



Lambda Philatelic Journal

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Embossed across the top:

"EXPOSITION PHILATELIQUE INTERNATIONALE"



Embossed across the bottom:

"PARIS - La Défense 11-21 juin 1982"

France Scott No. 1821

Based on a design by

Jean Cocteau

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, Number 458, and an affiliate of the American Philatelic Society, Number 205. GLHSC is also a member of the American First Day Cover Society, Number 72.

The objectives of the club are:

To promote and foster 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 having prominent homosexual behavior.
- even though emphasis is placed on this aspect of stamp collecting, the Club strongly encourages other philatelic endeavors.

MEMBERSHIP

Yearly dues are \$8 per calendar year for the US, Mexico and Canada. Dues are \$10US or 12 IRC per year for foreign residents (to cover higher postage costs.) Dues are payable to the following address:

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The **Lambda Philatelic Journal** thrives on philatelic articles (original or reprinted) and alternative viewpoints for publication. Members are also encouraged to place free advertisements of philatelic interest. The Editor reserves the right to edit all materials submitted for publication.

Articles should be submitted at least 30 days prior to the publication schedule below.

January 15	July 15
April 15	October 15

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 or letters should be addressed to the Editor at the address listed.

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NEWS FROM THE EDITOR

First of all, I would like to apologize for leaving Judith's and Angela's names off of the articles in the last journal. I proof-read that one three times, and not once did I notice I left off their names. Judith wrote the wonderful article on Japanese Kabuki and Cross Dressing. Angela wrote the article on Eleanor Roosevelt. Again, sorry for the omissions.

I found a neat, inexpensive mailing list program to use for the journal. I will now be printing the labels myself, instead of relying on Ed to mail them to me. Please, please check your label for accuracy.

Also, please note that dues will now be sent to me. I will then forward them to the treasurer. This will enable me to have up-to-date records as far as addresses and members go.

The first line on your label represents two items. The first is the month and year that your dues are next due. Most everyone is due on January 1st, though a few have been prorated for partial years. Please let me know if my records are incorrect. The second part is your member number. "A" stands for affiliate, and your name is sent to APS and ATA when they ask for a membership listing (usually once a year, and only to send out information on APS and ATA.) "S" stands for supportive, and your name is not released to anyone. (The GLHSC mailing list is only sent to APS and ATA. It is not sent to anyone else.)

And, thanks to all who responded to the postcard about dues. Several asked that the amount be placed on future notices. Sorry about that omission, though the dues schedule can be found on page two of every journal. In the future, I will include a notice with your last journal prior to expiration of membership (for the majority of members, this will be the October issue.)

Ed notified me that he is planning a postmark/cancel for the Hartford gay pride celebrations in June. This cancel is tentative, as final approval has not yet been obtained from the USPS. Please contact him for further information at the Hartford address on page two.



Lately, a number of African and Caribbean countries have been issuing stamps that feature people who could be included in a Gay, Lesbian and Bisexual collection. Most of these countries generally issue hundreds of stamps each year. Most of them are represented in the United States by a so-called "agent". This "agency" will sell these stamps to collectors for over twice face value. I would strongly urge you to contact the postal administrations directly, especially for the higher value stamps, or to shop around. I recently purchased the Leonard Bernstein stamp (one of a sheetlet of eight). I paid double face value, and then found, after I received the stamps, several dealers who were selling it for \$1 or so less than the "agent"! From my understanding, these dealers bought the stamps from the same "agent" (the "agent" has prices for dealers and a different, inflated price for collectors.) When I contacted the "agent", I was told that there were several reasons for this high cost, but that their high rent was the main one. My thought is that they should look for cheaper space! So, when you start buying the many stamps listed in the Gay & Lesbian Update section, be sure to check around before making your purchases.

Cocteau on Stamps

by James Martin

The Dream was always of Dargelos.

Years after the death of Jean Cocteau, biographers may have noted a curious resemblance between Dargelos and the rock star, Mick Jagger: the same high cheekbones, thick lips and self-consciously haughty expression. In Cocteau's first motion picture, Blood of a Poet, it is Dargelos who wounds the poet by throwing a rock concealed by snow. It was a wound Cocteau would never see healed, the most painful wound of all -- the wound of love.

In his semi-autobiographical account of self-realization and acceptance of his homosexuality, The White Paper, Cocteau recalled that his school, the Lycée Condorcet, "smelled of gas, chalk, sperm," a mixture which "turned my stomach." There however, he became secretly infatuated with Dargelos, who "enjoyed great prestige because of a virility in advance of his years," and whose presence "drove me out of my mind..." It was a love that would not be requited, but Cocteau concluded that Dargelos' features were of a "type which would become my downfall...." Cocteau was ten at the time.

Cocteau was born in Maisons-Laffitte, a suburb of Paris, on July 5, 1889, and christened Clément Eugène Jean Maurice Cocteau. His father, Georges, was a man of independent means who had, for a time, practiced law. Photographs of his mother, Eugénie, show a remarkable resemblance to Jean. Cocteau had both a brother, Paul, and a sister, Marthe. They had been born into what historians have called la Belle Époque, characterized, as Roger Shattuck has put it, by "pompous display, frivolity, hypocrisy, cultivated taste, and relaxed morals...." It was the age of Rousseau, Satie and Apollinaire, an artistic triumvirate which would hold sway until World War One. Cocteau seems to have been created for such a milieu.

He was a precocious scamp, playing hookey from school and sneaking off to the theatre or the circus. At an early age, he showed a flare for both poetry and drama. At 17, he was thrust upon the stage of the Théâtre Fémina by Edouard de Max, an actor who had played opposite Sarah Bernhardt, but had a somewhat pedophilic reputation. After the Fémina poetry reading, biographers Elizabeth Sprigge and Jean-Jacques Kihm inform us, Cocteau "was now known everywhere, invited everywhere, and without doubt his success went straight to his head." He became decadent by design, reading Wilde and studying the illustrations of Beardsley.



2733



1678

Soon, Cocteau founded his own literary magazine, Schéhérazade, with Maurice Rostand, a poet (and brother of Edmond, author of Cyrano de Bergerac) through whom he met Marcel Proust and Francois Mauriac. In 1912, while living next door to the sculptor, Rodin, he met André Gide. He was introduced to Diaghilev and Stravinsky, at the time working feverishly on The Rite of Spring. Cocteau and Stravinsky became close friends and, in fact, in the wake of the debacle that was the Rite's premiere, they retreated together to Switzerland, where Cocteau wrote Le Potomak. Le Potomak is a wildly autobiographical, almost surrealistic book of mixed prose and poetry, his first truly original work.

War interrupted his literary career -- he served at the front as a civilian ambulance driver, "adopted," Whitman-like, by the marine-rifleman division at Newport. (These experiences would

prove fertile as the basis for his novel, Thomas the Imposter.) He befriended France's most popular aviator, Roland Garros, met Satie, and, in 1916, during his Montparnasse period, became part of a circle that included Modigliani, Apollinaire, Max Jacob, Paul Reverdy, Blaise Cendrars and Pablo Picasso. It was Cocteau who introduced the latter to Diaghilev.



B431



1399

Perhaps in gratitude, Picasso aided and abetted Cocteau in perpetration of an artistic scandal that duplicated the furor over Stravinsky's Rite, their collaboration, with Satie, on Parade, a ballet. The scenario and score emphasized many motifs and sounds of the "machine age": the typewriter, bicyclists, pistol shots, Chaplinesque clowns, sirens, cops and robbers, lottery wheels, acrobats, and -- that most "Americaine" element of all -- ragtime. (The latter anticipated the introduction of jazz into Parisian culture by at least a year.) Listening to the Satie score today, one realizes how it has influenced the compositions of film scorers, e.g. the sound of the typewriter over vaguely (Bernard) Hermannesque strings. Picasso's settings and costumes were blatantly Cubist. Parade was a production of the Ballets Russes, with choreography by Léonide Massine.

Cocteau had a curious way of alienating old friends, then securing "rapprochement" with them. It happened several times with Gide (who seemed jealous of Cocteau's flaunting of his gayness), and at least once with Stravinsky, who felt slighted by Cocteau's glorification of "Les Six" (Georges Auric, Louis Durey, Arthur

Honegger, Darius Milhaud, Germaine Tailleferre and Francis Poulenc) at the expense of Stravinsky, Ravel, Debussy and Wagner.

In 1919, Cocteau met one of the great loves of his life, the poet (and soon to be famous novelist) Raymond Radiguet, then only 16. Cocteau immediately recognized the boy's "star quality" (his words), but had to have been mesmerized by his strange looks, as well. Here is how Jean Hugo described Radiguet: "[He has] the profile of a Hindu, full lips, narrow, almond-shaped eyes and strangely marked eyebrows." Cocteau was dreaming again: Radiguet was Dargelos six years after.

At the time, Cocteau was writing a successful column for Paris-Midi. The surrealist movement was growing, and he made a futile effort to align himself with its unofficial leader, André Breton. Cocteau even went so far as to denigrate his own collection of poems, Le Cap de Bonne-Espérance, which he condemned as old hat, "like Victor Hugo." Breton rejected his plan to mutually revolutionize literature. Little did Cocteau know that Breton also happened to be homophobic in the extreme. [Ed. note - For being homophobic, Breton had another gay man as an associate, Louis Aragon. Makes you wonder.]

Cocteau and Radiguet became inseparable. They were a mainstay at the bar Le Gaya, the first Paris watering hole to welcome American jazz, and a favorite haunt of many of Cocteau's friends. With Darius Milhaud, Cocteau collaborated on another ballet, Le Boeuf sur le Toit (subtitled "The Nothing-Doing Bar"), with decor by Raoul Dufy and appearances by the Fratellini clowns. This was in 1920. The following year, after the founding of a satirical journal Le Mot, Cocteau staged a third ballet, Les Mariés de la Tour Eiffel, even as Radiguet was working on what would be his most popular novel, Le Diable au Corps, a story of wartime infidelity.

After publishing a thesis on poetry, The Professional Secret, Cocteau wrote his first play on a Greek theme, an adaptation of the Antigone of Sophocles,

produced with Antonin Artaud as Tiresias; a novel, Le Grand Ecart, and a book of poems, Plain-Chant. Radiguet, meanwhile, had two novels coming out simultaneously. Unfortunately, Radiguet was rapidly becoming an alcoholic. In December of 1923 with his immune system weakened, he contracted typhoid fever and died. The dream of Dargelos had become one of a long series of nightmares for Cocteau. During the depression that followed Radiguet's death, Cocteau would become addicted to opium.

With the help of friends, especially Diaghilev and Jacques Maritain, Cocteau eventually took the "cure" and returned to writing. In September 1925, he completed one of his most immortal works, Orphée, a mythopoetic retelling of the celebrated Orpheus and his descent into Hades to rescue his wife, Eurydice. At about the same time, he met the brilliant designer, Christian Bérard, patched things up with Stravinsky and broke permanently with the surrealists.

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The following year, he dreamed again of Dargelos. This time it was in the person of Jean Desbordes, who was very fetching in a sailor's uniform, aged 20. Sprigge and Kihm say that while Cocteau's new "angel" (as he always referred to his young men) was not an alcoholic like Radiguet, he "did not behave any better...so once again there were constant scenes and constant reconciliations." Desbordes embarked on his own writing career, publishing J'Adore, a collection of lyrical essays extolling love. Some were obviously about his relationship with his mentor. At about the same time, Cocteau anonymously published his small, blatantly gay, Le Livre Blanc, his reticence to be connected with it dictated less by any sort of self-oppression than by a fear that his mother would suffer embarrassment and humiliation as a result.

Still smoking opium, Cocteau was in and out of clinics. This included St. Cloud, where he spent several months writing of his detoxification in a journal, Opium. Desbordes was writing novels and plays, enjoying some small successes. Cocteau's one-character play, Le Voix Humaine, was presented by the Comédie-Française, with sets by Bérard. There is a strange story connected with its public dress rehearsal: Berthe Bovy, as the telephone-clutching, star-crossed lover, had barely begun her monologue when someone shouted from the audience, "This is obscene! Enough of this! It's to Desbordes you're telephoning!" Something of a melee ensued, after which it was determined that the disrupting theatre-goer was arch-surrealist, Paul Eluard, whose companion that night, ironically was the Soviet filmmaker, Sergei Eisenstein.

Cocteau wrote one of his most popular works, the novel Les Enfants Terribles, in just three weeks, in 1929. Two years later, he began work on his first film, Le Sang d'un Poet, which, all of Cocteau's protestations to the contrary, shows a marked surrealist influence. This short work, financed by his friend, Anna Comtesse de Noailles and her husband, Charles, was an early demonstration of



Cocteau's fascination with the magical aspects of the movie medium. His style owed more to Méliès than Lumière. The film had no dialogue and was created, scene by scene, on the spot. Cocteau fashioned sets and costumes as he went, as, for an example, a classical head made of pipe cleaners. Auric composed the musical score.

Cocteau came close to dying in 1931, when he fell ill with typhoid fever (shades of Radiguet!). Desbordes and others kept his spirits up, and he was well enough to return to Paris for the premiere of The Blood of a Poet. Critics found it morbid and derivative of Buñuel and the surrealists. Cocteau returned to Greek themes for his version of the Oedipus myth the play La Machine Infernale. He then took a world tour that traced the itinerary of Jules Verne's Phileas Fogg, undertaken in 80 days on a bet with the paper, Paris-Soir. While traveling, he met Charlie Chaplin; they became fast friends to the end.

Desbordes drifted away, and Cocteau took up with Marcel Khill. Khill, who had acted in the Oedipus play, was an Arab described by Sprigge and Kihm as "a dark-skinned beauty." This would be the first of several thespian significant others, for Cocteau would later be linked romantically to the matinee idol (and star of seven movies with Cocteau partici-

pation), Jean Marais, as well as Edouard Dermit ("Doudou," whom Cocteau adopted and made his sole heir). (Desbordes would die the horrible death of torture at the hands of the Gestapo while working for the Resistance, in 1944.) It's also possible that Cocteau's involvement with the down-and-out black American boxer, Al Brown, was more than platonic. At the very least, Cocteau helped "Panama Al" get off drugs and return to success in the ring, eventually recapturing his world title.

In spite of his aversion to Wagner, Cocteau next turned to a dramatic version of the Arthurian legend, Les Chevaliers de la Table Ronde. He then tackled a modern-day tale in Les Parents Terribles, about a young man who falls in love for the first time with his father's mistress. Although scandalous, it proved immensely successful, with his lover, Jean Marais, in the lead. This was followed by Le Bel Indifférent, a one-act music hall piece for Edith Piaf ("the Little Sparrow"). The Second World War was not kind to him. Two of his plays were banned; he protested publicly against the Vichy regime. In 1944, he saw the arrest by the Gestapo of his old friend Max Jacob. During this time, however, he remained characteristically prolific, writing dialogue for, and acting in, the Serge de Poligny film, Le Baron Fantôme, writing the scenario for Jean Delannoy's L'Eternal Retour, and working on his own film of L'Aigle à deux Têtes.

After the war, he filmed his play, Orphée, using the magic of special effects to stage the poet's entry into Hell by way of a mirror ("Mirrors are the doors through which Death comes and goes," was one of the film's memorable lines). The late 40's saw Cocteau slowing down, traveling a lot (first to the U.S., then on a theatrical tour of the Middle East). He wrote more ballet (Le Jeune Homme et la Mort), personal essays (La Difficulté d'Etre), and films (Ruy Blas, with Marais, who had abandoned Cocteau for Paul Morihien, and La Belle et la Bête, The Beauty and the Beast, perhaps Cocteau's best and most famous movie). [Ed. Note - Howard Ashman was the producer-lyricist of the Disney animated

version of this classic. He died of AIDS in 1991, his lover accepting the Oscar for "Best Song" at the 1992 Academy Awards. This Disney film was recently depicted on stamps of St. Vincent.] Another "angel" appeared at this time: the Yugoslavian-born actor, Edouard Dermit, a 22 year old with features like those of Dargelos.

A "new" talent of Cocteau's had become much in demand: his artist's brush. He had provided the sketches for Opium, Le Livre Blanc, and Genet's Querelle of Brest (and, in fact, had testified in the latter's behalf before the Court of Justice), but now he was being commissioned to paint murals in churches and public edifices. (In Paris, in 1965, I bought one of his lithographs, paying the paltry sum of \$12 U.S. It is easily my most prized possession.) Cocteau was spending less and less time in Paris and in public view, having practically moved into the villa of Francine Weisweiler, at Santo Sospir. An attempt to turn his autobiography into film, The Testament of Orpheus, although entertaining, bombed with both critics and audiences. In a bit part, introduced to the world as part of Cocteau's ever-widening circle of friends, was Yul Brynner.

in Milly-la-Forêt. There, he learned by phone of the death of Edith Piaf. Just hours later, he uttered his last words: "The boat is sinking...." He was buried in the churchyard of Saint-Blaises-des-Simples. The body was moved to the interior of the chapel, where it lies under a huge slab of stone, engraved with Cocteau's own handwriting and trademark, a six-pointed star.

If a man is known by the company he keeps, surely Cocteau was an artist of incredible stature. In addition to the stellar assembly already mentioned, there were: W. H. Auden, Marianne Moore (subject of a U.S. stamp), Katherine Anne Porter, Rainer Maria Rilke, Gertrude Stein, Gabriel Astruc, Leon Bakst, Jean-Pierre Aumont, Georges Braque, Fernand Leger, Sarah Bernhardt, Edith Wharton (another U.S. stamp), Artur Rubenstein, E. E. Cummings, Salvador Dali, Josette Day, Marcel Duchamp, Isadora Duncan, Misia Sert, Juliette Greco, Julien Green, Juan Gris, Peggy Guggenheim, Sacha Guitry, Philippe Halsman, Nina Hamnett, Jean-Pierre Melville, Lincoln Kirstein, Boris Kocho, Serge Lifar, Jacques Lipchitz, Claude Mauriac, Ezra Pound, Anna Pavlova, Francis Picabia, Maurice Ravel, Man Ray, Orson Welles, Edwige Feuillère, Paulette Goddard, Cecil Beaton, André Fraigneau and Paul Claudel, among others (!), arguable a Who's Who of 20th Century arts and letters.

During his lifetime, Cocteau received dozens of awards and was initiated into many an august honorary society. None of the latter pleased him as much as being inducted into the Académie Française in 1955. Poet, essayist, novelist, playwright, painter, sculptor, film director, ballet scenarist, critic and diarist; Cocteau was all of these things and more. During the 1960's, when I discovered his work (with a screening of The Blood of a Poet), there was a lot of talk about "the Renaissance Man," with many lesser mortals being offered up as examples. All pale next to Cocteau.

Biographer Francis Steegmuller (Cocteau: A Biography) barely mentions the figure of Dargelos, treating him almost as if for



1390



B618

In 1960, Cocteau had a near fatal heart attack, followed by an internal hemorrhage necessitating long hospitalization. On 22 April 1963, he suffered a second heart failure. He was cared for by Jean Marais, "his faithful Galahad," but on his 74th birthday took a turn for the worse and was moved to a hospital by ambulance

Cocteau he was only a sort of archetype. Elizabeth Sprigge, perhaps because she collaborated with a friend of Cocteau's, Jean-Jacques Kihm (Jean Cocteau: The Man & the Mirror), not only reveals Dargelos to be very, very real (giving us his first name, Pierre), but recounts an amazing story about this unrequited love:

...during [the last months of Cocteau's life] friends of Cocteau's had discovered Pierre Dargelos living peacefully with his wife in the environs of Paris. Cocteau wrote to him and his old school-fellow replied politely but reticently. Clearly it was wiser only to admit the use of his name in that first youthful and never-to-be-forgotten experience of falling in love with human beauty....

Cocteau represented gay pride long before it became fashionable, though he had many more straight friends than gay. The "I" narrative protagonist of Le Livre Blanc sums up exactly what Cocteau stood for when, after frank revelations about promiscuous experiences in the gay world, he says:

...I'm not willing just to be tolerated. That wounds my love of love and of liberty....

France will honor Jean Cocteau this year on April 26. He will be one of six persons so honored in France's "personnages célèbres" series. A booklet and a sheet stamp will be issued. Cocteau also provided the designs for two of France's ubiquitous "Marianne's" -- Scott numbers 985 and 1821. The Czechs, of all people, put a highly stylized portrait of Cocteau on a stamp (#2733), using one of Chaplin in the same series. Paintings by Picasso adorn other Czech stamps ("Guernica," #2374 and "Standing Woman," #2390). Considering the wealth of riches that was Cocteau's circle of friends, it's not at all hard to find stamps closely related to the life of this singular individual, who called his life's work, "poésie." Here are but a few:

From France: Braque's "Messenger" (#1014); Dufy's "The Red Violin" (#1117); Rodin's "Age of Bronze" (#1399); two stamps from the Arphila '75 (#1390, a Cocteau design and #1395, a painting by his friend, Miro); "Dreams," by Rouault (#1297); a Dali "Marianne" (#1628); Modigliani's "Woman with Blue Eyes" (#1693); the 300th Anniversary of the Comédie-Française (#1715); Sacha Guitry in the movie, Romance of the Trickster, 50th anniversary of the National Film Industry (#2021c); a portrait of Blaise Cendrars by Modigliani (#2057); Cambodian dancers by Rodin (#2211); Maurice Ravel (#B308); Francois Mauriac (#B572); Anna, Comtesse de Noailles (#B495); Edith Piaf (#B618); Apollinaire (#B355); Sarah Bernhardt (#B191); André Gide (#B431); "Love" by Rouault (#B356); Paul Claudel (#B420); Colette (#B466); Poulenc (#B474); Max Jacob (#B491) and Louis Jouvét (#B533).

From Russia: the anniversary of the birth of Pablo Picasso (#4993).

From the United States: Igor Stravinsky (#1845), Edith Wharton (#1832) and Marianne Moore (#2449).

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KING JAMES I

by Angela Watson

James Stuart was King James I of England (1603-1625) and King James VI of Scotland (1567-1625). He was born June 19, 1566 under cloudy circumstances in Edinburgh Castle, Scotland, as the only son of Mary, Queen of Scots (who was in line of succession to Elizabeth of England) and Henry Stewart, Lord of Darnely. James' real father is thought to have been one of two men: Lord Darnely, Mary's husband or David Riccio, who was reputed to be both Mary's and Darnely's lover.

Less than one year after James' birth, Lord Darnely was found strangled and Mary was implicated in his murder and was forced to abdicate.

As a baptized Catholic in a Protestant country, James' life was made even more difficult by the fact that he was being raised by politicians and groomed for the throne.

Because of James' unstable upbringing, he probably searched for a person of consistency, someone in whom he could place his trust. He found these qualities in his cousin, Esmé Stuart. In 1579, Esmé travelled from his French home-



Scott No. 489

land to Scotland, whereupon James became immediately captivated with him. Diaries of that time make reference to James' pet name for Esmé: "Phoenix" and "Object Sweet."

To no surprise, the Scottish clergy were shocked that their king was having a relationship with another man and forced Esmé back to France. Unfortunately, it was something James never forgave them for, and when he assumed his majority in 1583 and took control of the crown, James reportedly seduced the son of one of these clergymen and then brutally deserted him.



Scott No. 87

As a dutiful royal, he married Queen Anne of Denmark at age 23. He produced seven children by her—easily enough to secure a throne—and then never slept with her again.

In 1603, his cousin, the famed Queen Elizabeth of England, died without an heir. James succeeded to the English throne, although not without earning the rancor of the British. They viewed the Scottish as poor "country cousins", and made little or no attempt to try to understand their new king. Equally, the British had no tolerance for homosexuals and they thought James' behavior not in keeping with a king.

Nevertheless, England was wealthier and more refined than Scotland, having greater access to the world and had benefited greatly under the rules of Henry VIII and Elizabeth I, as well as the Renaissance. James enjoyed his new found freedom and surrounded himself with beautiful, young men and became quite attached to two in particular.

The first of these was Robert Carr. James was 41 and Robert a young 20 when they first met. The king fell deeply in love and made no attempt to hide their relationship. According to participants in the royal court, James often exchanged deep kisses with Robert and also fondled him between the legs.

This behavior in and of itself is not so shocking, but when one considers that this King James is the same King James that commissioned the version of the Bible that is used the world over to condemn homosexuals, it is indeed a startling contrast.

In accordance with his royal powers, James bestowed upon Robert first the title of Viscount of Rochester and then Earl of Somerset, thus making him the first Scotsman to hold a position in the House of Lords. His title brought him power and money and he eventually took another lover, leaving James.



King James I

Although there is no record as to how James took Robert's desertion, he apparently didn't mind too much, as he had started a new relationship with George Villiers, whom he had met in 1614. Once again James bestowed titles upon his new lover, making him first a knight in 1615, then an earl in 1617 and finally a duke in 1623.

The English Privy Council complained about James "unseemly displays of public affection" for George. But when James was confronted on this issue, he responded by saying, "Jesus Christ had the same and so I cannot be blamed. Christ had his John and I have my sweet George." Thereafter, he always referred to George as his wife.

James is said to have considered George his greatest love. But apparently that love went unreciprocated. James seemed to recognize this, and wrote George a letter that read, "Thy dear dad misses thee. Dost thou not ever miss him?" As the royal titles from James seemed to make George hungry for more power, he left James for a younger man.

James was a broken man, and he died on March 27, 1625. The doctors of that time reported that his blood was full of "melancholy". Sadly enough, their diagnosis had a ring of poetic truth. ❖

Celebration '90: Gay Games III and Cultural Festival

(The following article was forwarded to me when I became editor. There was no name attached. My thanks to whoever wrote it!)

"The earth moved in Vancouver. And bodies were flying; smiles were cracking; attitudes were shifting; prejudices were rattled."

These were the words of Canadian Member of Parliament Svend Robinson as he attempted to summarize Celebration '90, heralded by many as the greatest gay and lesbian event ever held.

[Last summer], Vancouver, British Columbia was host to Celebration '90: Gay Games and Cultural Festival, from August 4 to 11. The event boasted the participation of 7,300 athletes, 1,500 artists and over 10,000 spectators. These figures ranked Celebration '90 as the year's largest international sporting event and the world's biggest gay arts festival.

Participation was favored over competition as athletes from 24 countries took part in a wide range of 29 sports. Highlights of the athletic events included two official, internationally sanctioned, world records set by West Hollywood's Mark Mealiffe in masters swimming events. Marc Hein of Kansas City became the first person with AIDS to run a marathon anywhere in the world.

Opening ceremonies were held in Vancouver's B.C. Place Stadium. These festivities were a mix of music, energy, enthusiasm and pride, complete with an hour-long Parade of Athletes. A dazzling laser show greeted the arrival of the torch carried into the stadium by Brent Nicholson Earle, who ran more than 15,000 km around the U.S. in 1987 to raise awareness and funds for AIDS organizations.



Giving an opening address was Canadian gay Member of Parliament, Svend Robinson. Said Robinson:

"Pride, dignity, freedom... these are some of the words which come to mind in thinking about Celebration '90: Gay Games III and Cultural Festival. I feel a tremendous sense of pride as a member of a community which has a history of breaking down barriers of intolerance, hatred and fear which too often confront us. Pride in a community which must confront the denial of our loving relationships, the increasing levels of harassment and violence directed at us, the devastating toll of attempted suicide and suicide among young lesbians and gay men who feel alienated and alone, and laws which too often deny us equality and justice."

"The bonds of international friendship and understanding, and the knowledge of those young lesbians, gay men and bisexuals in small towns and villages that they are not alone will make Celebration '90 historic, as were Gay Games I and II before it. As a federal Member of Parliament representing the City of Vancouver, and as a proud gay man, I welcome you to Celebration '90."

On the cultural side, a full range of events was held. Included were theatre presentations, music, a dance extravaganza, and Vancouver's annual gay and lesbian film festival.

Emotional closing ceremonies were held on August 11. The gay and lesbian community of Vancouver had pulled off with great panache a truly international festival.

What of the history of these games?

Tom Waddell was a member of the U.S. Olympic team in the 1968 Mexico City Olympics. When he was threatened with court martial for joining fellow U.S. Olympic team athletes in the black power salute during the games, he knew that something was wrong with international sport. Waddell was not black, but as a gay man, he was well acquainted with oppression.

Inspired by his Olympic experiences, Waddell vowed to work for the day when gay men and lesbians from around the world could come together to compete in an Olympics of their own. Due much to his efforts, Gay Games I [Ed. Note: The U.S. Olympic Committee has copyrighted the word "Olympics". They control who can and cannot use the word for events. They were unsuccessfully sued by the Gay Games organizers. The court case made it to the U.S. Supreme Court, which agreed with the U.S. Olympic Committee in not letting the Gay Games be called the Gay Olympics.] became a reality in 1982 in San Francisco. Four years later, San Francisco again hosted Gay Games II. Waddell announced at the 1986 Closing Ceremonies that the games movement was going to be truly international as the Site Selection Committee awarded the 1990 Gay Games to Vancouver, Canada. A victim of the AIDS virus, Tom Waddell did not live to celebrate the Vancouver Games. But, as California writer Tom Lewis has said, "The immortality of Dr. Tom Waddell is assured as long as lesbians and gay men come together every four years to celebrate in spirit of dignity and pride."

Canada Post did not see fit to honor Gay Games III postally. However, a collectable meter slogan cancel was used by the organizers of Gay Games III.

Despite the tremendous success of Celebration '90, the organizers found themselves with a deficit. Anyone wishing to support the Gay Games can do so by sending a donation to the Federation of Gay Games, 584 Castro Street #343, San Francisco, CA 94114, USA. U.S. residents sending donations marked for Celebration '90 can receive a tax receipt.

The next Gay Games will be held in New York City. Called Unity '94: Gay Games IV, the organizers can be contacted at:

New York in '94, Inc.
Times Square Station
PO Box 202
New York, NY 10036
USA

[Ed. Note: Now would be a good time to possibly plan for a Club cachet or a Club "cinderella". Also, the organizers could be contacted to see if any postmarks or cancels have been planned. Please send me any suggestions, so that they can be shared with all members.]



Gay & Lesbian Update

The third known United States gay and lesbian postmark will be used in July in San Diego. GLHSC member Angela Watson has designed the postmark. It is hoped to send the next Journal from San Diego with the cancel. Be sure to save your covers!



Li Po (705 AD - 762 AD) was a Chinese poet. He can be found on China's Scott No. 1516.

Johnny Mathis was honored on a Grenada sheetlet featuring Gold Record Artists.

Grenada Grenadines, a dependency of Grenada, issued a sheetlet of Grammy winners. One of the eight stamps is of the late Leonard Bernstein. Look for an article on him in an upcoming journal.

The Maldives issued a Great Cowboy and Western Actors sheetlet of eight stamps in January. One of the stamps features Marlene Dietrich and Jimmy Stewart in Destiny Rides Again. Recent biographies of Ms. Dietrich have stated that she was, at least, bisexual. Her daughter, Maria Riva, also stated this recently on Prime Time Live.

GAY & LESBIAN HISTORY ON STAMPS CLUB COVERS

\$1.50 per cover.

- Cover #1: First official GLHSC cover. Commemorates Cole Porter.
- Cover #2: First known United States Gay and Lesbian cancel. Designed by gay artist Keith Haring. Used for New York City's 20th Pride Celebration in 1989.
- Cover #3: Second known United States Gay and Lesbian cancel. Used for South Florida's 15th Anniversary Pride Celebrations in 1992. (Pridefest '92)

Send check, made payable to GLHSC, to:

GLHSC Secretary
PO Box 230940
Hartford CT 06123-0940
USA

The Gambia issued a stamp to honor American blues singer Bessie Smith. Ms. Smith had a relationship with her mentor, fellow blues singer, Ma Rainey, in the 20's and '30's.

AIDS Update

Thanks to John and Mary for supplying the names of the ice skaters who have died due to AIDS complications. They are:

1972 Olympic gold medalist - Ondrej Nepela of the former Czechoslovakia

The Canadians:

Dennis Coi
Rob McCall
Brian Pockar
Shaun McGill

The United States (!) Postal Service has announced that an AIDS education stamp will be released sometime this year. Look for an article on the long road that this issue has taken to become reality in the next journal.



Argentina issued a two stamp set on December 12, 1992. The low value is a "humorous representation" of a condom; the high value is "life protection".

Guatemala issued a single stamp for United Nations AIDS Day on December 1, 1992.

From the International Philatelic Press Club newsletter: "A prominent philatelic journalist recently, in commenting on his first conversation with a fellow journalist, said, "My first reaction was, oh my god, he's gay." This same journalist most likely would not have said of Mike Laurence, "Oh my god, he's a former Playboy magazine executive." Even if he had, we need to remember to have more tolerance in a hobby with few women, almost no blacks, and almost all of the gays are in the closet. When I last saw membership numbers of ATA units two years ago, however, the Gay & Lesbian History on Stamps Club had more members in our "white male" hobby than the Golf Philately Association. Ponder that fact!"

La Poste, the French postal service, has announced it's 1994 tentative stamp program. The theme for the Europa stamps will be discoveries. One of the French set will be the discovery of the AIDS virus (HIV). Europa stamps are issued annually by the countries belonging to the EC.

Malagasy issued a single stamp for the Fight Against AIDS. It has a release date of July 29, 1992, though it is dated 1991.

For those interested, the Magic Johnson Foundation, Inc. has an interesting cover picturing him. Covers are metered with no slogan or ad. Please contact the foundation at:

2029 Century Park East #810
Los Angeles CA 90067

Singapore used a boxed slogan machine cancel in 1991 and 1992.

AIDS	AIDS
You Can	Be Safe
Prevent It	Not Sorry

Holland - meter used in Rijswijk in 1988.

"AIDS Aids en werk"

Philippines - meter used, city and dates are unknown.

"AIDS...morto sigur, preveni porkura no"



Last Lick Last Lick Last Lick

Phil Stager's VD exhibit won another vermeil at the Sarasota (FL) Show. It has also been accepted at Brasiliana '93 in Rio. This makes the second international show for his exhibit in 1993. (It has already been accepted for Polska '93.)



Member Guy Singleton-Lancaster can house one or two guests for the weekend of the ATA show, TOPEX '93, which will be held in Milwaukee. He is also willing to host a get-together for members. If you are interested, please contact him directly at:

Guy Singleton-Lancaster
6910 W. Brown Deer #101
Milwaukee WI 53223
(414) 289-7716

TOPEX '93 runs June 25 - 27.

Just Fragments, a collection of 20 poems by member Mikell Goetsch. Copies can be obtained by sending \$5 to the author at:

Mikell Goetsch
1242 Palo Alto Street
Pittsburgh PA 15212

Please state that you are a GLHSC member, as there is no postage charge for Club members.

STaMpsHOW 93 will be held in Houston, Texas, August 20-22 at the Astroarena Expo Center. The official hotel is the Sheraton Astrodome Hotel. Special rates have been obtained for show attendees. (Single and double \$75, triple \$85, quad \$95.) Anyone who would like to meet, please let me know. The deadline for making meeting room reservations is June 1st. I will be attending the Affiliates Luncheon. If there is anything that you would like for me to address with the APS or other affiliates, please let me know.

I am interested in corresponding on the topics of Greek homosexuality on stamps and gay poets on stamps. Mikell Goetsch, 1242 Palo Alto Street, Pittsburgh PA 15212

STaMpsHOW '93



107th Annual Convention
Houston, Texas

The article that appeared in **Christopher Street** on Paul Hennefeld's gay and lesbian collection won an award at the Mega Event.

