

THE JAPOS BULLETIN

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AUTHORS, AND POETS ON STAMPS

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JAPOS News

Clete Delvaux

New JAPOS member, MICHAEL HENNESSEY, whom I introduced to members in the last issue of the Bulletin, leads off this issue with his first article on poets. He has given me a list of a number of other poets he can cover in resurrecting a former Bulletin column called "The Poets Corner." I look forward to more.

TERRY WATSON is President of the American Topical Association's Maximum Card study unit. His article on Longfellow not only covers an American author but also introduces members to Maximaphily.

CYNTHIA SCOTT has set up a simple website for JAPOS: www.authorsonstamps.org. Have you tried it out yet? I plan to post a **JAPOS QUIZ** on the website in January 2023. You could win the prize if you can get the answers.

CLOSED ALBUM: JAPOS lifetime member SOL BALTIMORE passed away on September 2, 2022, at age 95. His obituary alluded only to "an impressive ... stamp collection." But it could have added that Sol was a founding member of JAPOS in 1974. More recently, Sol was a reluctant, but competent, JAPOS sec-

retary/treasurer from 2010–2017. Although I never met Sol in person, I got to know his sense of humor and cordiality through many a phone call. His background in journalism told me that his main collecting interest was journalists on stamps. REST IN PEACE, MY FRIEND!

As JAPOS president, I may be overstepping my powers, but I'm sure our board will join me in awarding a JAPOS lifetime membership to WILLIAM PEDERSON for his generous financial support. He joins two other JAPOS remaining lifetime members: CYNTHIA SCOTT and DAVID SCHLOTTMANN.

It's **time to vote** for your favorite JAPOS article of 2022. See the list on page 11 and send your choice for ONE best article to Christopher Cook (cdcook2@gmail.com).



William Butler Yeats: Irish Poet

Michael Hennessy

I. Irish Yeats

When I think of William Butler Yeats (1865–1939), the first thing that comes to mind is his Irishness. He is undoubtedly Ireland’s greatest poet. And he was Irish to the bone. He helped establish and promote the Irish National Theater; he was appointed as a senator for the Irish Free State in 1922 and served two terms; and throughout his career, he wrote about the history and people of Ireland. He adapted Irish legends in his work, was a leader in the Irish literary revival, and used his voice to address his country’s violent political history, including its struggle for independence from 300 years of British oppression.

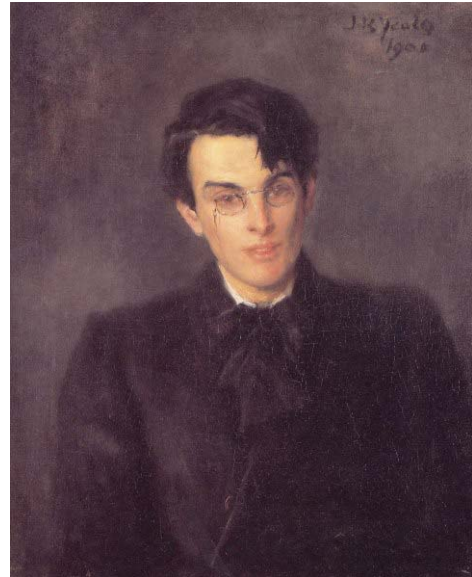
In his earliest work, he adapted the lines of an anonymous 14th-century Irish poem as a refrain for a poem called “I Am of Ireland”:

“I am of Ireland,
And the Holy Land of Ireland,
And time runs on,” cried she.
“Come out of charity,
Come dance with me in Ireland.”

In his middle years, he wrote “Easter 1916”—one of his greatest poems—about the sacrifice of those who fought in the Easter week uprising of 1916, led by a group of citizens aiming to gain Irish independence. The poem concludes by naming several of the men executed by British authorities in the wake of the failed rebellion:

I write it out in a verse—
MacDonagh and McBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn
Are changed, changed utterly:
A terrible beauty is born.

And near the end of his life, Yeats wrote “The Municipal Gallery Revisited,” a poem that records his visit to Dublin’s National Art Gallery, where he views portraits of his many lifelong friends and nostalgically recalls their contributions to Irish culture. In the last section of the poem, Yeats asks his readers to “come



Portrait of Yeats (1900) by his father John Butler Yeats

to this hallowed place / Where my friends’ portraits hang and look thereon; / Ireland’s history in their lineament’s trace.” The poem ends with one of Yeats’ most famous couplets:

Think where man’s glory most begins and ends
And say my glory was I had such friends.

II. International Yeats

But Yeats was not merely an “Irish” poet. He is also regarded as one of the greatest 20th-century poets writing in English. A dominant literary figure during the early years of the century, he had an incalculable influence on poets who came after him. The musicality of his poetry is unrivaled. As M. L. Rosenthal writes: “Early and late he has the simple, indispensable gift of enchanting the ear.” And the theme and emotions explored in his work transcend his “Irishness.” He wrote movingly of love and hate, of human strife and suffering, and of joy and sorrow. His poems are often allusive and profound, sometimes difficult, but they can also be simple and direct, with an appeal to ordinary readers, a quality illustrated in the two poems I discuss later in this article.

Yeats’ poetry brought him international recognition, and his stature was assured when he won the Nobel Prize for literature in 1923. Even before then, he was widely known as poet and performer. His larger-than-life personality and his dramatic readings of his poetry captivated audiences. He visited the United States several times as a sort of celebrity

poet and lecturer, just as Charles Dickens had in the nineteenth century. In 1920, Yeats toured the U.S. for several weeks with his wife Georgie Hyde-Lees, whom he had married in 1917 when he was 52 and she was 25. On the Texas leg of this 1920 tour, Yeats read his poems to audiences at colleges in Sherman, Georgetown, Waco, and Austin, Texas, and at public venues in San Antonio and Dallas. In Dallas, according to the local newspaper, he spoke to a capacity crowd in a large municipal auditorium.

In our own day, Yeats' reputation as a poet has remained undiminished. His work is found in virtually every anthology of modern poetry, and many of his poems are considered classics, including "The Lake Isle of Innisfree," "The Second Coming," and "Sailing to Byzantium." The final installment of a 14-volume scholarly edition of his collected works (poems, plays, and prose) was published in 2015 by Simon & Schuster. And an excellent, widely available paperback edition, *William Butler Yeats: Selected Poems and Four Plays*, edited by M. L. Rosenthal, has been in print for more than 50 years.

Yeats' work has also engaged many contemporary musicians in the U.S. and abroad. Folk, pop, and rock performers have set his poems to music and recorded them on albums. Some of the best-known renditions are by Christy Moore ("The Song of Wandering Aengus"), Judy Collins ("The Lake Isle of Innisfree"), Loreena McKennitt ("The Stolen Child"), Joni Mitchell ("The Second Coming"), and Van Morrison ("Before the World Was Made"). Many of these songs are accessible on YouTube, and a first-rate compilation called *Now and in Time to Be: A Musical Celebration of W. B. Yeats* was issued on CD in 1997 by Grapevine Records. My favorite cut on the album is a powerful rendering of Yeats' World War I poem "An Irish Airman Foresees His Death," performed by Shane McGowan & Café Orchestra.

III. Two Little Poems

Reprinted below are the two poems I mentioned earlier. They are simple and direct, with a universal appeal, qualities that appealed to my poetry-wary students when I taught these poems. The first poem is about love and drinking—two themes that have appeals to poets and readers across the ages.

A Drinking Song

Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth
I look at you, and I sigh.

The second line of the poem may allude to the idea that Cupid's arrows pierce the eye of a lover causing him or her to fall in "love at first sight." The visual image of the beloved is the "arrow." In any event, the poet expresses his love in a clever way, telling the object of his affection that she is a beautiful sight a toasting her with a glass of wine.

The second little poem, below, is rarely anthologized, maybe because it's considered slight or frivolous or best suited for children. But I like it a great deal not only for its directness and simplicity but also for its unobtrusive, unforced rhymes:

To a Squirrel at Kyle-na-no

Come play with me;
Why should you run
Through the shaking tree
As though I'd a gun
To strike you dead?
When all I would do
Is to scratch your head
And let you go.

Kyle-na-no is one of the "seven woods" at Coole Park, in County Galway, Ireland, the estate of Yeats' friend and fellow poet Lady Augusta Gregory (it is now a national park). For a time, Yeats and his wife lived near Coole Park. His beautiful poem "The Wild Swans at Coole" comes from this period.

IV. Yeats on Stamps

Yeats once said, "Designs in connection with postage stamps . . . may be described, I think, as the silent ambassadors of national taste." So, I imagine he would have been pleased that his native country considered him a worthy representative of the "national taste." The Irish postal service, An Post, has honored Yeats several times on stamps, issuing in 1965 two stamps celebrating the 100th anniversary of his birth



Ireland Sc# 200–201 (1965)

(Sc# 200–201). The two stamps differ in color and value but share the same design: a sketch of Yeats as he looked in middle age, with a shock of thick hair and his characteristic round-framed glasses.

The next Yeats stamp was part of a block of four issued in 2004 (Sc# 1576–1579). Each stamp depicts one of the four Irish writers who won the Nobel Prize in Literature: Yeats (1923), playwright George Bernard Shaw (1924), novelist and playwright Samuel Beckett (1969), and poet Seamus Heaney (1995). A block with the same design was simultaneously issued in Sweden, where the Nobel Prize is awarded by the government. The building on the stamp is the Abbey Theater (the National Theater of Ireland) which Yeats was instrumental in founding and supporting.



Ireland Sc# 1576 (2004)

In June 2015, An Post again issued a Yeats stamp (Sc# 2075), this time recognizing the 150th anniversary of the poet's birth. The image on the stamp is of a younger Yeats (when



Ireland Sc# 2075 (2015)

his hair was still coal black) and based on a photograph by George C. Beresford.

The most recent Yeats stamp (Sc# 2138) came out in 2017 to celebrate the Japanese Noh theater tradition, which Yeats imported to and adapted for Ireland. The stamp depicts a Noh mask (actors in Noh drama are all masked), along with Yeats' signature shown at the bottom of the stamp. According to the *Hibernian Handbook and Catalogue of Irish Stamps*, the mask image is "based on Yeats' play *At the Hawk's Well*." The phrase "W. B. Yeats and the Noh Tradition" appears in the upper left corner in English and Irish. A miniature sheet containing two of the stamp was issued at the same time.



Ireland Sc# 2138 (2017)

V. Conclusion

Although the Irish have a history of alienating writers (James Joyce lived in exile most of his life) or banning their books as "immoral" (Joyce's *Ulysses* and Edna O'Brien's *The Country Girls*), they eventually repent and honor great literary innovators. For the most part, the Irish liked Yeats from the start, and the artfully designed stamps in his honor give evidence that An Post (and the Irish people) see literary artists as worthy subjects for stamps as "silent ambassadors of national taste."

More information about Yeats (with illustrations) can be found in the Wikipedia article about him. Yeats was a master of epigram, and many of his thought-provoking (and sometime amusing) statements (and lines of poetry) appear at BrainyQuote.com and other online sites. As a person of Irish heritage who sometimes has a gloomy outlook on the world, one of my favorite Yeats' quotations is as follows: "Being Irish, he had an abiding sense of tragedy, which sustained him through temporary periods of joy."

Tennessee's "Streetcar" to Success

Clete Delvaux



USPS's *Celebrate the Century* series honored various highlights of the decades of the 20th century. This 1999 stamp (Sc# 3186n) features Williams's play *Streetcar* to represent the 1940s

December 3, 2022, marked the 75th anniversary of the first Broadway staging of Tennessee Williams's play *A Streetcar Named Desire* at the Ethel Barrymore Theater on that date in 1947. The following year (1948), the play was awarded the 1947 Pulitzer Prize for Drama.

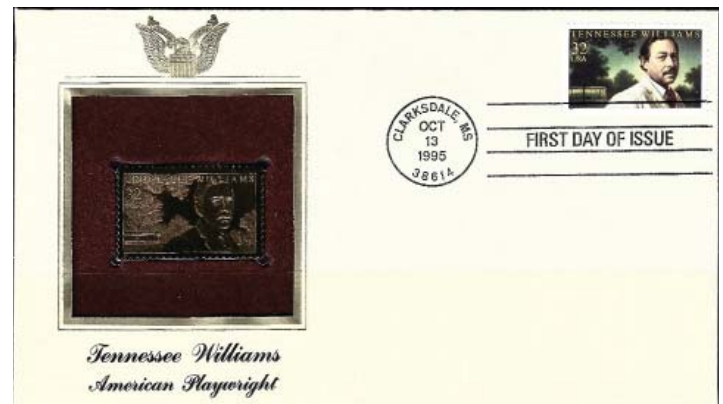
According to Wikipedia, the play presents a sharp critique of the way the institutions and attitudes of postwar America placed restrictions on women's lives. Williams uses Blanche DuBois' and her sister Stella Kowalski's dependence on men to expose and critique the treatment of women during the transition from the old to the new South. (Blanche is played by Jessica Tandy and Stella is played by Kim Hunter.) Britannica states that the play "concerns the mental and moral disintegration and ultimate ruin of Blanche. Her neurotic genteel pretensions are no match for the harsh realities symbolized by her brutish brother-in-law Stanley Kowalski" (played by Marlon Brando).

Wikipedia claims *Streetcar* is Williams's most popular work. It is "one of the most critically acclaimed plays of the twentieth century. It still ranks among Williams's most performed plays and has inspired many adaptations in other forms—most notably a critically acclaimed 1951 film." I have never seen a staged rendition of *Streetcar*, but I do remember see-

ing the 1951 movie (probably on TV), which included the original cast from the play—except that Vivien Leigh replaced Jessica Tandy as Blanche DuBois.

Tennessee Williams himself collaborated with Oscar Saul and Elia Kazan on the screen play. Kazan, the American film and theater director, producer, and screen writer, had directed the Broadway production of *Streetcar* three years earlier. Later in the 1950s, many of Williams's plays were adapted for the screen, including *The Glass Menagerie* (actually first staged in the late 1940s before *Streetcar*), *Cat on a Hot Tin Roof*, *The Rose Tattoo*, *Orpheus Descending*, *The Night of the Iguana*, *Sweet Bird of Youth*, and *Summer and Smoke*. Some of these were directed by Kazan. If you are interested, Wikipedia has charts which show what films, actors/actresses, etc., won Oscars and other awards for those films.

"Tennessee" Williams (1911–1983) was christened Thomas Lanier Williams III. Among his ancestors was the American musician and poet Sidney Lanier (1842–1881), who has also appeared on a U.S. stamp. Hence, Williams's middle name. (I am still researching how he got the name "Tennessee.")

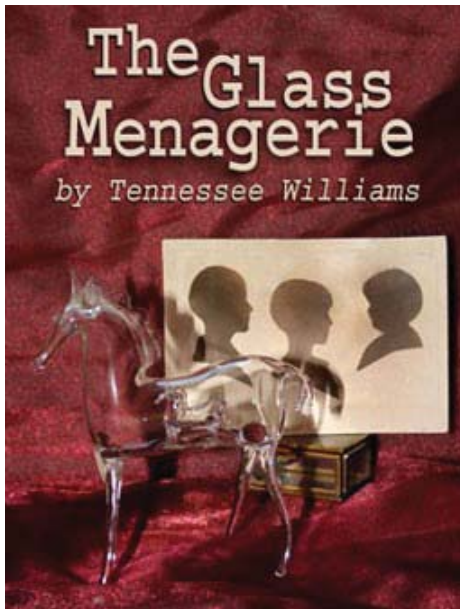


First day cover featuring Tennessee Williams, 1995
Literary Arts honoree (United States Sc# 3002)

Elia Kazan (who directed many of Williams's greatest successes) has said this of the dramatist: "Everything of his life is in his plays and everything in his plays is in his life." Critics and historians agree that Williams drew from his own dysfunctional family in much of his writing. His father, a traveling shoe salesman, became an alcoholic with a violent temper who was "prone to use his fists." His mother finally left his father—although they were never divorced. Williams's father's "heavy drinking and loudly turbulent behavior" caused the family to move numerous times.

His mother, locked in an unhappy marriage, focused her attention almost entirely on her frail young

son, who had early on had a bout with diphtheria. His father considered him weak and effeminate. Williams had lived in his maternal grandfather's Episcopalian rectory for much of his early life. Tennessee's later desire to break free from his puritan upbringing may have caused him to turn to writing.



Cover of *The Glass Menagerie*

The Glass Menagerie was Tennessee Williams's first successful play. It premiered in 1944 in Chicago and catapulted Williams from obscurity to fame. The play moved on to Broadway, where it won the New York Drama Critics Circle Award in 1945. (I also remember seeing the movie based on this play—again, probably on TV.) The characters and the story of *The Glass Menagerie* mimic Tennessee's own life more closely than any of his other works. *The Glass Menagerie* has strong autobiographical elements “featuring charac-



Williams in 1965

ters based on its author, his histrionic mother, and his mentally fragile older sister—Rose Williams (1909–1996). So, Tennessee himself (christened Thomas) resembles Tom, and his mother resembles the play's mother Amanda, and Williams's sickly and mentally unstable sister Rose provides the basis for the fragile Laura.

Williams always remained close to his older sister Rose. In 1943, while he was absent with his work, Williams had learned that Rose had been subjected to a botched lobotomy which left her incapacitated and institutionalized for the rest of her life. Eventually, Williams would leave the bulk of his estate to insure Rose's continuing care.

After some early attempts at relationships with women, Williams began exploring homosexuality with a number of men. Hints of homosexuality would appear in some of his later plays. In 1948, Williams met and fell in love with Frank Merlo. This relationship lasted 14 years and provided a period of stability to Williams's life despite increasing bouts with alcohol and drugs which would later affect his play writing in the 1960s and '70s. These 14 years in Manhattan and Key West were “Williams'[s] happiest and most productive.”

Tennessee Williams also wrote short stories, poetry, essays, and a volume of memoirs. In 1979, four years before his death in 1983, Williams was inducted into the American Theater Hall of Fame. He would receive many posthumous awards for his works.

Williams's style of writing is often described as “Southern Gothic,” a style practiced by many writers of the American South, including Flannery O'Connor, William Faulkner, Truman Capote, Carson McCullers, and others. Southern Gothic is an artistic subgenre of fiction that is heavily influenced by Gothic elements and the American South. “Common themes of Southern Gothic include storytelling of deeply flawed, disturbing, or eccentric characters...” The Wikipedia article on this genre features a scene from *Streetcar* to illustrate its “Southern Gothic” article.

To summarize my article, I'll quote from Wikipedia: “Along with contemporaries Eugene O'Neill and Arthur Miller, Tennessee Williams is considered among the three foremost playwrights of 20th-century American drama.”

Henry Wadsworth Longfellow and Maximum Card Variants

Terry Watson

This article seeks to explore some of the maximum card varieties that can be made (realized in the jargon of maximaphily) using just one specific stamp—in this case, the USPS's 2007 Henry Wadsworth Longfellow stamp. Also, using the International Philatelic Federation (FIP) Maximaphily Commission's guidelines for an exhibit quality maximum card, critiques will be offered for the maximum card variants used in the article.

The 39-cent Longfellow stamp (Sc# 4124) was issued by the United States Postal Service on March 15, 2007, in New York City. The stamp was issued to commemorate the 200th anniversary of the poet's birth and was the 23rd stamp to be issued in the Literary

Arts series. The stamp art features a portrait of Longfellow based on a photograph made circa 1876.

Considered the "uncrowned poet laureate" of 19th-century America, Longfellow rooted his poetry in European traditions and forms while often working with uniquely American subject matter. Widely read during his lifetime, Longfellow wrote more than 400 poems. Today he is especially remembered for narrative poems such as *Paul Revere's Ride*, *The Song of Hiawatha*, and *The Courtship of Miles Standish*.

Updated in 2019, the FIP's "Special Regulations for the Evaluation of Maximaphily" (SREV) defines exhibit quality maximum cards as "picture postcards showing a visual concordance between the three elements: picture postcard, postage stamp on the picture side of the postcard and cancellation".

The FIP's "Guidelines for Judging Maximaphily Exhibits" (GREV) further states that concordance of subject is the essential characteristic of a maximum card. This concordance between the illustration of the postage stamp and the one of the picture postcard must be as close as possible and visually verifiable" (4.3.4). A maximum card of Longfellow that would generally meet all of the guidelines for a correct maximum card would be a card similar to Figure 1. On this card, the stamp has been affixed to a postcard of a Longfellow photograph taken in 1868. The stamp is tied to the card with an official pictorial first day of issue cancellation from New York, NY, that is dated March 15, 2007. The postmark mark features Longfellow's signature in long hand script and the tip of an ink writing pen.

While this maximum card meets the basic requirements of a correct maximum card, a better (more "maximum") card could possibly have been realized. Using a postcard that was of the same photograph as was used on the stamp would be one improvement over the card in Figure 1. However, it is quite possible that no such postcard exists. Another improvement would have been the use of Portland, ME, as the official first day of issue site. Since the stamp commemorates Longfellow's birth, a FDOI cancellation from the town of his birth (Portland, ME) would have been more concordant. The USPS often uses concordant sites for its FDOI postmarks, but frequently it opts for FDOI cancellations from Stamp Expo sites as was the case with this Longfellow stamp. It was issued at the 2007 American Stamp Dealers Association Mega Stamp Show that was held in New York City's Madison Square Garden.

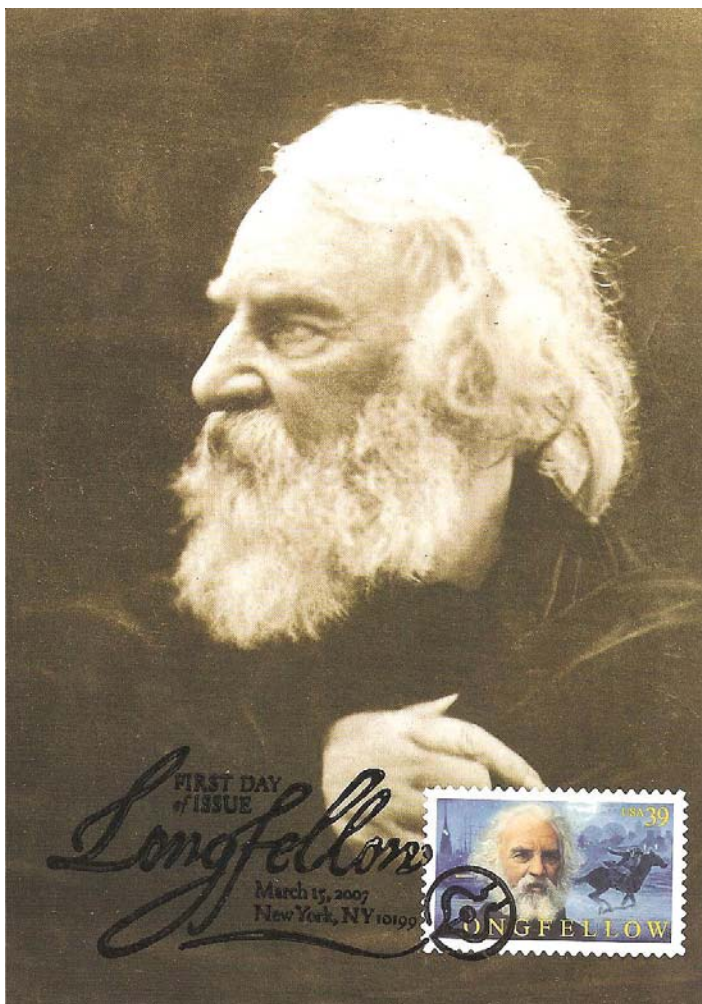


Figure 1. Postcard: Henry Wadsworth Longfellow, black and white photograph by Julia Margaret Cameron, published by the Maine Historical Society. Postmark: Official pictorial FDOI, New York, NY – 3/15/2007

The maximum card shown in Figure 2 uses the stamp on an antique postcard of the poet. The FIP guidelines state the rarity of a maximum card should be taken into consideration when judging a maximum exhibit. Thus, the use of a century old postcard may be a positive for an exhibited maximum card.

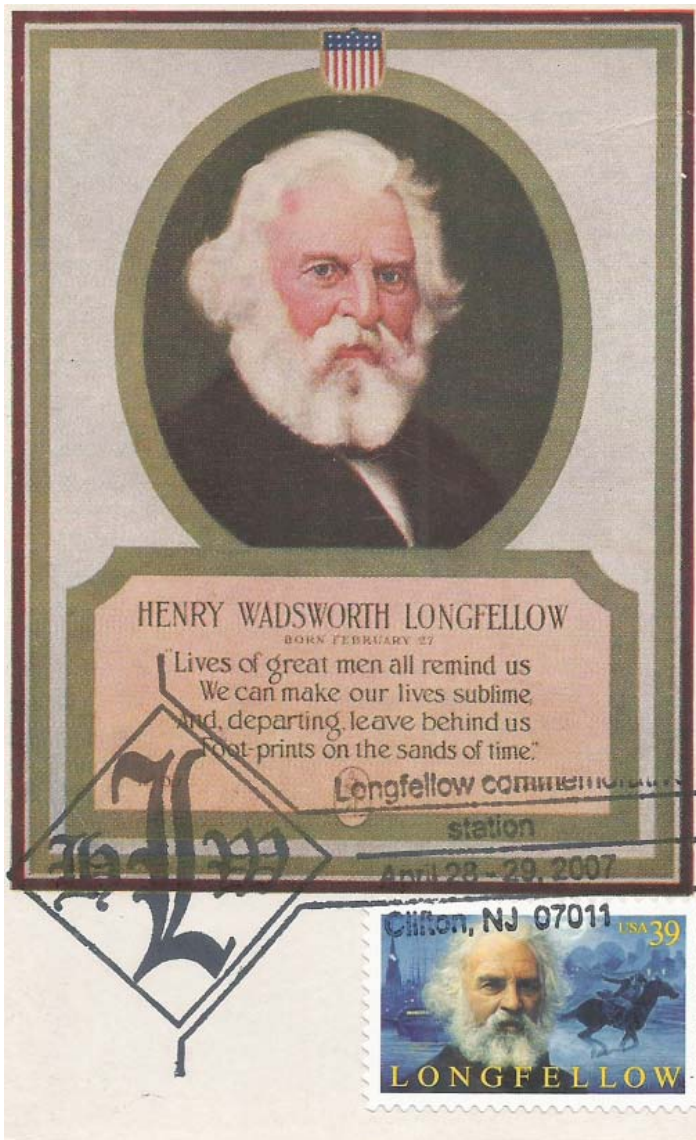


Figure 2. Postcard: Henry Wadsworth Longfellow, antique postcard published by George E. Keith Co., makers of Walk-Over Shoes, Brockton, MA. Postmark: Pictorial “Longfellow Commemorative Station”, Clifton, NJ – 4/28–29/2007

FIP guidelines also state that “the closer the connection is between the subject and the picture and/or text of a pictorial cancellation, the better is the concordance.” On this card, the stamp is tied to the postcard with a pictorial “Longfellow Commemorative Station” cancellation that depicts Longfellow’s initials in calligraphic characters, obviously meeting these guidelines.

The guidelines go on to describe that cards with “scarce cancellations” should be considered more favorably by judges. While the “Longfellow Commemorative Station” postmark that was available for 30 days might not be considered “scarce”, it would be less likely to be found than the official FDOI that was available for 120 days.

Many philatelists believe that a maximum card requires a first day of issue cancellation. While first day cancellations may be the most common form of franking for maximum cards, a FDOI cancellation is not necessary. What is required of a maximum card cancellation is that it be place-concordant. The maximum card on this page has a postmark from Clifton, NJ. To be an exhibit quality maximum card, Clifton, NJ, must have a demonstrable connection with Henry Wadsworth Longfellow. A Google search of the town does show such a connection. *The Courtship of Miles*

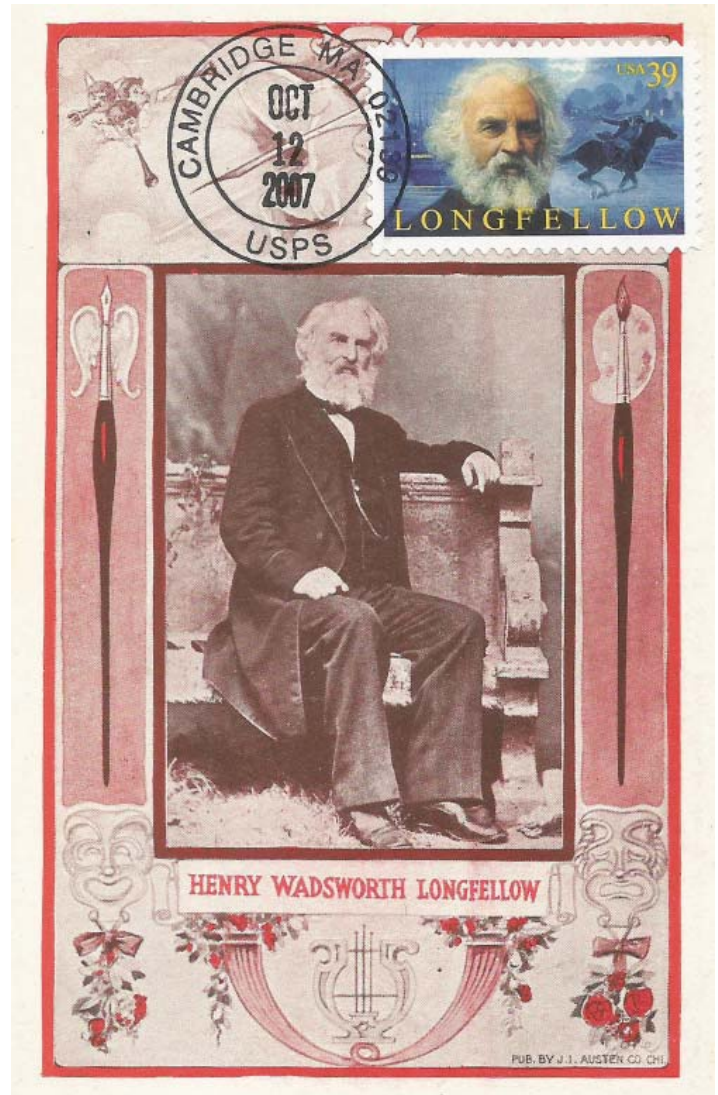


Figure 3. Postcard: Henry Wadsworth Longfellow, antique postcard published by J.I. Austen Co. Postmark: Ordinary circle-date, Cambridge, MA – 10/12/2007

Standish, the narrative poem written by Longfellow in 1858 is immortalized on the streets of Clifton's Richfield neighborhood subdivision. Streets are named after the poem's love triangle characters of John Alden, Priscilla Mullins, and Miles Standish. Other *Courtship* related street names that can be found in the neighborhood include Mayflower Street and Plymouth Road. Additionally, there is a Longfellow Elementary School in Clifton. Is this enough to establish place concordance for this card? I think so.

Another antique postcard was used in the realization of the next maximum card (Figure 3). The stamp is tied to the postcard with an ordinary, circle-date postmark from Cambridge, MA. Although less desirable, FIP guidelines allow for ordinary cancellations without illustration as long as they show the name

of the locality of the post office and the concordance of place is met. Place concordance is established for Cambridge as Longfellow was a professor of Modern Languages and Literature at Harvard University which is located in Cambridge. In 1882, Longfellow died in Cambridge further establishing place concordance for this card.

The next card (Figure 4) is the most place-concordant of all of the maximum cards in this article. This is due to the fact that it has a cancellation from Longfellow's birthplace of Portland, ME, and this stamp was issued to commemorate the anniversary of his birth. This card uses a postcard that depicts a statue of the poet that stands in Portland lending additional place concordance.

As for visual concordance, the FIP guidelines state that the postcard "picture must offer the best possible concordance with the subject of the postage stamp" so such a card with a statue likeness instead of a portrait, may not garnish as many points in an exhibit as a portrait card.

While this maximum card has excellent place concordance and acceptable visual concordance, there are issues that would make this card to not be favorably looked upon by judges in an exhibit. These primarily deal with the postmark. Guidelines state that the cancellation should be dated "as close as possible to the date of issue". No specific time frame is given for this, but a limit within a five-year time period for ordinary postmarks seems to be the standard. This 2015 cancellation is dated almost eight years after the stamp's issuance in 2007. Additionally, the USPS's use of red ink is not especially favored by collectors. Such "lipstick" postmarks may also not be favored by exhibit judges.

One other issue with this maximum card is that the postcard has a very slight, but noticeable scrape on its bottom right edge. This may not be enough to subtract points, but the established guidelines require that the "cards should be in the best possible condition—this applies to the stamp, postcard and cancellation."

The next card (Figure 5) has a different Portland, ME, postmark; one that is within the five-year time frame. However, there are also issues with this card that would make it undesirable in a maximum card exhibit. FIP Maximaphily Commission guidelines state that "postcards with multiple pictures" on them are not allowed in an exhibit. This antique postcard of Longfellow's home in Portland has a small oval por-

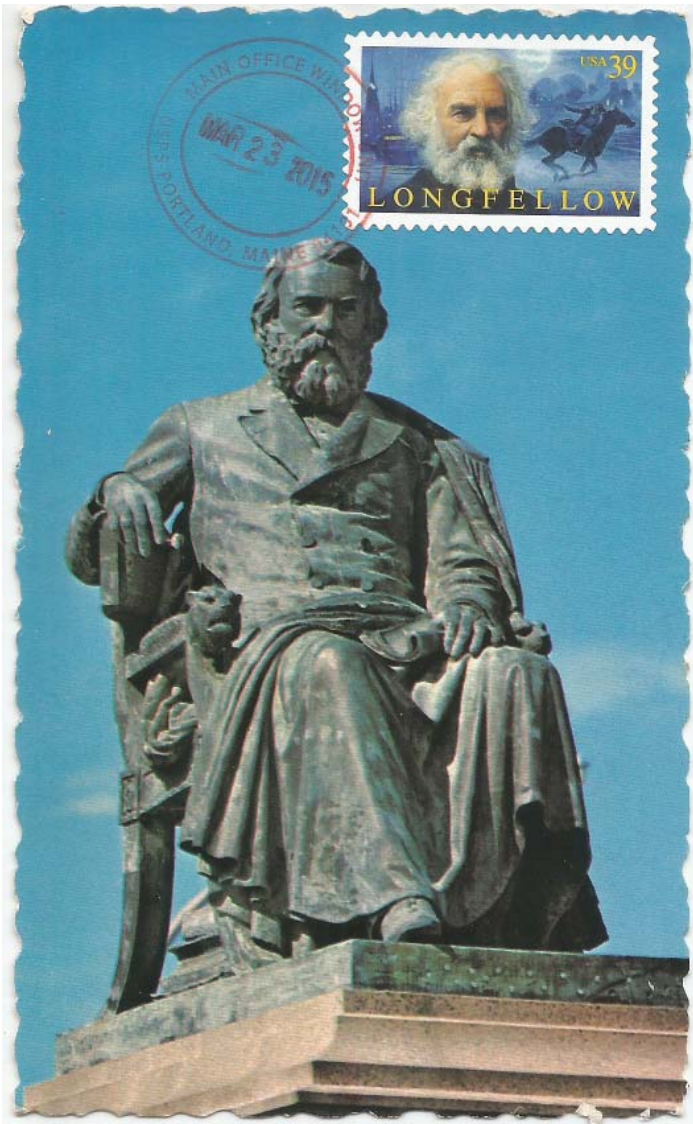


Figure 4. Postcard: Henry Wadsworth Longfellow statue located in Portland, ME; published by Eastern Illustrating. Postmark: Ordinary circle-date, Portland, ME – 3/23/2015

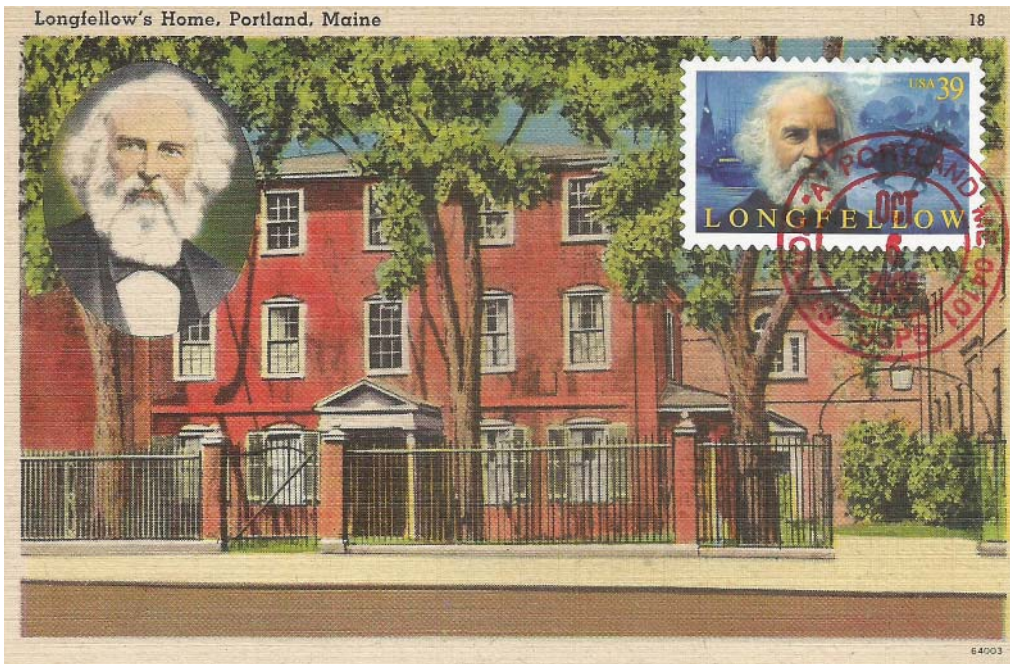


Figure 5. Postcard: "Longfellow's Home, Portland, Maine"; linen era postcard published by Loring, Short & Harmon. Postmark: Ordinary circle-date, Station A Portland, ME - 10/6/2007



Figure 6. Postcard: "Paul Revere's Ride"; linen era postcard published by United Art Company. Postmark: Pictorial "NALC Convention Station", Boston, MA - 7/23/2008

trait of him in the upper left-hand corner. Personally, I have never understood the reasoning for such a rule. To me, this appears to be an attractive, collectable maximum card. However, because of the guidelines, one should reconsider placing such a card in an exhibit as a "by-the-book" judge may subtract points.

Many stamps feature secondary, or background, scenes that can be used to make maximum cards.

Scott #4124 is such a stamp in which Boston's Old North Church can be seen in the blue background to the left of the Longfellow portrait. In the stamp's background to the right of his portrait, Paul Revere can be seen on his "midnight ride". These two scenes harken back to Longfellow's great narrative poem, *Paul Revere's Ride*. The next three maximum cards use a concordant pictorial "NALC Convention Station" postmark from Boston that depicts the Old North Church and Paul Revere.

The "Paul Revere's Ride" maximum card (Figure 6) pictures Revere on the night of April 19, 1775, as he rode from Boston on through slumbering villages on his way to Lexington and Concord warning of the approach of British soldiers.

The "Old North Church" maximum card (Figure 7) pictures this church from which lanterns were illuminated warning of the British invasion, "one if by land, two if by sea".

The third maximum card (Figure 8) depicts both the church and a statue of Revere on his horse. These three cards are highly desirable "triples" as the stamp, postcard, and pictorial cancellation all picture the same subjects: Revere on horseback in Figure 6, the church in Figure 7, and both Revere and the church in Figure 8.

Do not let yourself be intimidated by all of the FIP guidelines. Remember that these guidelines are for exhibited maximum cards. If you are interested in realizing your own maximum cards, you only need to master the concordance of the postcard, stamp, and cancellation site. Maximum cards will enhance your collection, whatever your topic.

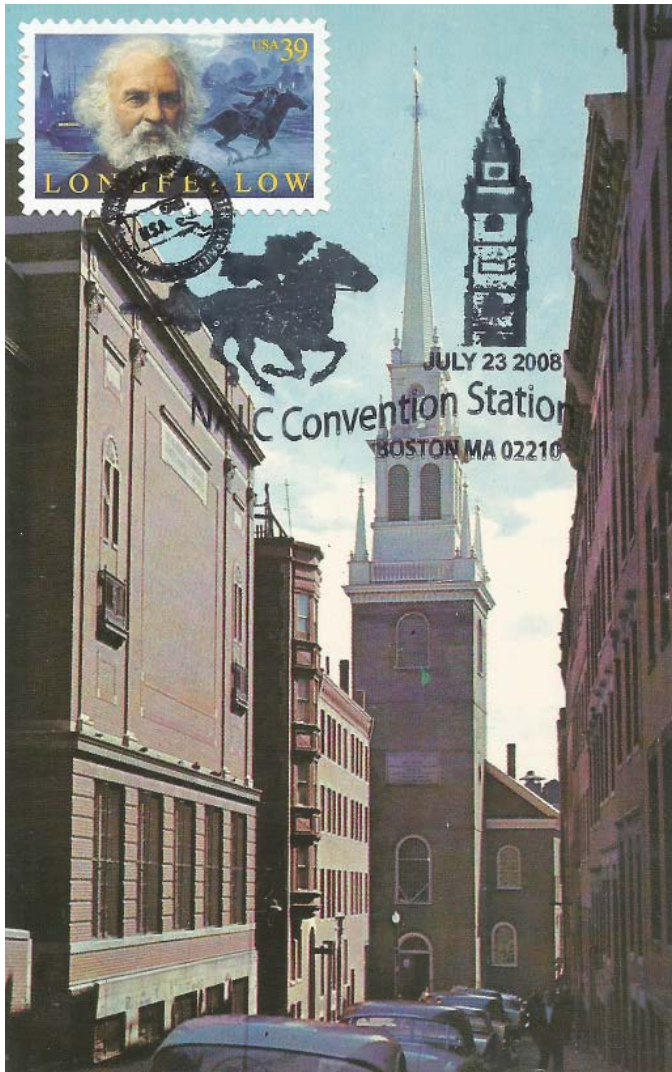


Figure 7. Postcard: “Old North Church”; Luster-chrome postcard published by Tichnor Brothers, Inc. Postmark: Pictorial “NALC Convention Station”, Boston, MA – 7/23/2008

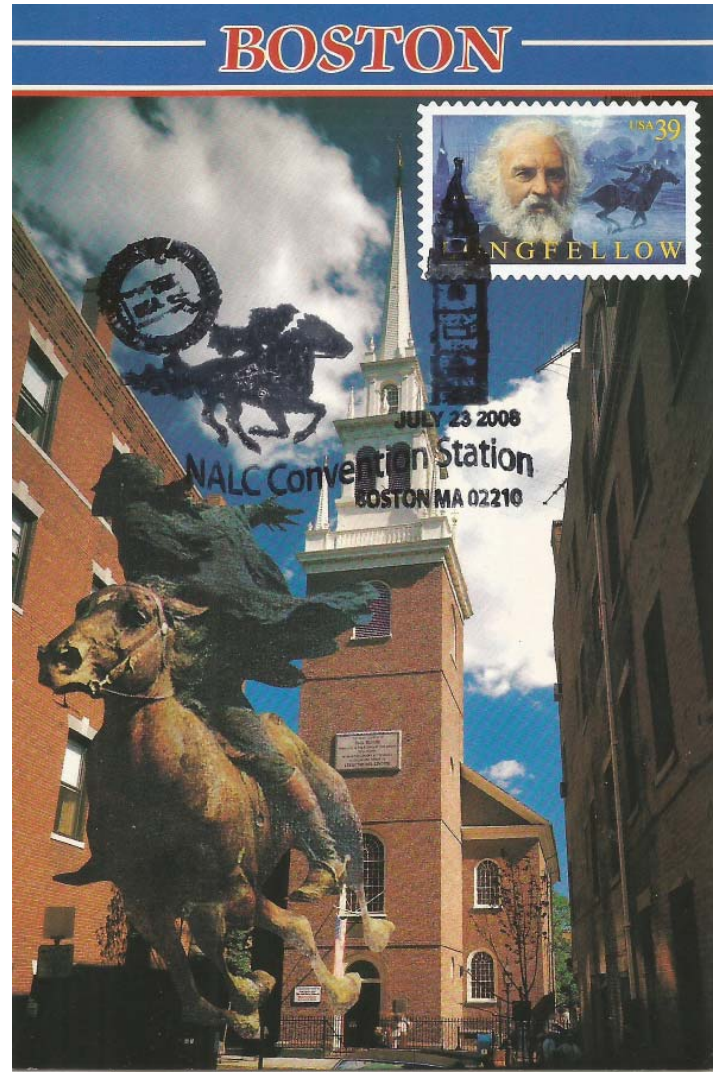


Figure 8. Postcard: “Old North Church”; modern postcard published by Scenic Art, Inc. Postmark: Pictorial “NALC Convention Station”, Boston, MA – 7/23/2008

VOTE For Your Favorite JAPOS Article of 2022

It’s time to vote for your favorite JAPOS article of 2022. Below are listed the articles that appeared in The JAPOS BULLETIN in 2022. Choose your favorite ONE and email your choice to Sec./Treas. Christopher Cook at cdcook2@gmail.com. The winning article will appear in APS’s “Articles of Distinction” and on our website.

Winter 2022

- The Great American Novel - Part 1
- Dante Septicentennial Stamps

Summer 2022

- Jules Verne’s 80-Day Adventure
- Gandhi: The Writer
- Rachel Carson: Did Her Books Change the World?

Spring 2022

- The Great American Novel - Part 2
- *The Little Prince* by Antoine Saint-Exupéry
- Lesya Ukrainka

Autumn 2022

- The Odyssey of James Joyce
- James Baldwin: Writing from Life, Searching for Self
- Hawthorne’s *A Wonder Book*

Shel Silverstein and *The Giving Tree*

Clete Delvaux

Last year (2022) saw the USPS release but a single stamp devoted to a JAPOS literary subject. This issue honored Shel Silverstein with an illustration from his *The Giving Tree*.



United States Sc# 5683 (2022)

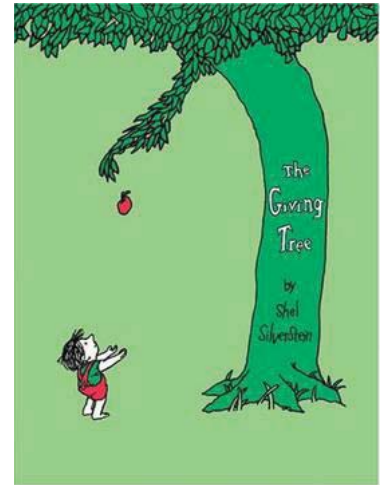
Silverstein (1930–1999) was an American writer, poet, cartoonist, songwriter, and playwright. As a children’s author, some of his acclaimed works include *The Giving Tree*, *Where the Sidewalk Ends*, and *A Light in the Attic*. The latter was dedicated to his daughter, Shoshanna, who died the year after it was published of an aneurysm at age 11. As a songwriter, Silverstein wrote the 1969 Johnny Cash track “A Boy Named Sue,” which peaked at number 2 on the U.S. *Billboard* Hot 100.

Published in 1964, *The Giving Tree* has become one of Silverstein’s best-known children’s picture books, having been translated into almost 50 languages.

According to Wikipedia, *The Giving Tree* has been described as “one of the most divisive books in children’s literature; the controversy stems from whether the relationship between the main characters—a boy and an apple tree—should be interpreted as positive (i.e., the tree gives the boy selfless love) or negative (i.e., the boy and the tree have an abusive relationship).” Others see *The Giving Tree* as more of a “parable of the joys of giving or the Christian ideal of unconditional love.” I myself see it as a modern fairytale or fable. Although it may not help solve the controversy, here is a short summary:

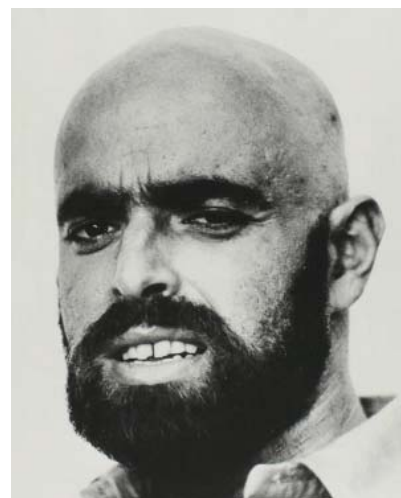
The plot of the book involves the intertwined relationship of an apple tree with a boy as he ages. At each stage of his life, the boy takes something

It appears to me that the cover of Silverstein’s book (right) provided the stamp designer with a prototype; the falling apple was moved closer to the boy to show on the stamp



that the tree gives to him. As a boy, the tree gives enjoyment to the boy as he climbs and swings on the tree’s branches. Then, throughout the boy’s life, he takes material things from the tree, and the tree is happy to give them. From the tree’s apples, the boy sells them and gets money. Later, the tree gives its branches for the young man to make a house. Still later, the tree gives its trunk for a boat. The “boy” returns to the tree late in life when the tree is only a stump. At this point, the tree is sad because she seemingly has nothing left to give. However, the “boy” is now elderly and says the only thing he now wants is a quiet place to sit and rest. The tree is happy again as her stump can provide this for him. (Notice that the tree toward the end of this summary is suddenly feminine.)

On May 10, 1999, Silverstein died of a heart attack at age 68 at his home in Key West, Florida. The stamp was issued on April 8, 2022, with a first day ceremony held at Darwin Elementary School in Chicago where Silverstein attended as a child.



Silverstein as depicted on the back cover of The Giving Tree