



# JAPOS

## Bulletin

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## WOMEN IN LITERATURE ON STAMPS

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**Webmaster Note, 2/1/2024:** This bulletin was scanned to PDF with color stamp images overlaying the original B&W photocopy figures.

## PRESIDENT'S MESSAGE

--Caxton Foster

I think we have gotten hold of the right end of the stick this time. Single-Country Check Lists are coming along nicely. I have four in hand and another 11 promised. Elsewhere in this issue you will find a list of what we have and what is under contract. If you don't see what you want, why not join the party and do it yourself? To keep down duplication of effort, call or write me to reserve a country.

I did the list for the United States, mostly to see how much I was asking you to do. Took about three hours because I had Richard Thomas' new book *Who's Who on U.S. Stamps*, published by *Linn's*. The first time I did the list, I just went through *Scott's* and came up with about 50 stamps. After going through Thomas, I had about 125. Where did all these people come from, about whom I had never heard--at least not as an author?

Warren Harding. President? Yes. JAP? Well, he owned the newspaper, *The Marion Star*. Doesn't that make him a journalist? Richard Byrd wrote only one book, *Alone*. If we throw him out, there goes Margaret Mitchell, also gone with the wind, you might say. Bobby Jones wrote *Golf is My Game*. That makes him an author? OK--YOU define author. I thought it was someone who had written a book, or a poem, or a play, or a pamphlet, or..... I would like to get you all thinking about who should be included and who excluded. This is a real problem.

I'm putting all the lists into my computer so I know the format of every list will be the same. But if person A does one list and B does another the results may be very different in scope, depending on what each one decides to include. I need suggestions that will help establish guidelines for the list compilers. Please help.

Other ideas:

How would you rather have the lists sorted?

Scott number?

JAP's name?

JAP's dates?

Something else?

Should we merge the countries or keep them separate?

Should we use other catalogs besides *Scott's*?

Lots of good countries left. Come on in--the water's fine!



## NOTES FROM YOUR VEEP'S DESK

--Clete Delvaux

I currently teach a writing-about -literature course at Northeast Wisconsin Technical College in Green Bay, Wisconsin. We use a text title *Literature*, edited by X. J. Kennedy, a poet of some note.

As I was paging through his new fifth edition, I came across "California Hills in August," a poem by new JAPOS member DANA GIOIA. It's exciting to have a real live poet in our study group. Congratulations, Dana, on having one of your poems collected for Kennedy's outstanding literature anthologies--and welcome to JAPOS!

On the other hand. I am saddened to learn that JAPOS member CHICHI MAEDA of Tokyo, Japan, has decided to resign his membership. I remember that Chichi did contribute some articles to the *Japos Bulletin* when Gustav Detjen was editor.

I'd like to retain the international flavor of JAPOS. For example, the May-June 1991 issue of *Topical Time* had an excellent article on the "The Haiku of Matsuo Basho." Twenty of the haiku written by Basho, Japan's most famous poet, appear in calligraphy on the right-hand stamp of each pair of forty perforate and forty imperforate se-tenant issues. I was hoping Chichi Maeda might lead us to some English translations of these 20 Basho haiku.

Finally, I wrote to President Caxton Foster regarding my reservations about the proposed checklist of JAPOS material by country. He suggested that I bring it up for discussion from the membership. My question is this: how many JAPOS members (not to mention outsiders) would use a checklist by country?

I tend to build my collections by author. For example, I have checklists on Dickens, Shaw, Ibsen, Hugo, Stevenson, etc. So, instead of countries, JAPOS members could choose their favorite writers and update the JAPOS checklist that way.

Caxton did remind me of one good point: once he has enough countries in his data bank, the computer can rearrange the data by author or any other category.

JAPOS MEMBERS: ANY DISCUSSION OR OTHER SUGGESTIONS????

Either way, it's a large task! In the meantime, this summer I'm determined to begin feeding Caxton information on the over 300 stamps France issued to commemorate writers. But who's going to tackle Russia?

## EDITOR'S COMMENTARY

--Lin Collette

Send contributions to:  
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Pawtucket, RI 02860-1217

Well, here I am, the new editor of the *Bulletin*. I hope to do a good job filling Cynthia Scott's shoes but to do that, I'll need your help. The *Bulletin* cannot be a bulletin for all members unless we all pitch in. I know full well how time can be limited--I work full-time and am working on a Ph.D. in American religious history and philosophy. So, please, put a pen to paper or switch on the computer and compile something that you think might be interesting to your fellow members.

Because of my own interest in women writers, I've contributed a few pieces on women in literature to this issue--but need to rely on your knowledge and help to fill the empty pages in future issues. I'd love to see the *Bulletin* always be at least 20 pages long, so how about it? Here's some ideas for special issues to get you started:

Fall (October) 1991	Playwrights
Winter (January) 1991-92	Third World writers
Spring (April) 1992	Ireland
Summer (July) 1992	France and colonies
Fall (October) 1992	Hispanic literature
Winter (January) 1992-93	Religion (maybe a joint issue with COROS)

Other special issues could concentrate on Dickens, Shakespeare, or even Native American literature, especially in light of the Columbian quinqucentennial. Any ideas? suggestions? Let me hear from you! And, please keep in mind that although I want to have a general theme for each issue, articles on any subject are always welcome.

My own reactions to Caxton and Clete's comments concerning how a new JAPOS checklist should be formatted are mixed. While I appreciate Clete's concern that many who collect JAPOS collect by author, to have members compile lists solely by subject might limit the checklist. In other words, there are many authors who have been honored only by their home country and with only one stamp. I don't know about you, but it's hard for me to see how I could do a worthwhile collection on Bozena Nemcova (a Czechoslovakian writer), who has one set to her name. I think that to do the listings by country is the most practical way, since in this way we ensure that every writer eventually gets covered and listed.

On the subject of just who should be included, I feel, along with Caxton, that writers are people who write, although they may have other careers. To give an example, I coordinate the Medical Faculty Affairs Office at Brown University--but I am also a journalist and published poet (besides being a grad student). Although the bulk of my income comes from my University job, I consider myself a writer first. If, for some odd reason, I were to be honored on a stamp, I would hope that I'd be included in the JAPOS checklist! So, I think that we should included anyone who has ever published their writing--not people who simply aspire to write or who have never published their work. It is up to the collector to decide whether that person is enough of a JAP to include him/her in a collection. I don't think it's our place to decide who is or is not a writer--just as I personally don't think that it's the place of the FIP or any other



organization to put a black blot on countries that issue too many stamps. It's the collector's responsibility--no one else's.

Thoughts? Arguments? PLEASE!

By the way, I'd like to make September 15 the deadline for submissions for the next issue which, with luck, will be done on this end by October 1. I want to get a new issue to Ed Centeno, our selfless and able printer and mailer, by the 5th of the month of issue.

As a final note, I would like to institute the practice of "adlets" at the end of each issue to enable members to dispose of material they no longer need, or to set up trade relationships, or to seek information on something they're researching. For the time being, I think we should limit the number of "adlets" to two or three per person per issue. No minimum or maximum number of words. The jury is out as to whether adlets should be free or not--what do you think? Would this be a good way to raise money for the new handbook and to keep the bulletin going? Also, what do you think about JAPOS doing cacheted covers to raise money? I think this was done before.

I'm looking forward to hearing from you all and really hope my mailbox gets filled up fast! So long!

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A recent Swedish new issue honors writer Moa Martinson, born in 1890, who wrote about the world of the working class woman from a feminine perspective. She made her debut with the novel *Kvinnor och appelträd* [Women and Apple Trees]. A section in this book inspired the design of one of the stamps, which shows Fredrika and Sofi bathing. The other stamp is an expressive portrait of the writer. Her best known work is an autobiographic series of novels. *Mor gifter sig* [Mother Gets Married], the first book in the series, is the most frequently borrowed books in Sweden's libraries. The face value of the set is SEK 2.50, and is issued in coils. They are printed by the steel plate process. Eva Jern is the designer and Zlatko Jakus the engraver.

--sent in by Mark Winnegrad



Israel 1078

### Leah Goldberg [1911-1970]

Leah Goldberg (Israel Scott 1078) was born in East Prussia and lived in Lithuania as a child. She relocated to Tel Aviv in 1935, and became part of a network of modernist and socialist writers. Her poetry rarely touched on Jewish themes, dealing with children, nature, and love. She also wrote children's stories, and one of her works for children, *Apartment for Rent*, has been honored on an earlier Israeli stamp (Scott 893). Her other literary activities included translation and criticism, and was responsible for translating *War and Peace* into Hebrew. One of her better known poems follows:

#### WILL DAYS INDEED COME

Will days indeed come with their gift of forgiveness and blessing  
And then, with a light heart and mind as a wayfarer goes,  
You'll walk in the field, with the clover-leaves gently caressing  
Your bare feet and stubble deliciously stinging your toes?

Or rain overtake you, its throng of drops beating aloud  
On your bare, fragrant head, on your neck, on your shoulders and chest,  
And will there expand in you, as in the skirts of a cloud,  
A sunlight of quiet and rest?

And breathing the smell of the furrow that lies over yonder  
You'll see the sun's rays in the puddle, a mirror of gold  
And things are so simple, alive, and a pleasure to fondle,  
To love and to hold.

Alone you will walk there, unscorched by the files, nor stumble  
On highways that bristle with horror and blood; and again  
In pureness' embrace you shall be meek and humble  
As a blade of grass, as mere man.

from *The Penguin Book of Socialist Verse*, ed. by Alan Bold. London: Penguin Books, 1970.



## Anna Maria Lenngren [1754-1817]

Anna Maria Lenngren, a Swedish poet, can be considered one of the writers who eased the transition from the Enlightenment to the Romantic era in Swedish literature. Her early career was marked by her translations into Swedish of French ballet and opera libretti, but she also published some poems that, while derivative of other writers of the period, indicated a talent for satire. Her literary output dwindled after her marriage, but from 1793 to 1800 she began to write prolifically and her work from this period is considered her best. Lenngren preferred to avoid the spotlight, with the end result being that her poems were not published in book form until after her death in 1817 from cancer. Her great contribution to Swedish literature lies in the realistic and charming pictures she drew of ordinary people living "normal," everyday lives. She based her writing on common sense, keen observation, wit, and delicacy, but at times, like many writers of that period, she allowed her work to be somewhat oversentimental. Few of her poems appear to have been published in the United States, although Henry Wadsworth Longfellow translated her "Portraiterne" for his collection of *Poets and Poetry of Europe*. Another anthology, *Anthology of Swedish Lyrics* includes her poem "Caste and Cottage," as well as another translation of "Portraiterne" [title "Portraits"].

Lenngren is well-regarded by Sweden and was honored in 1954 with a set of three stamps [Scott # 465-67]. She does not appear to have been honored by any other countries.



Sweden 465



Finland 244

## Minna Canth [1844-1897]

An 1872 performance of Ibsen's *The Doll's House* was the spark that began Minna Canth's career as a writer, since it awakened her lifelong passion for women's emancipation. Her work dealt with controversial issues, from working-class poverty and illness to the stuffy conservatism of Finnish society. She wrote both novels and plays; one of her plays, *Kovan onnen lapsia* [*Children of Hard Destinies*], although artistically weak, exhibited powerful social indignation in its assertion that sometimes an armed labor disturbance may be the only solution to injustice against workers.

Tolstoy's influence softened Canth's bitterness and her later work is marked by a more balanced and objective view of humankind and society. Her most important dramas



appeared during this period, including *Papin perhe* [*The Family of a Clergyman*], in which she attempted to bridge the gap between an older, conservative generation and rebellious youth. Her play *Sylvi*, influenced by Flaubert's *Madame Bovary*, she dealt with a woman's affair with a younger man, which drives her to murder her husband. Her last play, *Anna Liisa*, a well-rounded and complex drama, involved a number of involved ethical issues concerning a child-murderess who, tortured by the memory, confesses to the crime on her wedding day. Although she submits herself to society's punishment, she is pardoned by her minister who feels that she has suffered enough through her emotional torment over her crime.

Canth was honored by Finland with a 1944 stamp (Scott #244).



Czechoslovakia 416-417

### Božena Němcová [1820-1847]

Božena Němcová was born in Vienna, Austria and, when still an infant, moved with her parents to Bohemia. At 17 and at parental insistence, she married a minor official of the Austro-Hungarian revenue service, a man fifteen years her senior who was rather rigid and unsympathetic to his wife's artistic aspirations. Between 1842 and 1845, Němcová and her husband lived in Prague where she was able to make contact with various leading figures of the Czech cultural world and where she began writing poetry. She later moved to southern Bohemia with her family. There she found inspiration for her short stories and for patriotic fairy tales. She also became involved in patriotic activities against the Empire. Because of these activities, her husband encountered difficulties with his government employers, who transferred him to the Hungarian part of the empire. Němcová refused to move, however, and remained in Bohemia with her children. Eventually her husband's salary was stopped and she encountered severe financial difficulties, as well as the death of her favorite son Hynek. During this difficult time she turned to her childhood memories for literary inspiration and write her masterpiece, *Babicka* [*The Grandmother*]. In an idealized autobiographical setting she presented a series of remarkably well-drawn characters as well as the atmosphere and customs of Bohemian country life. Although the plot is slight, Němcová constructed a meaningful book. *The Grandmother* is considered one of the most widely read and best-loved works of Czech literature. She also write a number of short stories based on themes from the Bohemian countryside but died



before she could finish compiling a collection of them. Some English translations of her short stories exist, as well as *The Grandmother*.

Nemcova was honored by Czechoslovakia with a set of stamps in 1950 Scott# 416-417.



France 924

### **Marceline Desbordes-Valmore [b. 1786, d. 1859]**

Honored by France in 1959 with a stamp (Scott #924), Marceline Desbordes-Valmore was a poet, actress, and singer, born to an ornament painter named Desbordes, who was reduced to poverty by the Revolution. Dutch members of his family promised him a fortune if he and his family would leave Catholicism for Protestantism but Desbordes refused. He then sent his family to Guadeloupe in 1801 in search of a better life, but they arrived during an unstable period, with much unrest. Marceline's mother died shortly after their arrival and Marceline returned to France, where she tried to earn a living as an actress and singer in Lille, Rouen, and Paris [1804], Brussels [1815], and Lyons [1821]. She was considered a talented interpreter of various operatic roles, but made her reputation in plays by Moliere and Marivaux.

Marceline married a fellow actor, Prosper Valmore, but the marriage was unhappy. Her frustrations with the marriage led her to an affair with a mysterious person she called "Olivier," about which she wrote extensively. She published several well-received volumes of poems, including her *Elegies*, which were favorably reviewed by such writers as Victor Hugo, Baudelaire, and the Goncourts. She was ranked by Verlaine as being on a par with Rimbaud and Corbiere, and her poetry is still admired for its delicacy and forthright simplicity.

Although her literary life was very successful, her personal life was less so. Her husband's career deteriorated and came to an end by 1847; two of her daughters died shortly after their marriages, and Marceline developed cancer, of which she died in 1859.

To my knowledge, Marceline's work is not available in English in the United States.



United States 2442

### Ida Wells-Barnett [1862-1942]

Born to slave parents in Holly Springs, Mississippi, Ida Wells-Barnett became the sole support of her family when her parents and three of her siblings died in a yellow fever epidemic. Although she was only fourteen, she was able to pose as an eighteen-year old teacher and got a job in a rural school. In 1884 she moved to Memphis, TN, where she taught in the city's Black schools and pursued her own education at Fisk University. She became involved in some civil rights work, and was also encouraged to write for some of the small Black newspapers. She used the pen name "Iola" to write sometimes inflammatory articles criticizing the inadequate educational facilities offered to Blacks, and these articles prompted to the Memphis school board to refuse to renew her contract in 1891. Thereafter she devoted her career to journalism, and eventually became half-owner of the Black newspaper, *Memphis Free Speech*. She used the newspaper as a platform against lynching; her articles so angered the white community that, while she was on a research trip to Philadelphia and New York, a mob sacked the newspaper offices. She felt it prudent not to return to Memphis and remained in New York.

In New York, she wrote briefly for the *New York Age*, continuing her campaign against lynching and traveled to England where she found much support for her cause. She protested against the exclusion of Blacks from the World Columbian Exposition in 1892 and, in 1895, married Ferdinand Lee Barnett, a Black lawyer and publisher of the *Chicago Conservator*. She moved to Chicago, where she carried on her various campaigns. In 1910 she helped found the Negro Fellowship League, which maintained a social center, dormitories, and reading rooms for new arrivals into Chicago. She participated in marches, and served as secretary of the National Afro-American Council, working with W.E.B. Dubois, and was one of the founders of the National Association for the Advancement of Colored People, although she disassociated herself from the organization thereafter because she felt it wasn't outspoken enough. Finally, she was one of the founders and directors of the Cook County League of Women's Clubs. With all her activism, she continued to write until she died at age 69, although her output was limited.

An autobiography was published in 1970 (*Crusade for Justice*), and her other articles have been collected into anthologies, such as Allan H. Spear's *Black Thought in America 1880-1915*. In 1990, the United States issued a stamp in her honor (Scott # 2442).





New Zealand 946

### Katherine Mansfield [1888-1923]

Katherine Mansfield was born in Wellington, NZ, the third daughter of Harold [later Sir Harold] Beauchamp, a New Zealand businessman. She did her early schooling in New Zealand, then spent four years at a finishing school, Queen's College in London, and returned to NZ in 1906. Dissatisfied with what she thought was the life led by the daughter of a successful merchant, she returned to London in 1908 for a literary career. Her first year there was awful--she made an unsuccessful marriage and, after she left her husband, became pregnant by another man. She traveled to Germany for a change of scene, but lost her baby by miscarriage while there. She tried to recover her equilibrium by writing, and did a series of bitter sketches of life as she observed it in Germany called *In A German Pension*, published in 1911. She returned to London in 1910, and wrote stories for *The New Age*, through which she met the editor and critic John Middleton Murry. She didn't marry him until 1918, although she lived with him while awaiting her divorce from first husband.

In 1913-14 she wrote stories for *Rhythm* and the *Blue Review*. In 1916 after her brother died in World War I, she wrote a series of stories with New Zealand settings, which drew upon her recollections of her childhood there. "Prelude," the first and longest of these was published in 1918, and included in *Bliss and Other Stories* [1920] which, with *The Garden Party and Other Stories* [1922] and *The Dove's Nest and Other Stories* [1923] are considered by critics to be her best works. If Mansfield hadn't had enough troubles, her health had failed by this time. She developed tuberculosis and sought cures in Switzerland and southern France. She finally had to stop writing altogether in 1922, and died suddenly in January 1923.

Her short stories are marked by a quiet clarity of detail, and a symbolic use of objects and incidents presented with extraordinary physical accuracy. She had an ability to distill an atmosphere, to suggest by a few details a whole way of life, both individual and social. Her stories are seldom shrill or violent or obvious; she rarely approaches her subject head on. Her work was influential in showing her peers how to better use subtle touches in telling a story, and some critics consider this to be her major contribution to 20th century literature.

Mansfield was honored by her native New Zealand in 1989 with one stamp in a set of four honoring that country's writers. (Scott #946) Another major female writer was also honored in that set. Dame Ngaio Marsh (1899-1982), an actress and mystery writer, produced a lengthy series about the exploits of one of my favorite English detectives, Roderick Alleyn (Scott # 949).



Spain 2140

### Fernan Caballero [1796-1877]

Cecilia Bohl de Faber wanted to write but knew that novels by women would have a difficult time finding acceptance in the macho Spanish culture she lived in. She chose the pseudonym "Fernan Caballero," under which she wrote a number of well-received and widely translated books, including her best known, *La Gaviota* (1849). Cabellero was born in Switzerland and educated in a French boarding school in Hamburg. Her father was an authority on Hispanic literature, Nikolaus Bohl von Faber who, while serving as German consul in Cadiz, Spain, met and married Francisca Larrea. From her father, Cabellero inherited a strong love of folklore; from her mother, a strong sense of traditional values and morality.

She married an artillery captain at age 17 but was widowed at an early age. She then married several more times; each marriage ended tragically. Throughout this turbulent period, she sought solace in literature and religion, and began to write. *La Gaviota* discusses the destruction of the marriage of Stein, a German doctor, and Marisalada [la gaviota], a fisherman's daughter. For Cabellero, the novel represented a look at the intimate life of the Spanish people—their language, beliefs, stories and traditions. Her other novels include *Clemencia* [1852], *La Familia de Alvareda* [1856], and *Elia* [1857], as well as several collections of songs, ballads, and folktales. Although her novels were and remain popular, and are significant in that they represent a trend towards the writing of Spanish regional novels, a genre popular in the late 19th century, they are not good novels in the sense that they are hamstrung by Cabellero's moralizing sermons contained within the stories. In other words, they are propaganda pieces against city life, which she viewed as corrupt and overly "modern."

Caballero's works were widely translated at the time of their first publication and one of her song collections, *Relaciones Populares*, was used in Belgium as a textbook in the mid-19th century. Spain issued a stamp in 1979 (Scott # 2140) honoring Caballero.



## Two Canadian Women Authors

**Laure Conan** [1878-1925), (real name: Felicite Angers), is considered to be part of the Romantic school. Her worldview was substantially shaped by her Ursuline education. Most of her fifty-year writing career was spent composing saints' lives and historical tales of Dollard des Ormeaux and the Battle of Sainte Foy. The major characteristic of her work is a romantic vision of historical characters as heroes and examples of how people can rise above unfortunate backgrounds to become great. She claimed that godliness and the moral strength of French culture were the reasons for the rise of these people. In a sense, Conan specialized in fulfilling her readers' wishes and dreams of glory. She told morally uplifting stories about presumably ordinary people who embraced fame and glory--such sentiments were the order of the day in popular fiction. Her most lasting novel is *Angeline de Montbrun*, published in 1882, which probes the expectations that limit a woman's options and shape her psychological character. The title character loses her father and herself becomes disfigured in an accident, after which her lover refuses to marry her. The novel closes with Angeline's meditations on her fate, seeking a solace in religion that she cannot find in society. Most of Conan's novels followed this trend. (Canada Scott # 978)



Canada 978



Canada 622

Another Canadian writer is **Nellie McClung** (1873-1951), a women's rights activist, teacher, and writer. She was born to an Ontario Methodist family and grew up in rural Manitoba. She was an active member of the Women's Press Club, the Women's Christian Temperance Union, and the Women's Political Equality League. She fought vigorously for women's suffrage and in 1921 was elected to the Alberta legislature. Her novel *Sowing Seeds in Danny* (1908), which sold 100,000 copies, concerns a dynamic girl's education in self-worth, and was a forerunner of McClung's later non-fiction political writing. *In Times Like These*, published in 1915, is a forceful feminist credo. She also wrote her autobiography, in which she tells anecdotes about her encounters with politicians, achieving incisive political commentary through witty innuendoes. Her novel, however, is more sentimental but the sentimentality is used effectively in communicating her concern that the public is overly satisfied with the political status quo. (Canada Scott # 622)



## PICASSO'S PORTRAIT OF GERTRUDE STEIN

--Ed Centeno

The unconventional writer Gertrude Stein (1874-1946), who spent most of her colorful life in France, has been called "The Mother of Us All," which derived from the title of her libretto for Virgil Thomson's opera that featured Susan B. Anthony, the American suffrage leader. Vietnam honored Stein with a stamp in 1987 that features an unusual portrait of the writer, after a portrait of her by Picasso (not listed by Scott as Vietnamese stamps are still under embargo). The oil portrait was completed in 1906 and hangs in the Metropolitan Museum of Art in the Lila Acheson Wallace Wing. Go see it--you will never forget it.

Gertrude and her brothers collected and promoted promising artists that they met in Paris, and convinced their visiting American friends and relatives to buy this new, and sometimes alarming, art. Although Picasso complained, years after the Steins' deaths, that they had exploited him, it was just the opposite.

Picasso volunteered to paint Stein in 1905, who was delighted to come to his studio to pose. He spent hours on the work, and she later recalled that it took over 80 sittings--although one can't take her writings too literally. One of the major problems Picasso had was in painting Stein's face, and his efforts displeased him so much that in a fit of frustration he obliterated it. He then temporarily abandoned the picture. When he returned to painting her face, Stein was away. Picasso then used his memory and imagination to fashion the strange face that ended up in the finished painting. It is like a stark theatrical mask, flesh colored with eyes that don't match, a large nose, and an almond-shaped outline. It is a direct contrast with the rest of the composition which features a bulky woman leaning forward against a modest background, and is executed in a soft, old-fashioned way. The bold face arrests the viewer's attention and suggests someone hiding behind a mask and enjoying it. Such a description of her is especially apt.

Once it was completed, Picasso presented the painting to Stein. She treasured it so much that she commented:



..... for me it is I, and it is the only  
reproduction of me which is always I, for me.

When Stein fled Paris during World War II, the painting went with her. Upon her death in 1946, she willed it to the Metropolitan Museum. Her other paintings were to be sold if needed to support Alice B. Toklas, Stein's lifelong companion but, through a complicated series of events, were instead awarded to the Stein family heirs. The portrait caused innumerable worries for Toklas in her later years, especially when the Metropolitan lent the painting to the Museum of Modern Art. She was incensed by this action, writing fierce letters to the Museum that asserted that Stein would never have allowed such a thing. She feared also that the Metropolitan would sell the painting to some financier. At home she stared for hours at the blank spot on the wall where the painting had hung and often said, "Without the portrait it's not the same here....But nothing... is the same anyway." Toklas died in 1967 and was buried in Paris' Pere Lachaise Cemetery, in the same tomb as Stein--once it had been "consecrated to the Holy Catholic Religion," to which Toklas had converted while Stein was still alive. This cemetery also holds the remains of Oscar Wilde.

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## CRYPTOGRAM

--Caxton Foster

Type: Aristocrat  
Key Type: K 2M

Ciphertext:

UWTX DIZR SJX UZBQP MZGH SJX DABF JZDUXU USWRP: GZKX WRP UXX KF

UJQRQRA IWBWGX EDQBS DIZR SJX UWRP!

This is a line from a poem by Edna St. Vincent Millay. The answer can be found on page 17.

\*\*\*\*\*

A 1990 new issue from Angola honored the writer Eugenia Neto, a poet and journalist. She was born in 1934 in Tras-os-Montes, Portugal, married Agostinho Neto in 1948, and worked in the struggle for Angolan national independence. To this end, she cooperated in several radio broadcasts and published poems and novels in Angolan and foreign newspapers. Many of her works were devoted to children. She was awarded the Honour Prize by the East German UNESCO Committee at a 1978 competition for the "most beautiful book in the world," held in Leipzig.

--from Mark Winnegrad

**EDNA ST. VINCENT MILLAY (1892-1950)**

--Charles Scott



Scott # 1926

Edna St. Vincent Millay was born in Rockland, Maine, and lived in New York City. She died in Austerlitz, New York. Her delicate and highly personal lyrical verse is typified in *Renascence*, which was published after her graduation from Vassar College in 1917. She won the Pulitzer Prize for *Ballad of the Harpweaver* in 1923. In 1981 the United States issued a stamp commemorating her (Scott # 1926).

Here are some samples of her poetry:

RENASCENCE

All I could see from where I stood  
Was three long mountains and a wood,  
Then I turned to look the other way  
And saw three islands in a bay.

...

The world stands out on either side  
No wider than the heart is wide;  
Above the world is stretched the sky  
No higher than the soul is high.

...

The heart can push the sea and land  
Farther away on either hand;  
The soul can split the sky in two  
And let the face of God shine through.

GOD'S WORLD

O World I cannot hold thee close enough!  
Thy winds, they wide grey skies!  
Thy mists, that roll and rise!  
Thy woods this autumn day, that ache and sag  
And all but cry with color.

Lord I do fear  
Thou hast made the world too beautiful this year  
My soul is all but out of me--let fall  
No burning leaf; prithee let no bird call.



## WORLD COLUMBIAN STAMP EXPO NEWS

Cynthia Scott sent along the newsletter *Columbian Update*, which is publicizing the World Columbian Stamp Expo'92, to be held next spring in Chicago. According to the newsletter, as of May 6 90% of the dealer space was sold out and over 25 societies have indicated that they'll participate. Currently on sale are souvenir tickets printed by American Bank Note from the original dies used to print the Columbian Exposition tickets in 1893. Daily tickets cost \$2.50 each and are good for any day of the show. Season tickets are \$20.00. Souvenir tickets can be purchased by societies and dealers at a discount, with a \$50.00 minimum sale. P&H is included in the cost and the deadline for orders is April 1, 1992. Memberships in the Columbus Club are also available at \$50.00 apiece, with special benefits such as a limited-access dining area for members only, special discounts, and two season tickets. Deadline for membership is May 1, 1992; the number of memberships available is limited. Finally, there will be a contest to design special cancellations for each day of the show: Columbus Day; Day of the Americas; Thematic Day; Postal Administrations Day; Youth Day; Transportation Day; Exploration Day; Space Day; Stamp Collector's Day; and International Peace Day. Entries can be sent to the Expo office, attn "Cancellation Contest," 7137 West Higgins Road, Chicago, IL 60656-1972--deadline September 1.

If you're interested in exhibiting, send an SAE to APS/WCSE'92 Prospectus, c/o Jacquelyn Alton, P.O. Box 81163, Chicago, IL 60181-0163. This is a Champion of Champions show.

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## JAPOS TREASURY REPORT

--Cynthia Scott

Date 1991	Who/What	In	Out	Balance
23 April	Balance Forward			\$349.34
30 April	Dues, J. Hodgson	\$5.00		\$354.34
27 May	Dues, G. Shvetz	\$7.50		
	Donation, G. Shvetz	\$2.50		\$364.34
28 May	Dues, J. Winer	\$10.00		\$374.34
26 June	Lin Collette, Sum. Bull.		\$50.00	\$324.34

## ADLETS

**Single Country Checklists:** The following lists are ready: Austria, Ireland, Italy, USA. You can get copies of them at 50¢ each postpaid from Caxton Foster. The following lists are under contract: Australia, Canada, Chile, Czechoslovakia, DDR, France, Germany, Greenland, Great Britain, Guatemala, and Monaco. Choose your own country or ask to be waitlisted in case a contract defaults. Contact Caxton Foster, P.O. Box 488, East Orleans, MA 02643. (508) 255-9282.

**Packets for Sale:** Send any amount in cash or mint U.S. postage, plus SAE, get 7x catalog value back. Worldwide, nothing under 20¢ cat value. Special requests (regions, topics) may be honored if possible. Lin Collette, 78 Gooding Street, Pawtucket, RI 02860-1217.

**Wanted:** Articles, word games, puzzles, suggestions--you name it, we need it for the *JAJOS Bulletin*. Special themes coming up: playwrights, Third World writers, Irish writers. See Editor's Note for more details. Send submissions to Lin Collette, 78 Gooding Street, Pawtucket, RI 02860-1217.

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### EVERYONE CAN BE A RECRUITER

--Cynthia Scott

The last sheet in this mailing is a new membership application. When telling friends about our group, offer this form and encourage them to join. The philatelic community is aware of us; as Secretary, I get frequent inquiries about membership and requests for sample bulletins. Maybe if we all spread the word, our group can become enriched with fresh enthusiasm from new collectors of our topic.

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answer to Cryptogram on page 14:

Plaintext alphabet: FGHIJKLMNOPQRSTUVWXYZABCDE  
Ciphertext alphabet: TAJQYHBKRZICMUSDNVLFWEGPX  
Keyword 1: thistles

Answer: safe upon the solid rock the ugly houses stand: come and see my shining palace  
built upon the sand!

Number of singletons: 4            Should be no more than 3.  
Number of different letters: 20. Should be at least 18.  
Length is 79. Suggested length is 75-100.



**J.A.P.O.S.**

**STUDY GROUP**

*An American Topical Association Study Unit*

*focusing on:*

**Journalists, Authors, and Poets on Stamps**

**PURPOSE**

The objectives of the JAPOS Study Group are to:

1. Unite philatelists interested in this topic
2. Encourage the collecting and study of JAPOS
3. Provide new issue information about our topic
4. Prepare topical checklists in our area of study
5. Help fellow collectors with their philatelic pursuits

**MEMBERSHIP**

All who are interested in collecting and studying philatelic material featuring journalists, authors, and poets on stamps and willing to share their knowledge with other collectors, are eligible for membership and are cordially invited to join.

**NEWSLETTER**

Members receive our quarterly publication titled JAPOS Bulletin. Contents of the JAPOS Bulletin depend mainly on what members send to the editor. Members are strongly urged to share their special collecting interests by contributing articles about our topical interest, news of new stamp issues, and letters of opinion. The bulletin also features committee reports, checklists, and information from the APS and the AFDCS.

**J.A.P.O.S.**

**NEW MEMBER INFORMATION**

Date Joined: \_\_\_\_\_ Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_ Phone: (optional)  
 Box/Street \_\_\_\_\_ Home \_\_\_\_\_  
 City/State/Zip \_\_\_\_\_  
 \_\_\_\_\_ Work \_\_\_\_\_  
 Country \_\_\_\_\_ Hours \_\_\_\_\_  
 \_\_\_\_\_ to call \_\_\_\_\_

I am also a member of:  
 ATA [ ] no. \_\_\_\_\_, APS [ ] no. \_\_\_\_\_, AFDCS [ ] no. \_\_\_\_\_

**ANNUAL DUES** is \$10 payable in January for year commencing. Check the appropriate box next to the quarter in which you are joining to determine the pro-rated amount due.

- [ ] January 1 through March 31 .....\$10.00
- [ ] April 1 through June 30 ..... 7.50
- [ ] July 1 through Sept 30 ..... 5.00
- [ ] October 1 through Dec 31 ..... 2.50

**FOREIGN POSTAGE** for bulletin delivery outside the continental U.S. is 60% higher than the domestic rate. An optional postage cost donation is welcomed from our out-of-country members.

Dues \$\_\_\_\_\_ plus Postage Donation \$\_\_\_\_\_ = Total \$\_\_\_\_\_ Enclosed.

Mail this form and check payable to JAPOS to: JAPOS Sec/Treasurer, P.O. Box 143, Pine Grove, CA 95665.

Dear New Member,

Please feel welcome to introduce yourself. We like to get acquainted with each other via the JAPOs Bulletin in a periodic feature called "Who's Who in JAPOs."

Tell us about your background, education, occupation, family, ... and especially your philatelic collecting interests. What do you collect and what do you do with your collection? Albums? Stamp show exhibiting? Public Library displays? Articles for other publications?

A brief summary is all we need now, but remember we always welcome articles for our bulletin. Tell us about yourself here:

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**JAPOs**

STUDY GROUP

**JOURNALISTS, AUTHORS & POETS ON STAMPS**

A study unit of the American Topical Association, an affiliate of the American Philatelic Society, and a chapter of the American First Day Cover Society ....

**INVITES YOU TO  
SHARE YOUR HOBBY  
AND LEARN MORE ABOUT  
WRITERS ON STAMPS...**