



Lambda Philatelic Journal

PUBLICATION OF THE GAY AND LESBIAN HISTORY ON STAMPS CLUB, MARCH 2001, VOL. 20, NO. 1



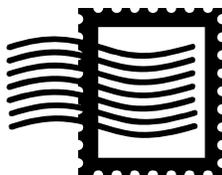
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The *Lambda Philatelic Journal* is published quarterly by the Gay and Lesbian History on Stamps Club (GLHSC). GLHSC is a study unit of the American Topical Association (ATA), Number 458; an affiliate of the American Philatelic Society (APS), Number 205; and a member of the American First Day Cover Society (AFDCS), Number 72.

The objectives of GLHSC are to promote an interest in the collection, study and dissemination of knowledge of worldwide philatelic material that depicts:

- ▼ Notable men and women and their contributions to society for whom historical evidence exists of homosexual or bisexual orientation,
- ▼ Mythology, historical events and ideas significant in the history of gay culture,
- ▼ Flora and fauna scientifically proven to having prominent homosexual behavior, and
- ▼ Even though emphasis is placed on the above aspects of stamp collecting, GLHSC strongly encourages other philatelic endeavors.



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The *Lambda Philatelic Journal* thrives on philatelic articles, original or reprinted, and alternative viewpoints for publication. The editor reserves the right to edit all materials submitted for publication. The views expressed in the journal are those of the writers and do not necessarily represent those of the Club or its members. Any comments should be addressed to the Editor at one of the addresses listed.

MEMBERSHIP:

Yearly dues in the United States, Canada and Mexico are \$8.00. For all other countries, the dues are \$10.00. All checks should be made payable to GLHSC.

There are two levels of membership:

- 1) Supportive, your name will not be released to APS, ATA or AFDCS, and
- 2) Active, your name will be released to APS, ATA and AFDCS (as required).

Dues include four issues of the *Lambda Philatelic Journal* and a copy of the membership directory. (Names will be withheld from the directory upon request.)

ADVERTISING RATES:

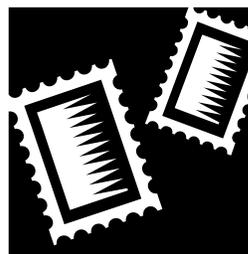
Members are entitled to free ads.

Non-members can place ads for \$10 per issue. Reproducible ads should be submitted, along with a check made payable to GLHSC, to the editor's address. Ads should be no larger than 1/4 page. Any ad submitted without artwork will be created by the editor and at the editor's discretion.

PUBLICATION SCHEDULE:

<u>Publication Date</u>	<u>Articles Needed by</u>
June 2001	May 15, 2001
September 2001	August 15, 2001
December 2001	November 15, 2001
March 2002	February 15, 2002

All artwork and articles should be received by the editor no later than the end of the month prior to publication for inclusion in that issue. The membership directory will be published in the first quarter.



News from the Editor

I think that I am back on schedule with the journal. Again, I'm very sorry for last year. I'm hoping for a much better new year!



Some housekeeping matters that I'd like to touch upon.

This is the third issue of the journal with the column, The Florida Forty Stamper. What does everyone think? Are the subjects covered relevant to your collecting needs? Mr. Ferguson has one or two more columns in the works. However, neither he nor I have heard from one person on his work. Feedback is needed to help determine future columns.

Several ads have appeared in recent journals. Are these something that you as members want to see in your journal? I have heard from two of the advertisers that they haven't received one response. Again, feedback is needed. Be sure to keep these advertisers in mind when making philatelic purchases.

And finally, are there any computer buffs that would be willing to help get a website up and running? We have a temporary site, thanks to Angela. We also have a domain name registered. However, we need help in developing a site. Please let me know if you can be of any assistance.



The US Postal Service has announced that a stamp to honor Leonard Bernstein will be released this year, most likely in September. Do we have any artists that would like to develop a cachet for this stamp?



Chile, Spain, Suriname and Uruguay recently issued AIDS stamps. Scott numbers have not yet been released. In order to make the list as accurate as possible, an updated AIDS checklist will be published in the June journal so that these issues can be included. I am working with two members to get Scott, Michel and Yvert numbers included. Thank you for your patience.



Frank Serafino wrote a letter to the editor of *Linn's Stamp News*, which was published in the December 18, 2000 edition. In his letter he questioned why there was no mention of Ruth Benedict being a lesbian in a recent column by Richard Thomas. (December 4, 2000 column) On January 15, 2001, a Ronnell Townsend responded. Townsend's only reason that Thomas' decision was correct was because that GLHSC exists!

We did get some free publicity from the letters. However, I am still at a loss as to fully understand Townsend's thinking.

"I don't agree with Serafino that Thomas should have included this information in an article or column in *Linn's*. After all, there is a gay and lesbian study unit within the American Topical Association...I know Richard Thomas very well from many letters we exchanged years ago. He is not the type of person who would write anything about someone that would invite criticism..."

Do we chalk this up to thinly veiled homophobia? Or should we just thank Townsend for the free plug?



Thanks goes to Paul, Angela and Sarah for sharing their personalized stamps with us. Canadian personalized stamps are still available. Do any members have any that they would like to share?



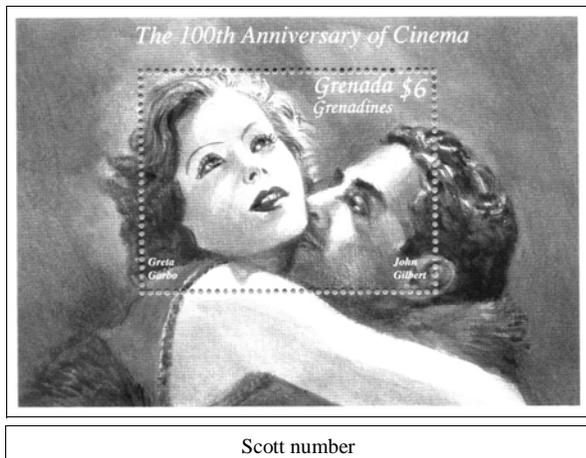
The Australian version of the personalized stamp.



The Irish version of the personalized stamp.

Greta Garbo: A Life Alone

by Judith Beckett



In July 1992, Paul Henefeld sent me a package and a letter. The package contained a book, *Garbo: her story* by Antoni Gronowicz. The letter explained that Paul had found the book among remainders at a local bookstore and that Gronowicz maintained that Greta Garbo was bisexual. He encouraged me to write about her for the *Lambda Philatelic Journal*, but I never did.

More recently, in the May/June 2000 issue of *Lesbian Connection*, I read that letters written by Greta Garbo to her reported female lover, Mercedes DeCosta, were to be released to the public for the first time this past April. Before her death in 1960, DeCosta donated 55 letters she received from Garbo in the 1930's to the Rosenbach Museum and Library in Philadelphia on the condition that no one read them until ten years after the deaths of both women. Garbo died in 1990.

As soon as I read about the letters, I jumped up from the couch and began to search for *Garbo*. I found it on a bookshelf in my office. Sure enough, in it was a chapter titled "Mercedes". I decided it was time to read the book and write the article. (This one's for you, Paul.)

Antoni Gronowicz was a poet and novelist who met Garbo in 1932. In his prologue, Gronowicz claims to have made love to Garbo. He then describes how he was able to manipulate her into divulging the most intimate details of her life to him, as well as her thoughts and feelings about them, by sharing stories of his own family life. Gronowicz admits, "I don't know if such a method would have been successful with a more sophisticated person."

The first few chapters of the book are written in the third person, as if Gronowicz is telling us what Garbo told him, but the viewpoint soon switches to the first person. This is so well done that it seems to be the words of Garbo herself written on the page. Gronowicz admits that the biography is completely unauthorized

and tells us that Garbo never even allowed him to take notes or record their conversations. He asserts that after seeing her, he "feverishly began making a complete record" of their dialogue.

Greta Garbo was born Greta Lovisa Gustafsson in Stockholm, Sweden, on September 18, 1905. She was the last of the three children born to uneducated and poverty-stricken parents, a street cleaner and a scrub woman. Garbo felt that most of her problems in later life came from her "peasant upbringing" and her lack of education. The only thing she liked about school was reading novels. The work she loved most was *Gosta Berling's Saga* by Selma Lagerlof¹. She often read Lagerlof's work aloud to her father.



She resembled her father physically and she was his favorite, but he was an alcoholic. Her parents fought constantly because of his drinking and their poverty. She described scenes of violence between them that remained vivid years later. One scene in particular remained alive in her imagination and influenced her attitudes toward both males and females: as a five-year-old, she saw her parents making love and "grew to abhor this violence between naked male and female bodies." (p. 309)

She told Gronowicz, "I started to develop feelings of disgust about sexual intercourse... But I was never bothered by the fact that I had similar sexual feelings for both boys and girls." (p. 62)

Indeed, one of her earliest sexual experiences involved her sister Alva and was soon repeated with a neighborhood boy. "From then on I dreamed many times ... about a mature man with experience... Strangely enough, I dreamed about women of my mother's age who were ideal lovers... many times in dreams, I saw a female body with male organs or a male body with female organs." (pp. 62, 63)

One winter night in 1920, she found her father drunk and almost frozen to death in the snow. She dragged him home and put him to bed, but he died before morning. Greta was left with only one parent and she did not get along with or trust her mother. Her mother told her, "The most important thing is how much money you get for your work. Kroner! Money is the source of happiness." (p. 41)

Greta got a job as a soap-lather girl or tvalflicka for the local barber, but she spent her evenings outside the two neighborhood theaters. From the age of nine, she promised herself she would someday be a famous actress.

She told Gronowicz that later in life, when she played the role of Queen Christina of Sweden, she could relive her youth, “not as a poor girl, but as a princess caught up in royal splendor and intrigue.” In fact, it was Mercedes DeCosta who urged Garbo to play the role of the young Queen of Sweden. DeCosta told her that she believed Garbo was a reincarnation of Queen Christina². She appealed to other aspects of Garbo’s character, too, “in order to manipulate her” into playing in the film.

Mercedes DeCosta was an interesting woman. She came from a well-known family, traveled the world and wrote verses and plays. She had a huge and unusual wardrobe which caused comment everywhere she went. She had been married to a New York artist, but dropped him to travel in Asia where she studied Buddhism and became a vegetarian. When Garbo asked her why she dressed “so peculiarly”, she replied, “To attract women.” (p. 315)

Mercedes told Garbo that through meditation, exercise, work and prayer, anything was possible. She said that one day everyone would be brother and sister and “love will not be mere love between man and woman, but between woman and woman, and man and man ... Sex between people of the same gender will be a form of prayer. Happiness shall rule the world.” (p. 314)

Garbo told Gronowicz: “Looking back, I can see that my relationship with her gave me not only new sexual experience and spiritual peace for a time, but above all the foundation on which to base my interpretation of this great Queen [Christina].” (pp. 315, 316)

Another woman in Garbo’s life was Marie Dressler. Of her she said, “I will never forget her warm body, simple love,

[and] wisdom .. She gave me the opportunity to meet other women and displayed great love for all her friends. She taught me not to be ashamed of this kind of love.” (p. 311) Garbo described similar relationships (“though not as deep”) with actresses Dorothy Sebastian, Barbara Kent, Paulette Goddard and Florence Lake.

Afraid of being accused of Sapphic inclinations, Garbo also had relationships with men which gave rise to the legend of the Garbo jinx: it was said that she destroyed every man that worked with her.

She intentionally created an aura of mystery about herself. When reporters tried to question her, she avoided them by saying, “I am very tired. I would like to go to my hotel”. Or “..to take a bath”. Or “...to sleep for a week.” This was not only to keep knowledge of her lesbian relationships from the press. She believed that if anyone knew who she really was, they would run from her immediately.

According to Gronowicz, her mysterious aloofness seemed to be a combination of her inability to trust anyone, her own feelings of worthlessness because of her impoverished childhood, and her need to hide her preference for women from the public. Throughout her career, she reacted to situations and relationships suspiciously and indecisively.

“To defend my achievement, I chose as a weapon...silence. I use money and silence to shelter myself from those who try to belittle and destroy me... It is not easy, for I must always be on my own.” (p. 209)

On another page he quotes her as saying, “...I believe that if I bring people closer to myself, they may discover my real character and through their maneuverings and gossiping, I might lose my legend.” She told him, “My legend is everything to me now...I would even sacrifice my own life so as not to jeopardize it.” (p. 249)

The second most important thing to her was money. “I love it. Sometimes more than living people.” (p. 316) Yet



she also told Gronowicz, “I will remain, to my last day on earth, nothing more than a simple peasant girl.”

Greta Garbo appeared in 24 films, including *Anna Christie* (1930), *Camille* (1937), and *Ninotchka* (1939). She retired in 1941 and was given an Academy Award in 1954.

¹ Garbo played Elisabeth Dohna in the film *Gosta Bering's Saga* based on Lagerlof's work. The film premiered in 1924 in Stockholm. A scene from that film is pictured in the upper left hand corner of souvenir sheet, Sweden Scott #1386, honoring the history of Swedish film. Nobel Prize winning Swedish novelist Selma Lagerlof also had Sapphic or lesbian “inclinations”. Her diaries and letters describe a long-term relationship with another writer, Sophie Elkan. The letters include about 6,000 exchanged between them. Lagerlof appears on Sweden Scott nos. 535 and 536 issued to commemorate the centenary of her birth and on Scott no. 843, part of a set to honor the 1909 Nobel Prize winners. Her picture also appears on a Swedish 20 kroner note.

² Christina, Queen of Sweden (1626-1689) was raised as a boy by her father. She cut her hair, wore pants, and, according to a contemporary, “laughed immoderately” and “put her feet up on the furniture”. She abdicated her throne rather than marry a man and ran off with her lady-in-waiting. Jessica Amanda Salmonson, in her book, *The Encyclopedia of Amazons*, describes her as a “swashbuckler born” and “a Don Juan among women”. Queen Christina appears on Sweden Scott #272 and Finland Scott nos. 815 and 816.

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Salmonson, Jessica A. *The Encyclopedia of Amazons*. New York: Bantam Dell Doubleday Publishing Group, Inc., 1991.

Leonardo, Michaelangelo, Raphael -- The High Renaissance

By Laura Clemente

The sixteenth century was the era of the high renaissance. It was also called the Golden Age, the age of reformation and the age of scientific rebirth.

The power of the popes rivaled that of kings. They also enjoyed a great excess of pleasure; some downright debauchery. Many of these popes were far from being saints. Some even displayed murderous behavior, such as the Borgia pope, Alexander VI. A concise description of the rule of Pope Alexander's Rome by General Viterbo sums it up: “No law, no divinity; gold, force and Venus rule.”

It was a time of superstition and brutality, ended peacefully only upon death. Three incredible men heralded the transformation of the artist into genius during this time. Their work thrust forward the artist's social position.

Renaissance art was embodied by a return to Naturalism and the classical tradition of Hellenistic art. Classical mythology

was widely depicted and even used to portray Christian heroes.

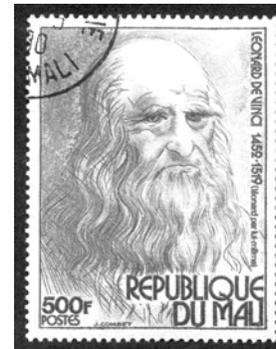
Leonardo da Vinci (1452—1519), who was born in Vinci, near Florence, married science with art. His teacher, Andrea del Verrocchio, the story goes, gave up painting when his student surpassed his talents. Leonardo's interests went beyond art to encompass math, architecture, science, anatomy and engineering (including military use.)



Horse's head
Scott no. 289



Young woman's head
Scott no. 290



Self-portrait
Scott no. 291

He was a genius whose inventions and ideas preceded modern man's by centuries. He designed a flying machine and the parachute; diverted rivers and studied the movement of water. He studied anatomy by dissecting cadavers and sketching the human body, at a time when cadavers were hard to obtain and investigation of the human body was taboo. To do so was interference with God's creation. Leonardo saw the body as a machine — as parts that worked together to function. He studied the principles of blood circulation, but failed to discover its principle.

One of his most influential paintings was “The Last Supper”. The ideas in this painting influenced other artists who followed, creating a blueprint peopled with their own figures such as Raphael's “The School of Athens”.

Other artistic ideas influenced the artists who followed him, such as the appropriateness of the subject's appearance and using gestures to show expressions of thought. He studied

such subtle details as the color of shadows on the wall cast by varied sunlight. Other famous works include "The Mona Lisa" and "Adoration of the Magi".

His ambitions, thwarted by numerous commissions, his failures to complete his work because of his distracted mind and ideas which did not work out exceeded his surviving works. ("The Last Supper" began to disintegrate while he was still alive, due to the experimental medium with which he painted.)

Perhaps his reputation for not completing his commissions prevented him from having the patronage he could have had. Leonardo, because of his many moves between cities (Rome, Venice, Florence and Milan, among others) did not develop a cult following such as that of Michaelangelo's, but his genius was expanded upon by biographers such as Giorgio Vasari.

As for evidence of his sexual preferences, little is known. We can, however, read much into his life and art. His penchant for young, attractive male assistants point to his orientation. Some of his subjects' androgynous appearance can also be a clue such as the painting "Saint John the Baptist". And what exactly is "Mona Lisa" smiling about?

One piece of concrete evidence is an anonymous accusation that he had visited a notorious male prostitute in 1476. He was later cleared of the charge of sodomy.

Centuries later, Freud posited the theory that being separated from his father in his early childhood and being raised by his mother led to homosexuality. Yet there is no evidence to support a prolonged separation from his father who remarried. Leonardo joined the household of his father, stepmother and half-siblings.

Leonardo was invited to work for the French king, Francis I, and became "First Painter and Architect and Engineer of the King". He continued to work for a short time on his experiments and painted, being foremost an icon of the French court.

Vasari reported that Leonardo died in the arms of the king, but later reports confirmed that the king wasn't even home at the time. After his death, his sketches and drawings were bequeathed to a friend and pupil, Francesco Melzi. They have since ended up in the British Museum, the Uffizi Gallery, the Louvre, the Institut de France and the Victoria and Albert Museum, among others. The existence of these drawings have helped authenticate paintings attributed to Leonardo.

Michaelangelo Buonarroti (1475 - 1564) was born in Caprese and spent his childhood in Florence among stonemasons. His teacher was Domenico Ghirlandaio.

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His reputation as an artist began with his sculptures. His work imitated the classic ideals of antiquity. He studied these ancient sculptures in Lorenzo de'Medici's collection. He also reportedly dissected cadavers to study anatomy.

Among his famous sculptures are the "Pieta" and "David." The magnificent marble sculpture of the hero David inspired many other artists to carve their own idealistic portrayals, such as Gianlorenzo Bernini. In turn, artists that came before Michaelangelo, such as Donatello, inspired his work. The de'Medici family had commissioned Donatello to sculpt a statue that was in their collection studied by Michaelangelo.

Each artist sculpted David in a different mood and moment in time. Each statue is a testament to ancient Greece, each an idealization of Christian parable and classic form combined.

Michaelangelo had many patrons including several popes. Among them was Julius II, the hot-tempered, flamboyant, "warrior pope". Julius II commissioned a tomb for himself and the painting of the ceiling of the Sistine Chapel - an enormous undertaking that took four years to complete and threatened the health of the artist.

Julius's tomb was not completed for more than thirty years. Michaelangelo's work on the tomb was neglected for other projects such as the Sistine Chapel. His four "prisoner" sculptures, intended for weight-bearing, are still mostly unfinished.

Julius' uncle, Pope Sixtus IV, had the Sistine Chapel built between 1477 and 1483. When Julius became pope, he set about rebuilding the church and Rome, which were both in ruins. The ceiling was painted between 1508 and 1512.

The ceiling contains more than 300 figures, much grander than originally planned. It features nine scenes from Genesis, prophets and sibyls. It is also filled with many nudes. The lean, well-proportioned bodies he observed in dissection supplied the realistic nude figures on the ceiling. Except for the female nudes. Their masculine appearance, as though feminine attributes were plastered on male bodies (see Eve in the Sistine Chapel) suggest that he had never seen a naked woman or was



Scott no. 665

indifferent to them. *The Last Judgment*, on the altar wall was painted between 1534 and 1541. It has over four hundred figures.

Like Leonardo, many of his artworks remained unfinished because of his many commissions by popes, rulers and other patrons.

Michaelangelo was an icon of his day, celebrated by several biographers, chief among them Giorgio Vasari. He was revered as god-like due to his talents, but in reality he was not a tall, muscular he-man; he was short and squat with a broken nose. Yet in his art he created the perfect man - the hero David in marble and the creation of God, Adam, in naked splendor on the ceiling of the Sistine Chapel.

Evidence of his sexuality is conflicting. There are no confessionals or crime record left behind such as exist for those of his friends Benedetto Varchi and Benvenuto Cellini - men of great artistic and political importance. Both had affairs with men and women and both had been arrested for sodomy.

His drawings of male nudes carefully observed human anatomy, but there are no female nudes. In the close quarters of the studio he shared with his apprentices where they lived, slept and worked, perhaps temptation presented itself.

In a letter Michaelangelo recalls the claim a boy's protector made of the youth who wanted to study with him, "that if I were but to see him I should pursue him not only into the house, but into bed. I assure you that I'll deny myself that consolation, which I have no wish to filch from him."

In a book by one of his biographers, Ascanio Condivi, the author writes, "He has loved the beauty of the human body, as on who best understands it: and among certain lewd men who do not know how to understand the love of Beauty

Helpful Addresses

American Philatelic Society (APS)
PO Box 8000
State College PA 16803-8000
814-237-3803
www.stamps.org

American Topical Association (ATA)
PO Box 50820
Albuquerque NM 87181-0820
505-323-8595
home.prcn.org/~pauld/ata/index.html

American First Day Cover Society (AFDCS)
PO Box 65960
Tucson AZ 85728
520-321-0880
www.afdcs.org



unless it is lascivious and impure, there has been occasion to think and talk evil of him."

His love poems were dedicated to both men and women such as his lifelong friend Tomaso de'Cavalieri. He writes, "I burn, I consume myself, I cry...nearby you set me on fire and parting, murder."

In another poem he writes, "and if the vulgar and malignant crowd/misunderstand the love with which we're blest,/its worth is not affected in the least:/our faith and honest love can still feel proud."

Was he actively homosexual or did he ascribe to the platonic love of the Greeks?

In his later years he developed strong religious feelings. His ideas on the perfection of man had changed and is evident in his *Last Judgment*.

Many drawings and sketches exist. Although some were given to friends such as de'Cavalieri and Vittoria Colonna, many are in museums and galleries, such as Windsor Castle, the British Museum, the Louvre and Ashmolean Museum.

Raphael (1483 - 1520), was born Raffaello Santi in Urbino, one of the most civilized towns in Europe, ruled by a benevolent Duke Montefeltro. He joined the workshop of Perugino, who was a great influence on him as was the work of Michaelangelo and Leonardo when he moved to Florence to seek employment. From them he learned composition of figures, the realism of human anatomy and the art of chiaroscuro.

He decorated the papal apartments of Julius II. The stanze della segnatura (its name suggests that state documents were sealed or signed there) may originally have been planned to be a library. The cycle of frescoes painted on the walls were completed by Raphael alone and with his pupils, the last room completed by his students after his death.

The walls are a contrast of secular knowledge and theology. The four frescoes are the “Disputa” (theology debate), “School of Athens” (philosophy debate), “Parnassus” (poetry) and “Cardinal Virtues” (justice). The four roundels on the ceiling depict Justice (the judgment of Solomon), Philosophy (prime mover), Poetry (Apollo and Marsyas) and Theology (the temptation and fall of Adam and Eve). These are further elaborated upon by the images of the four rectangular panels separating the roundels.

The “School of Athens” and its companion piece the “Disputa” are masterpieces of order and balance in a way the various figures are grouped. Leonardo’s influence is clearly seen in the gestures and expressions of the historical figures gathered. Many gay personalities are depicted in these scenes. Apollo and Sappho are featured in “Parnassus”. The poetry roundel also depicts Apollo. Alexander the Great is in one of the subsidiary scenes. Apollo and Sappho again show up in the “Disputa”. Aristotle is one of the philosophers in the “School of Athens”.

Another of Raphael’s important works is the most famous of his Madonnas, the Sistine Madonna. The angels on the bottom of the painting are featured on a series of Love stamps.



This painting was most likely to be carried in the funeral procession of Pope Julius II.

Raphael’s friendship with the pope and a circle of influential people, along with the many who sought his patron, put him in an even higher regard than Michaelangelo.

One of his closest friends was Baldassare Castiglione, the leading authority on etiquette. Castiglione wrote a book of manners that not only described proper etiquette, but also spelled out the standard behavior for gentlemen of honor and decency who should also be versed in the humanities, Latin, Greek, poetry and history.

Raphael was described as such a man by biographer Giorgio Vasari. His art set a moral standard, as did his good breeding. Vasari writes, “Raphael was given to the world by nature when the latter, subdued by art at the hands of Michaelangelo Buonarroti, resolved, with Raphael to be subdued by art and manners together.”

In his short life he accomplished much but not much is known about his personal life. It is known that he celebrated sensuality, that he was offered marriage to the niece of Cardinal Bibbiena. It is also known that he had a female mistress, Margherita Luti, a baker’s daughter. She was also his model for the paintings “Portrait of a Woman” and “Portrait of a Lady with a Veil”.

In a letter he wrote to his friend Castiglione, he said, “to paint a beautiful woman, I should want to see several beautiful women, on one condition: that your Lordship be with me to help me choose the best. But there being so few good judges and so few beautiful women, I avail myself of a certain idea that comes to mind.”

This confirmed the theory of Leon Alberti that to create ideal beauty, you must choose the best parts from the most beautiful bodies because one cannot find the consummate beauty in one body.

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What else is this letter saying? What is he implying by this certain idea that comes to mind? Much can read into his words and his art.

His last masterpiece was the "Transfiguration". The inspiration for this painting can be found in the bible. See Matthew, Chapter 17. It remained unfinished until after his death and stood as his memorial at his funeral. Raphael was buried in the Pantheon.

Many factors link these three artists together. They all lived and worked within the same era. Michaelangelo and Leonardo were great influences on Raphael's art in his short life.

In his later years, Leonardo felt intimidated by the presence of Raphael and Michaelangelo in Rome, when they were at the peak of their careers and much younger than the old master. He left Rome for France and the court of King Francis I.

Michaelangelo and Leonardo competed against each other. They were commissioned to paint companion battle paintings to hang in the chamber of the great council in Florence, but neither was finished. Leonardo was to paint the battle of Anghiari, but the encaustic technique he developed had failed. The mural was either destroyed or covered up. Some sketches and an engraving of a portion of the painting survive. Michaelangelo was in the preliminary stages to paint an incident in the battle of Cascina, but was called to Rome to work on the tomb of Julius II. The drawings that survived show nude soldiers surprised by the enemy while bathing.

All three artists also worked in the Vatican, commissioned for works for popes Julius II and Leo X. They shared many of the same patrons, chief among them the influential Medici family, which included popes Leo X and Clement VII. Raphael and Michaelangelo shared the most patrons, including Julius II and Angelo Doni.

Many people link these three together, including Donato Bramante, who was central to their careers. He was a fellow citizen of Raphael's hometown and helped him greatly in his career. Leonardo's idea of centralized churches went with Bramante to Rome and to the designing of St. Peter's new basilica. Raphael succeeded Bramante as chief architect of St. Peter's although he built very little of it. Michaelangelo also held the title of chief architect. He designed the basilica and the sculpture garden for Julius II.

All of them strived to depict the ideal human form.

Even today the works of these artists provoke study. A professor from Georgetown University has identified one of the historic figures in Raphael's "Study of Athens" as Michaelangelo.

In the case of Leonardo, scholars plan to study his paintings in order to reconstitute his DNA. To thicken black ink, he advised students to dip their pens in saliva. He recommended using urine to prepare a wooden surface for painting. To make the base firmer, he suggested using dried human blood. The

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Submit to the editor at
address on page 2.

study of his bodily fluids on the canvas in a remarkable fusion of art and science would also help authenticate his works from those of his students and forgers.

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For sale: Latin American stamps, FDC, pictorial postmarks on AIDS and persons depicted in the 1992 Handbook.

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Urgently needed for my gay/lesbian collection "Out Of The Closet"

My collection is in need of a commercial cover of USA Scott # 1932, Babe Didrikson Zaharias 18 cent. This is a difficult item to find as the 'Didrikson' stamp was issued Sept. 22, 1981, and postage was raised to 20 cents on Oct. 28, 1981. It is very important that I find a commercial cover. I have two FDC, but for an exhibit a commercial cover is a must. Judges frown upon First Day Covers

Paul Henefeld,
 512 Park Street
 Montclair, NJ 07043-1944



The Florida Forty Stamper

By Francis Ferguson, Jr.

Imagine an American culture that handled the concept of gay men and women serving in the military. This is really not a horrible joke. The following quote from General John McAuley Palmer puts it all in very clear perspective "... the military services of two men, and of two men only, can be regarded as indispensable to the achievement of American independence. These two men were Washington and Steuben."

There is no evidence to even suggest that Martha Washington was a "beard" for George, but there is evidence to suggest that Washington at least was aware of Steuben's homosexuality. History does not afford us any grasp of our Founding Father's degree of tolerance, but surely he had to be keenly aware of the rumors that swirled around Steuben. From what evidence that can be found, this was a non-issue for Washington. Washington saw in Major General Frederick, Baron von Steuben an essential requirement for an American military victory in the battle for independence from the British.



Scott 689

Baron von Steuben was born into a military family in the Prussian town of Magdeburg on September 17, 1730. There is little recorded information of his early life; he was educated at a Jesuit school in Breslau and entered the service of the king and army at the age of sixteen. Steuben rose quickly in rank, paying very close attention to the study of "the arts of war".

During this period of his life, he was noticed by Frederick the Great. King Frederick is widely considered to be one of the greatest military leaders of our times, and to Steuben's immense benefit also homosexual. However, Steuben ran afoul with the clergy for "taking familiarities with young boys, which laws forbid" and was at risk of being prosecuted. This event was the single driving force behind Steuben's search for a more tolerant land.

On December 1, 1777 the Baron von Steuben arrived in Portsmouth, New Hampshire with his male seventeen year

old private secretary, Pierre Etienne Duponceau, to whom he was romantically attracted. Steuben quickly became a critical part of George Washington's inner circle of highly regarded individuals. Washington in 1778 recommended the appointment of Steuben as Inspector General, and Congress quickly approved this nomination. This laid the ground work for Steuben to prepare the acclaimed "Regulations for the Order and Discipline of the Troops of the United States", which became a standard of reference for military training for the United States military organization.

Steuben continued to serve Washington, as commander of one of the three divisions of Washington's troops at the pivotal battle of Yorktown. As the Revolutionary War concluded, Steuben continued to provide assistance as he helped Washington to demobilize the army in 1783, and also to plan the defense of the newly freed nation. He was discharged from the military in March of 1784 with honor.

Steuben established residency in New York with his two aides-de-camp, William North and Benjamin Walker, who he adopted as his two "sons". He died a "bachelor" in 1794, leaving his considerable property to North and Walker.

On September 17, 1930 Baron Friedrich Wilhelm von Steuben was honored with the release of the two cent red (Scott 689) for his participation in the American Revolution.

Most all of the information referenced in this article can be found on the Internet. I spent the better part of five hours "surfing" through countless sites to track down the information that was used to write this article. As you develop better and better skills at using many of the search engines available on the WWW, you will find that the use of the Internet becomes much more enjoyable, rather than drudgery that can often result from pointless wandering. For anyone wishing to further explore the very colorful history of Baron von Steuben the following sources can be of assistance.

<http://www.ushistory.org/valleyforge/served/steuben.html>

<http://www.best.com/~timallen>

My next article will deal with another, well known figure from the founding of our country who has been commemorated repeated times on United States postage stamps. Until next time, take care and happy collecting.

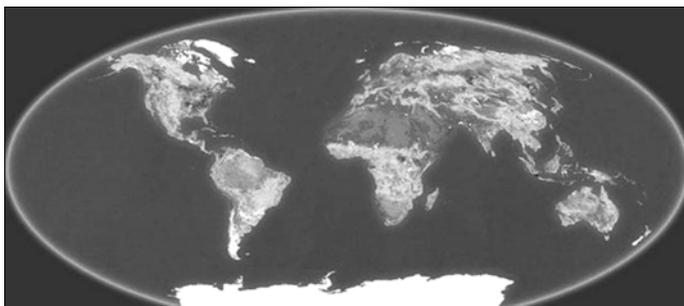
Collecting
stamps is fun!

Gay & Lesbian Update

From *The Texas Triangle*, June 23, 2000, page 24.

“He had a party for all of us in 1966 ... to meet his boyfriend, It was a bigger deal for him than for all of us. He was harboring all these fears. ...It was not a big deal, but a huge thing for him.”

-Eric Idle of *Monty Python's Flying Circus* fame on fellow castmember Graham Chapman, Who is deceased, to PlanetOut.com, May 19.



It's a GAY world...

Albania issued a single stamp to honor Gustav Mahler on May 30, 2000. Thomas Mann suspected that Mahler was gay. The gay character of Aschenbach in *Death in Venice* is supposedly based on Mahler.

Angola issued a millennium sheet of 17 stamps and a label on October 2, 2000. It features highlights of the 16th Century. *The School of Athens*, by Raphael can be found on Scott no. 1150h.

Antigua issued two sheets of six stamps and two souvenir sheets on August 21, 2000, featuring monarchs of the millennium. George III can be found on Scott no. 2381c.

Bulgaria issued a souvenir sheet of three stamps and three labels on May 23, 2000, showing scenes from several fairy tales. Thumbelina by Hans Christian Andersen can be found on Scott no. 4141c.

Dominica issued a sheet of six stamps for the 25th anniversary of *Monty Python and The Holy Grail* on August 7, 2000. Graham Chapman can be found on three of the stamps, Scott nos. 2232b, d and f.

Equatorial Guinea issued a strip of four stamps in 1999, marking birth and death anniversaries.

Portrait of Frederic Chopin by Eugene Delacroix is featured on Scott no. 234a. (Artist and subject were both gay.)

Portrait of Johann Wolfgang von Goethe by Joseph Carl Stieler is featured on Scott no. 234c.

Gambia issued two sheets of six stamps and two souvenir sheets featuring famous composers on October 2, 2000.

Ludwig van Beethoven, Scott no. 2329d.

Peter Ilyich Tchaikovsky, Scott no. 2329f.

Frederic Chopin, Scott no. 2331.

Gambia issued a six sheets of six stamps plus six souvenir sheets on October 6, 2000 featuring paintings from the Prado.

Raphael's *The Madonna of the Fish*, Scott no 2312a.

Raphael's *The Holy Family with a Lamb*, Scott no. 2312b.

Grenada issued a pane of six stamps and a souvenir sheet for the 50th anniversary of the Berlin Film Festival on May 15, 2000. The souvenir sheet honors Hsi Yen. The three main characters from his film, *The Wedding Banquet*, are featured. Scott no. 2949.

Grenada issued a sheet of four stamps plus a souvenir sheet on September 5, 2000. Monarchs of the millennium are featured. George III can be found on Scott no. 2996a.

Grenada issued three sheets of six stamps and three souvenir sheets on October 19, 2000, featuring paintings from the Prado. *The Holy Family Under the Oak Tree* by Raphael is featured on Scott no. 3002b.

Ireland issued a millennium sheet of 12 stamps (two of each design) in 2000. The stamps honored the Arts.

Ludwig van Beethoven, Scott no. 1220a.

Mona Lisa by Leonardo da Vinci, Scott no. 1220d.

Isle of Man issued three panes of eight stamps on May 1, 2000. Various military leaders are depicted. (See December 2000 issue of LPJ, page 7, for further information.)

Sir Robert Baden-Powell, Scott no. 862b.

Viscount Kitchener, Scott no. 863a.

Micronesia issued a pane of 16 stamps featuring philanthropists on May 1, 2000. Howard Hughes can be found on Scott no. 380j.

Norfolk Island issued a set of two stamps for Bounty Day, on June 8, 2000. Captain William Bligh is featured on Scott no. 705.

St. Vincent issued a pane of six stamps on July 6, 2000, for the 30th anniversary of *Monty Python's Flying Circus*. Graham Chapman can be found on Scott no. 2801d.

St. Vincent issued two sheets of six stamps and two souvenir sheets to celebrate the birth of the blues on October 16, 2000.

Bessie Smith, Scott no. 2822a.

Ma Rainey, Scott no. 2822d.

Tanzania honored four fashion designers with a sheet of eight stamps and a 5th designer on a souvenir sheet on August 20, 1999. (Originally reported in the March 2000 LPJ, page 9)

Gianni Versace, Scott no. 2059e.

Model wearing Versace fashions, Scott no. 2059f.

Model wearing YSL fashions, Scott no. 2059g.

Yves Saint Laurent, Scott no. 2059h.

AIDS Update

Several countries that are members of the Postal Union of the Americas issued stamps to promote the fight against AIDS. These stamps were released as part of the America series. The others will be included in future journals as they are listed by Scott's.



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Argentina issued a set of two stamps on July 8, 2000, for AIDS prevention. Scott nos. 2109 - 10.

Bolivia issued a set of two stamps in their fight against AIDS. Scott nos. 1111 - 12.

Brazil issued a souvenir sheet of two stamps in the campaign against AIDS on June 19, 2000. Scott no. 2755a is the AIDS related stamp. The other stamp carries an anti-drug message.

Cuba issued a set of two stamps for AIDS prevention on October 12, 2000. Scott nos. 4115 - 16.

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