

THE JAPOS BULLETIN

THE NEWSLETTER OF JOURNALISTS,
AUTHORS, AND POETS ON STAMPS

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JAPOS President — Clete Delvaux, 1660 Hoffman Rd., Apt. 110, Green Bay, WI 54311
JAPOS Vice President — Mark Winnegrad, 1450 Parkchester Rd., Apt. 5A, Bronx, NY 10462
JAPOS Secretary-Treasurer — Christopher D. Cook, 7222 Hollywood Rd., Berrien Springs, MI 49103
JAPOS Web Master — Cynthia Scott, 4505 Chapel Dr., Columbus, IN 47203
Email: cletus.delvaux@gmail.com — cdcook2@gmail.com — cynscott2011@gmail.com
www.authorsonstamps.org



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JAPOS News

Clete Delvaux

TIME TO RENEW: Autumn means it's time for JAPOS members to pay their **2024 DUES**. And DUES are still only \$7 for 2024. So why not make out your check while you're reading this. Mail your check made out to "JAPOS" to Treasurer Christopher Cook, 7222 Hollywood Rd., Berrien Springs, MI 49103. Of course, JAPOS is always open to donations. Even more importantly, can you recruit NEW members for JAPOS?? (Chris adds: *If there is not a renewal form in your envelope or inbox, you do not owe dues!*).

ANOTHER CLOSED ALBUM: It is with a sad heart that Clete announces that another JAPOS member, KEN GRANT (1948–2023), has closed his stamp-collecting career at age 75. Our thoughts, prayers, and sympathies go out to his wife Mary and family. It seemed to me that at least half of Ken's obituary was devoted to his many philatelic accomplishments. Ken was very active in the American Philatelic Society, receiving its Luff Award for Outstanding Service to APS. Ken had been inducted into the Wisconsin Philatelic

Hall of Fame in 2014 for his dedicated service and contributions to various phases of philately.

CLETE'S PHILATELIC PHILANDERING: With the untimely deaths of two JAPOS members in 2023, I should remind the membership that I celebrated my **90th** birthday last July. I have one more year to serve as JAPOS president before elections scheduled in 2024. So, it's time for JAPOS to begin a search for a new president to lead our organization into the future. Actually, there's not much work to the president's job—it is more of a figurehead job. I will certainly continue to write articles for the BULLETIN as long as I am able. I enjoy researching and writing up authors. I still find it a kind of therapy.

REMINDER: Please look over your JAPOS BULLETINS for 2023 in preparation for voting for the best JAPOS article of 2023. I will be listing the 2023 article titles in the first newsletter of 2024 and on our website: authorsonstamps.org.



Letter to the Editor

from Rob McGuinness

I really enjoyed your recent article on “Grahame and His Fable” and that has got me started on writing up my material from the 1979 set, most of which I have had for years if not decades. Yes, I know, I’m a bit slow in writing up my collection.

One of my recent additions has been a pair of Photo Proofs (below) which were sent out by the GPO

at the time. The first one has Mr. Toad and friends on the 10½p and Winnie the Pooh and friends on the 11p. The second one has the reverse, Mr. Toad and friends on the 11p and Winnie and friends on the 10½p. According to the seller there is an unproven suggestion that the Queen requested the change. Why is anyone’s guess. As far as I can find out there are no surviving Mr. Toad 10½p or Winnie 11p. I assume that they were all destroyed.

YEAR OF THE CHILD – 1979

ORIGINAL PHOTO-PROOF

Issued by the GPO. Note that the 10½p has Pooh Bear and friends from the children’s story *Winnie-the-Pooh* and the 11p has Mr. Toad and friends from *The Wind in the Willows*.



The Year of The Child 1979

YEAR OF THE CHILD – 1979

CORRECTED PHOTO-PROOF

Issued by the GPO. Note the change, the 10½p now has Mr. Toad and friends from *The Wind in the Willows* and the 11p shows Pooh Bear and friends from *Winnie-the Pooh*.



Children 18 July 1979
(UNITED NATIONS 'YEAR OF THE CHILD')

The First Folio of Shakespeare’s Plays

Clete Delvaux

This year, 2023, marks the 400th anniversary of the publication of *Mr. William Shakespeare’s Comedies, Histories, & Tragedies* in 1623. Commonly referred to as the First Folio, “it is considered one of the most influential books ever published.” (Wikipedia)

Shakespeare (1564–1616) himself had died about seven years earlier. As a poet, actor, and playwright,

he is generally regarded as the greatest writer in the English language and the world’s preeminent dramatist. The 900-plus-page First Folio contains 36 of Shakespeare’s plays. The title page of the volume features Martin Droeshout’s portrait of Shakespeare. Droeshout was an English engraver of Flemish descent. This portrait is also used on many a postage



Hungary Sc# 1591 (1964)

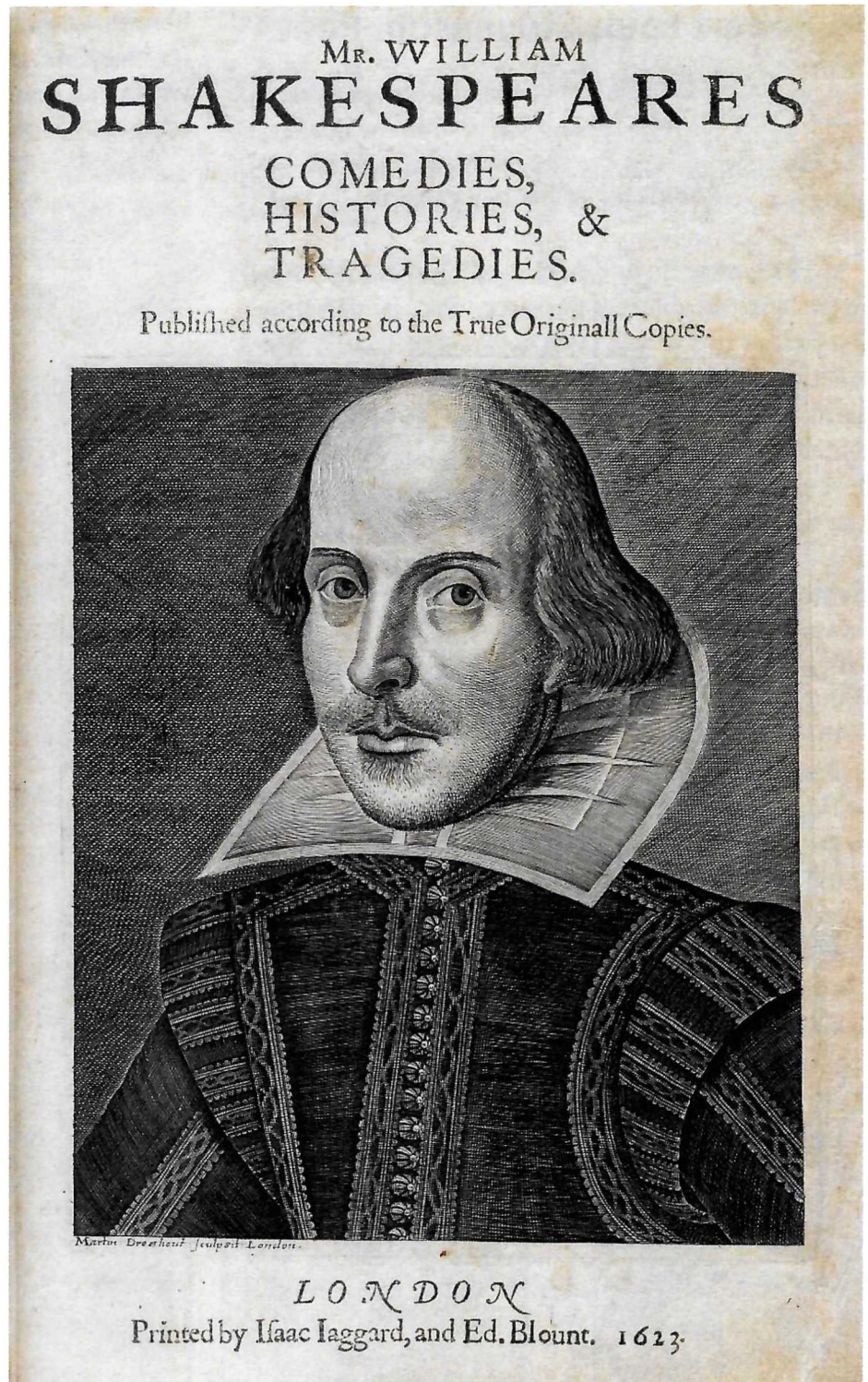
stamp honoring the Bard of Avon. My favorite is Hungary's 1964 issue honoring the 400th anniversary of Shakespeare's birth (left).

Out of perhaps 750 copies of the First Folio printed, 235 are known to remain, most of which are kept in either public archives or private collections. More than one third of the extant copies (82) are housed at the Folger Library in Washington, D.C.

Shakespeare's works—both poetic and dramatic—had a rich history in print before the First Folio's publication in 1623: from the first publication of *Venus and Adonis* in 1593, 78 individual printed editions of his works are known: 23 are his poetry and the remaining 55 are his plays. Editions of individual plays were typically published in quarto editions without a binding intended to be cheap and convenient and “read until worn out or repurposed as wrapping paper (or worse).”

The contents of the First Folio were compiled by John Heminges and Henry Condell, both of whom were actors in the King's Men. Shakespeare himself was an actor and sharer in the Lord Chamberlain's Men from 1585–90 and later in the King's Men from 1610–13. So, both men would have known Shakespeare quite well. They emphasized that the Folio was replacing the earlier publications, which they characterized as “maimed and deformed by frauds and stealths of injurious imposters.”

Wikipedia charts the source where each of the 36 plays came from. Some of these sources were prompt books used by the players. It is interest-



Title page of the First Folio

ing to speculate that Shakespeare himself may have used a prompt book as an actor that later became the source of one of his plays in the First Folio!



Shakespearean theaters, Great Britain Sc# 1624a (1995)

Robert Louis Stevenson: Poet

Part 2

Michael Hennessy

Poems for Princess Ka'iulani

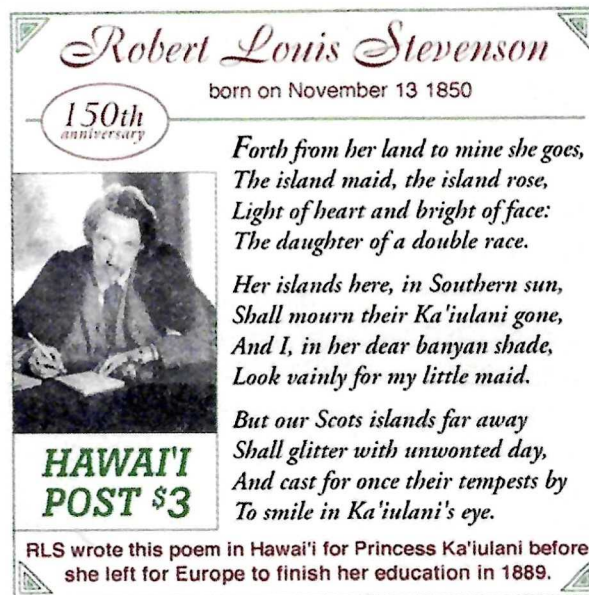
In 1888, after he had published his most famous novels and the volumes of poetry discussed in the first part of this article (*JAJOS Bulletin* no. 190), Stevenson and his family chartered a sailing vessel and spent an extended period exploring the south and central Pacific Ocean, visiting many island territories. During these travels, Stevenson visited the Hawaiian Islands, where he befriended King Kalākaua and the king's niece Princess Ka'iulani. These friendships are memorialized on two local stamps issued in 2000 by Hawaii Post (www.hawaii-post.com), a private company that delivered mail in Waikiki, Hawaii, from 1997 until 2014.

The Hawaii Post stamps, which mark the 150th anniversary of Stevenson's birth, are based on paintings by Hawaiian artist Wayne Takazono. The \$8 stamp (same-day rate) depicts Stevenson, wearing a traditional lei, sitting with King Kalākaua. The \$5 stamp (overnight rate) shows Stevenson reading to thirteen-year-old Princess Ka'iulani under a banyan tree on the steps of 'Āinahau, the royal residence.



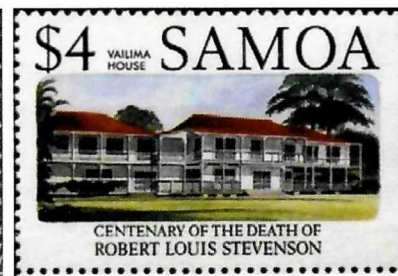
To accompany these stamps, Hawaii Post issued a minisheet that honors the princess as well as Stevenson's work as a children's poet. A likeness of Stevenson at his writing desk is paired with a poem he wrote for the princess, who was about to depart for school in England. The poem calls Princess Ka'iulani the "daughter of a double race" because her mother, who had died not long before, was Hawaiian, while

her father was a businessman "from our Scots islands far away." Stevenson's poem displays his talent for writing an accessible, memorable poem designed to appeal to young readers.



Life in Samoa—and "Requiem"

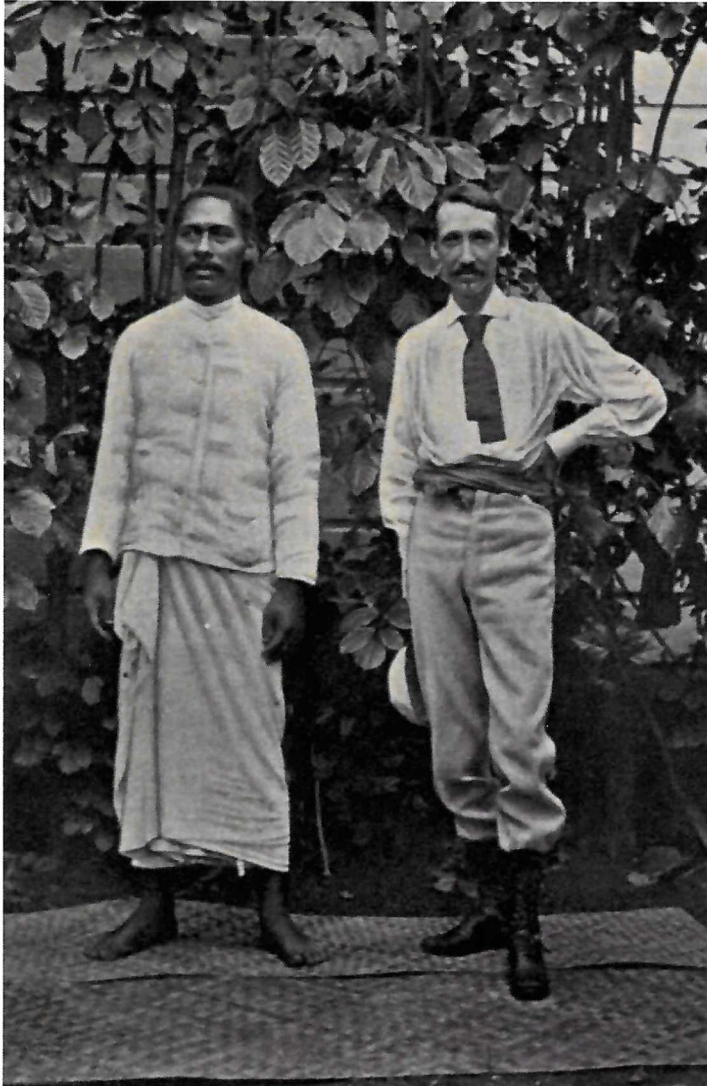
After their wanderings in the Pacific, Stevenson, his American wife Fanny, and their extended family eventually settled in Samoa. Stevenson bought a large estate on the slopes of Mt. Vaea, which he named Vailima ("Five Rivers"), and on which he built a two-story house.



Vailima, Stevenson's Samoan house
Samoa Sc# 171 (1935) and Sc# 861 (1994)

Stevenson continued to write fiction during his years in Samoa. He also became a champion of the Samoan people, deeply involved in local politics. He supported Samoan efforts to maintain independence against the economic exploitation of English, German, and American colonizers. In 1894, he addressed

a group of Samoan chiefs, telling them that the only way to defend Samoa was “to make roads, and gardens, and care for your trees, and sell their produce wisely.” He urged the chiefs to “occupy and use” their country, and said, “if you do not . . . others will” (quoted by Andrew Lang in *The Works of Robert Louis Stevenson*, Vol. 25).



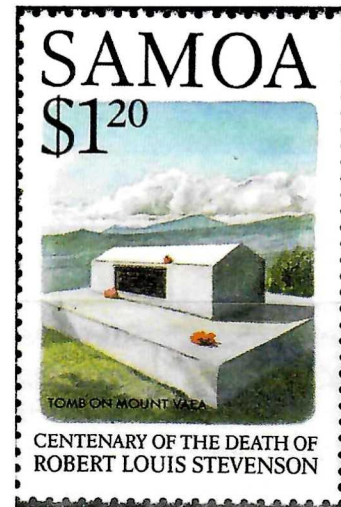
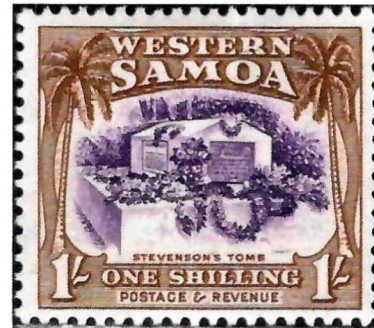
Stevenson with Samoan Chief Tui-Ma-Le-Alh-Fano

In 1894, Stevenson died unexpectedly of a brain hemorrhage at his beloved Vailima house. To honor him, Samoans carried his body to the summit of Mt. Vaea and buried him in a tomb overlooking the sea. He was, and still is, held in high esteem in Samoa, which has honored him on 16 postage stamps, the first one issued in 1935. One of his most famous poems, published in 1887 in *Underwoods*, is inscribed on his tomb:

Requiem

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.



*Stevenson's tomb on Mt. Vaea
Samoa Sc# 172 (1935) and Sc# 860 (1994)*

In addition to the stamps discussed in this article, the American Topical Association's Stevenson checklist includes others relevant stamps issued by the British Virgin Islands, Cook Islands, Marshall Islands, Great Britain, Samoa, and Kirabati. Nearly all these stamps depict scenes or characters from Stevenson's novels. One of those novels, *Treasure Island*, includes a little poem with a line that many people know, even if they have never read a word of his poetry: "Yo-ho-ho, and a bottle of rum!"

Collodi's Wooden Puppet Becomes a Real Boy

Clete Delvaux

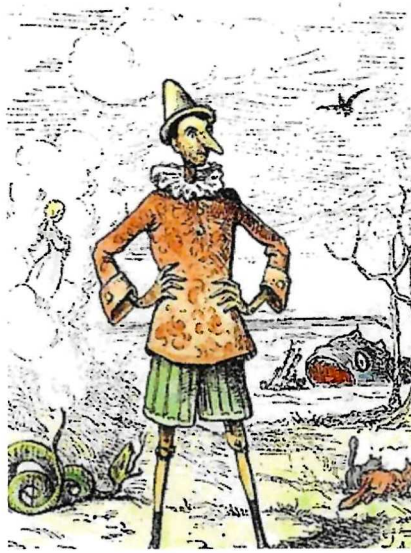
Once upon a time, in the first half of the 1800s, a young boy named Carlo Lorenzini spent stretches of his childhood living in the town of Collodi, just 45 miles west of Florence, Italy, his birthplace. Later on, Carlo would become a writer, changing his name to Carlo Collodi. His master work, *The Adventures of Pinocchio*, would bring him worldwide fame.

The Adventures of Pinocchio is a children's fantasy novel about the mischievous adventures of an animated marionette and his father, a poor wood carver named Geppetto.

Originally titled "The Story of a Puppet," it was serialized in the *Giornale per i Bambini* (one of the earliest weekly magazines for children), starting on July 7, 1881. After 15 chapters, Collodi stopped writing the story, with two assassins leaving Pinocchio for dead, hanging from a tree. A popular outcry from his readers demanding more adventures of Pinocchio caused Collodi to resume the episodes in February 1882.

[Editor's Note: Were you reminded, as I was, of another writer, Conan Doyle, who, tired of writing stories about his sleuth named Sherlock Holmes, tried to kill him off at Reichenbach Falls in Switzerland? The outcry from Doyle's readers for more adventures of Sherlock caused him to resume his stories too!]

In 1883, the story was published in a single book. Since then, the spread of Pinocchio on the main markets for children's books has been continuous and uninterrupted. It has been met with enthusiastic reviews worldwide.



Above is illustrator Enrico Mazzanti's depiction of Pinocchio from the 1883 edition of the book. In preparation for writing this article, I obtained a Collodi/Pinocchio checklist from JAPOS member MARIANNE GELBERT. The first stamp to feature an image of Pinocchio was Italy Sc# 660, issued in 1954, commemorating "Carlo Lorenzini, creator of Pinocchio," featuring "Pinocchio and group of children." It appears that the design of Pinocchio is not taken from the illustrator of the book. This seems true of the other Pinocchio stamps in my small collection. Every country seems to have a different design of Pinocchio on its stamps. Perhaps the book's illustrator would not allow his Pinocchio illustrations to be used in postage stamp designs?

as a liar's long nose. And, of course, an outpouring of Commemorative Postage Stamps by many nations.

Perhaps the most popular adaptation of Collodi's Pinocchio is Walt Disney's iconic animated musical fantasy film of 1940. It was Disney's second animated feature film. A number of countries have contracted with Walt Disney Productions to use cels from Disney animated films on their postage stamps. An example from my small Pinocchio collection is Turks and Caicos Islands Sc# 442-450 (next page).

While Disney's film initially received critical acclaim, it was a box office bomb—mainly due to the effects of World War II. It eventually made a profit in its 1945 reissue. It became the first animated feature to win competitive Academy Awards and is considered one

ing to Francelia Butler, "it also remains 'the most translated Italian work and, after the Bible, the most widely read'" (Wikipedia). Another source listed Pinocchio as third among the world's most-translated books behind the Bible and Saint-Exupéry's *The Little Prince* (see my article on *The Little Prince* in the Bulletin for Spring 2022). In 1892, Mary A. Murray completed the first English translation.

Since its first publication, the book has inspired hundreds of new editions, stage plays, merchandizing, TV series and movies (such as Walt Disney's animated version) and such commonplace ideas such



L-R: Italy Sc# 660 (1954); Switzerland Sc# B510 (1984); Uruguay Sc# 1123 (1982)

The Adventures of Pinocchio has been translated into as many as 260 languages worldwide, making it one of the world's most translated books and one of the world's best-selling books ever published. Accord-



Turks and Caicos Sc# 442–450 (1980)

of the greatest animated films ever made.

Although Disney’s film version dominates worldwide perceptions of Pinocchio and is acclaimed by many, Ann Lawson Lucas in her article on Pinocchio in *The Oxford Companion to Fairy Tales* says “[Collodi’s] story is fundamentally altered, the mood softened and Hollywoodized, and the puppet deprived of his personality. Disney is sentimental where Collodi is uncompromising, challenging, and exhilarating.”

Perri Klass, in his article “The Real Pinocchio” in the June 2022 issue of *Smithsonian*, seems to agree with Lucas when he says “Forget everything you know about the cartoon puppet. The 19th-century story ... was a rallying cry for universal education and Italian nationhood.” Carlo Collodi (1826–1890) was in his 50s when he first turned his attention to children with his Pinocchio in 1881. Before that, he wrote political essays and satire for adults. According to Klass, the great cause of the moment for Collodi was “unifying

the many independent political entities of Italy.” There was also a need to choose a common national Italian language from all the dialects in those entities. Thus, Collodi’s story “appeared at a key moment in the evolution of Italian identity and the Italian language—and shaped both.” Although the book seems intended for children, “Collodi satirizes corruption in business and government and points to the absurdity of social class.”

Collodi died suddenly in Florence on October 26, 1890 at the age of 63. The National Carlo Collodi Foundation was established to promote education and the works of Collodi, and the

Park of Pinocchio attracts many visitors each year—to say nothing of the Disney parks throughout the world.

Let me conclude my article with Klass’s last paragraph in his *Smithsonian* article referred to earlier:

The apartment where Collodi died is located above the Ginori porcelain shop in Florence where it still exists today. There’s a plaque outside, praising Collodi for using his wit and artistic sensibilities to carry out his life’s true goal: “to educate the people of united Italy.”

In the end, Collodi changed his country not by publishing adult polemics but by speaking directly to the nation’s children—as the plaque puts it: con tenera amara virile fantasia—with tender, bitter, virile imagination.



San Marino Sc# 1212–1215 (1990)

The Dandie Dinmont—only dog breed named for a literary character ?

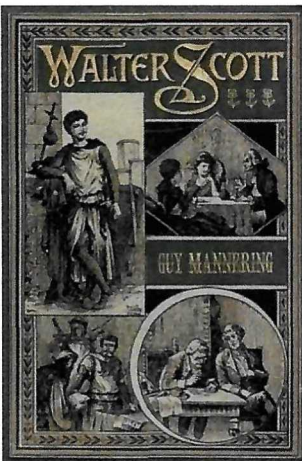
by Jeff Dugdale



According to a newspaper report in August 2015, the Dandie Dinmont terrier, shown here on a cinderella from the Chuvash Republic a small territory to the West of the Volga in the centre of European Russia, is the only dog named after a character in

literature, a farmer in Sir Walter Scott's novel *Guy Mannering* (*The Astrologer*), published in 1815.

The novel is one of Scott's many historical assays—he is reputedly the father of the genre—and is set in the Scottish borders late in the Eighteenth Century, with some of its action also taking place in Holland and on the Indian sub-continent. Its hero Harry Bertram of Ellangowan is kidnapped as a small boy when he sees an exciseman killed by smugglers. The novel then becomes typically convoluted as Harry's adventures, as predicted by the young student Guy Mannering who knows something of astrology are related as he



matures. Mannering who was present at the boy's birth says in particular that three periods in his life will be very hazardous.

Dandie Dinmont, a local farmer in the Liddesdale hills in Roxborough and a bit of a rough diamond, is a minor character in the novel, who keeps his own distinctive kind of terriers, hence the name. One night at a local inn Dinmont encounters Vanbeest Brown a young Dutch cavalry officer with a vague background. Brown later helps



Pic ex *The Times* Friday August 14th

Dinmont when thugs try to rob him on the road and so in Chapter 25 is invited to stay at his farm with his family and their many dogs, the oldest of which are called Mustard and Pepper !

Dinmont then exerted himself, and, between coaxing, threats, and shoving, cleared the room of all the intruders, excepting a boy and girl, the two eldest of the family, who could, as he observed, behave themselves "distinctly." For the same reason, but with less ceremony, all the dogs were kicked out, excepting the venerable patriarchs, old Pepper and Mustard, whom frequent castigation and the advance of years had inspired with such a share of passive hospitality, that, after mutual explanation and remonstrance in the shape of some growling, they admitted Wasp, who had hitherto judged it safe to keep beneath his master's chair, to a share of a dried wecker's skin, which, with the wool uppermost and unshorn, served all the purposes of a Bristol hearth-rug.

In Dinmont's company Brown meets several people who seem to recognise him (or at least his features). Later in the plot Dinmont is able to save Vanbeest Brown from danger and—of course as you have probably guessed—it becomes clear that Vanbeest is really Harry, the long lost child and heir to the Bertram estate. On regaining his fortune Harry looks after the ageing Guy—now *Colonel* Mannering (yes!) - and builds a home for him on the Ellangowan estate.

As better seen in the indicia of this Spanish postal stationery item, the breed has a very long body, short legs, and a distinctive "top-knot" of hair on the head

Scottish Dog Breeds



Dandie Dinmont Terrier

