
 Printing technique: Offset  
 Printer: Cartor Security Printing, France  
 Postal use: Small inland letters, 0-50 g.

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