



THE CZECHOSLOVAK SPECIALIST



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A.P.S. Unit 18

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ANNUAL SOCIETY CONVENTION

Our annual convention this year is being held in conjunction with BALPEX 2012 from August 31 through September 2 at the Marriott Hunt Valley Inn, 245 Shawan Road, Hunt Valley, Maryland (a suburb of Baltimore).

The show hours are 10:00 AM to 6:00 PM on Friday and Saturday, but only 10:00 AM to 3:00 PM on Sunday when the show closes.

The show hotel is the same one that has hosted BALPEX during previous shows in which our Society has participated. It is located at Exit 20E immediately off I-83 north of I-695 (north of Baltimore). The special show rate at the hotel is \$117 (mention BALPEX). The hotel phone number is 410-785-7000.

The cost for a three day admission is \$5.00, but there is a \$1.00 discount coupon available for download from the BALPEX website (www.balpex.org) under "Bourse".

For those considering exhibiting, the Prospectus is also available on the website. Potential exhibitors will do well to submit their entries as early as possible because besides our Society the German Philatelic Society (GPS) is also a featured society at the show. They will be hosting the Bunddeutscher Philatelisten, the GPS's counterpart society from Germany. The Colonies Philatelic Society (of the UK) is also participating.

We always welcome the opportunity to see and talk with our members and visitors who are interested in Czechoslovak philately and look forward to meeting you at the show.

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MEMBERSHIP BENEFITS

Here is a list of all benefits to which S.C.P. members in good standing are entitled.

1. A sales circuit is operated by H. Alan Hoover. The circuit itself has been fully written up in the May/June 2004 SPECIALIST. For complete details, contact H. Alan Hoover, 6070 Poplar Spring Dr., Norcross, GA 30092, or e-mail: h.alan.hoover@cspphilately.org
2. A book sales division is run by Sam Horvath. A listing of philatelic books for sale appears regularly in the SPECIALIST. For further information, contact Sam Horvath, S8207 - US Hwy 61, Readstown, WI 54652-7056, or email: cancelcek@mwt.net
3. A Society library is housed with Ludvik Svoboda, librarian. For inquiries on borrowing books, buying past SPECIALISTS or making book donations, contact Ludvik Svoboda, 4766 S. Helena Way, Aurora, CO 80015, or email: Lousvoboda@comcast.net
4. An expertization committee operates under the direction of Ludvik Z. Svoboda. Depending on the nature or substance of the item to be expertized, he will direct you to the appropriate source for expertization. Please contact Ludvik Z. Svoboda. (see address/e-mail above).
5. THE CZECHOSLOVAK SPECIALIST is the official bi-monthly publication of the Society. For inquiries on obtaining back issues, contributing original articles, advertising rates, and bound copies, contact Ludvik Z. Svoboda (see address/e-mail above).
6. Our web site (www.CSPhilately.org) on the Internet provides Society information on Membership, History, Education, Auctions, Exhibits, Book Reviews, Contacting other members via e-mail, and more. The site is maintained by Marisa Galitz, 1430 Brickell Bay Drive, #907, Miami, FL 33131, e-mail: MMGalitz@gmail.com.

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All officers and board members serve the Society voluntarily and without compensation.

THE AGONY OF CZECHOSLOVAKIA '38/'68

by Kurt Weisskopf
provided by Gerald van Zanten

Chapter Nine THE SOKOL RALLY -- JUNE-JULY 1938

The Sokol League was an association of patriotic gymnasts. In Bohemia and Moravia this league and its name Sokol, meaning falcon in English (Fig. 1), had a romantic and patriotic connotation (Fig. 2). There were Sokol centers -- gymnasia and assembly halls and even cinemas -- in nearly every Czech town and village. The League -- usually called Sokol for short -- was a national institution closely linked with the resurgence of the Czech nation and modern Czech nationalism in the nineteenth century. It was set up in 1862 by Miroslav Tyrš (Fig. 3) who, it appears, was of Sudeten German origin and by Jindřich Fuegner (Fig. 4), who was a Jew.



Fig. 1 (Sc. 241)



Fig. 2 "If a Czech, then a SOKOL!"



Fig. 3 (Sc. 191)



Fig. 4 (Sc. 247)

This is by no means ironical.

It proves the tolerance and basic liberalism of the Czechs and their genius for assimilating the best men of other nations. Not only the founders were 'foreigners' but also the idea of the Sokol was based on an absorption and adaptation of foreign ideas.

Tyrš and Fuegner were obviously influenced by two movements. The first was the German Turner or gymnasts' movement founded by Karl Ludwig Jahn, a romantic liberal nationalist, dreaming of a united and democratically governed

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German nation when after the Napoleonic wars, Germany was no more than a geographical term. It consisted of thirty-six kingdoms, dukedoms and principalities, most of them under autocratic rule. During the years until 1848 political movements had to act under non-political guises. Thus a gymnasts' league was the cloak for Jahn's political endeavors. He would have been horrified to think that in the twentieth century his league was to be perverted into a fore-runner of totalitarianism and Nazism, because Jahn was certainly a democrat and republican.

The second influence on Tyrš and Fuegner was Garibaldi's *Risorgimento*. Garibaldi set out to shape a secular anticlerical Italian nation. Tyrš and Fuegner dreamt of a secular and liberal Czech nation. Young Czech nationalism was at that time split. Romantics dreamed of a loose union with Mother Russia, of a kingdom of Bohemia, Moravia and Silesia under a king from the Romanov dynasty. More realistic thinkers, foremost among them Karel Havliček-Borovský (Fig. 5), who died a prisoner of Austrian absolutism, were inspired by English liberalism. Havliček-Borovský detested Czarism and romantic Panslavism and advocated a modern national state with parliamentary institutions.



Fig. 5 (Sc. 315)

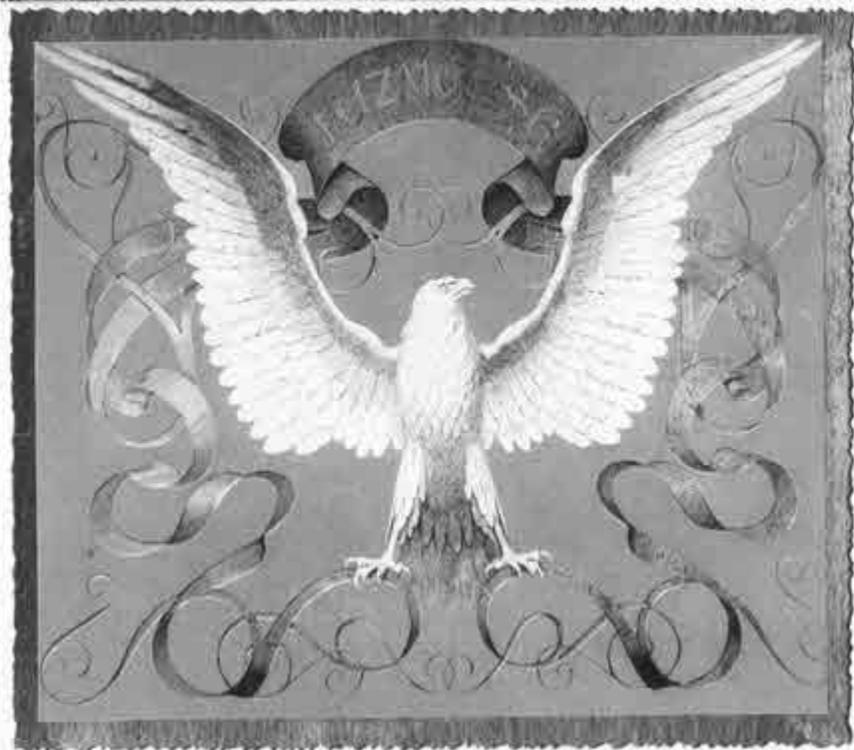


Fig. 6: First banner



Fig. 7: Reverse of banner

Tyrš and Fuegner were more inclined towards Havlíček-Borovský's ideas than the dreams of the Russophiles. The uniform of the Sokols was to symbolize their ideas. They wore the greyish tunic of the German Turners, though modified in color and cut, the red shirt of Garibaldi's legion and a round, brimless semi-top hat with a red top and a falcon's feather. The hat, very similar to those still worn in Dalmatia and Montenegro, was possibly a concession to the Slavonic tradition.



Fig. 9 (Sc. 2926)



Fig. 8: Embroidered SOKOL

Unlike the German Turners who, except in the Sudetenland, were first and foremost gymnasts, the central idea of the Sokols was the national revival of the Czechs (Fig. 6, 7, 8, 9). Their ideas also spread to other Slavonic nations, particularly to the Slovenes, Croats, Serbs and Montenegrins. They were bitterly opposed by the Catholic Church which, not very successfully, set up an association of its own, the Orel,

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the Eagle League, as an antidote. The Orel dress was largely an imitation of the Sokol garments but on their hats the Catholics wore an eagle's feather.

Despite opposition the Sokol became the genuine bearer of national aspirations in Bohemia and Moravia under the Habsburg rule and was banned in 1914 when the First World War broke out.

In the post-war years the Sokols had lost some of their original purpose and fire. The Czech nation now seemed to be established, the new state was a democracy with Western leanings and institutions. However, from 19 June to 6 July 1938 Sokols from Czechoslovakia, from other Slavonic countries and from Czech communities in Western Europe, the United States and other overseas countries gathered in Prague for their Tenth Rally [*called a SLET*], a Slavonic Olympiad. In the uncertain political atmosphere of those weeks, among the premonitions of crisis, this event was bound to become more than just an athletes' and gymnasts' jamboree. It became a national demonstration.

The citizens of Prague rose to the occasion. The guests -- mercurial Serbs, dour Croats, tall and serious Montenegrins, Czechs and Slovaks from Pittsburgh, Chicago, Paris, London and Brussels -- were cheered as they marched from the main railway station to their billets, carrying in the front rank of their columns the banners of Czechoslovakia and of their own countries. The American Czechs received perhaps the warmest welcome and were also the most boisterous group. But the young girls fell for the tall Montenegrins. The guests found willing and eager guides who insisted also on inviting their friends from abroad into their homes. They wanted them to confirm once again that Czechoslovakia was stable and would survive.

Such an assurance was now badly needed. Talks between Prime Minister Milan Hodza and the Sudeten German Party delegation were still failing to make any progress. They were deadlocked in seemingly unimportant details which eventually were magnified by the Sudeten Germans into vital, unnegotiable principles. When an understanding seemed near, whenever further concessions were made to the Sudeten Germans, Konrad Henlein, who did not take a personal part in the talks, went to Berlin and brought back yet another set of demands.

Meanwhile, in the Sudetenland the effect of the Czech military presence had completely worn off. The Nazis and their fellow-travellers were sure that they were on the winning side. They became increasingly fanatical. The government was held up to ridicule and Adolf Hitler quite openly venerated.

Early in June, I was sent to Teplitz-Schoenau, now Teplice-Šanov, a major industrial town in the Sudetenland, to address a trade union conference. Late at night as I walked back to the station, two young men asked me very courteously for a light and joined me on my way. Somehow our talk turned to the usefulness or otherwise of compulsory national service as it existed in Czechoslovakia and most other continental countries.

'Ah, when our turn comes next year, when our age group is called up for national service, it won't be Czechoslovakia', one of them said with obvious pleasure. 'We shall be serving in our German army.' His friend eagerly nodded assent. In law, the two of them were talking treason but they did it so calmly, so casually. It seemed beyond the slightest shadow of doubt to them that in a year's time, by June 1939, Czechoslovakia would have ceased to exist (Fig. 10). So



Fig. 10

dispassionate were these two courteous and obviously well educated youngsters that it was impossible to feel angry and so certain of the future were they that it seemed idle to argue with them.

It was the gradual recognition of the complete alienation between Czechs and Germans which gave the Sokol Rally a significance going far beyond anything its sponsors had envisaged.

The Sokols, from the capital, from the provinces and from abroad were given a great welcome in Prague. The houses were decorated with bunting, flags were floating in the mild breeze, and at night the baroque and Gothic steeples of the churches of golden Prague with her hundred spires were floodlit. The open-air cafés were crammed full and so were the pubs. Brass bands played Smetana and Dvořák and the latest hit:

‘ . . . We won’t give Prague away,
Rather not let her stay,
Rather not let her stay,
Let’s pull her down.’

The rally started with a march with massed bands through Prague, across the River Vltava and up to Strahov Stadium, high up behind Hradčany Castle. The colorfully dressed Sokols with their bright red shirts, the girls in national dress with a prevalence of bright red and blue (two colors favored by Slavonic nations), meandered through the streets lined with spectators waving pennants or kerchiefs,

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like a sparkling river, the banners swaying high up above the marcher and the brass-bands playing traditional marching tunes or patriotic songs. The enthusiastic crowds and the marchers greeted and cheered each other with the Czech good cheer salute: '*zdar, zdar, nazdar!*' Bouquets were thrown to the girls. Some groups danced along the route, all the three or four miles.

Many years later, after the war, Professor Najdan Pasić, then Yugoslav Press Counsellor in London, told me how he, then a young journalist and Serbian Sokol who had come along with the Belgrade group, had marched up to Strahov Stadium, loudly cheering '*zdar, zdar, nazdar!*'

It was so cheerful, so spontaneous, unregimented and normal, quite unlike the sombre and threatening martial processions of the Germans and even the salutes '*zdar, zdar, nazdar!*' were unrehearsed and more pleasantly ragged than the well-disciplined teutonic barks of '*Siegheil, Siegheil, Siegheil!*'. Indeed, it brought out the contrast between Sudeten Germans and Czechs more sharply than any socio-logical analysis or any study in psychology.

The Sudeten Germans in the provinces at their demonstrations and formalized shows of fanaticism in honor of their leader Henlein, and of the shadow of Hitler looming behind him, were masses in the true and frightening sense of the word. Personal thinking and feeling were submerged and the gatherings exuded an atmosphere of barely repressed violence and hatred. Such had perhaps been the mood in medieval times at the burning of witches and heretics.

The people of Prague who welcomed the Sokols were a gay, lovable crowd in which individuals had lost none of their identity, of their diversity and their humanity. The Sudeten Germans would have regarded them as undisciplined and undignified and would have despised their spontaneous joy as weakness.

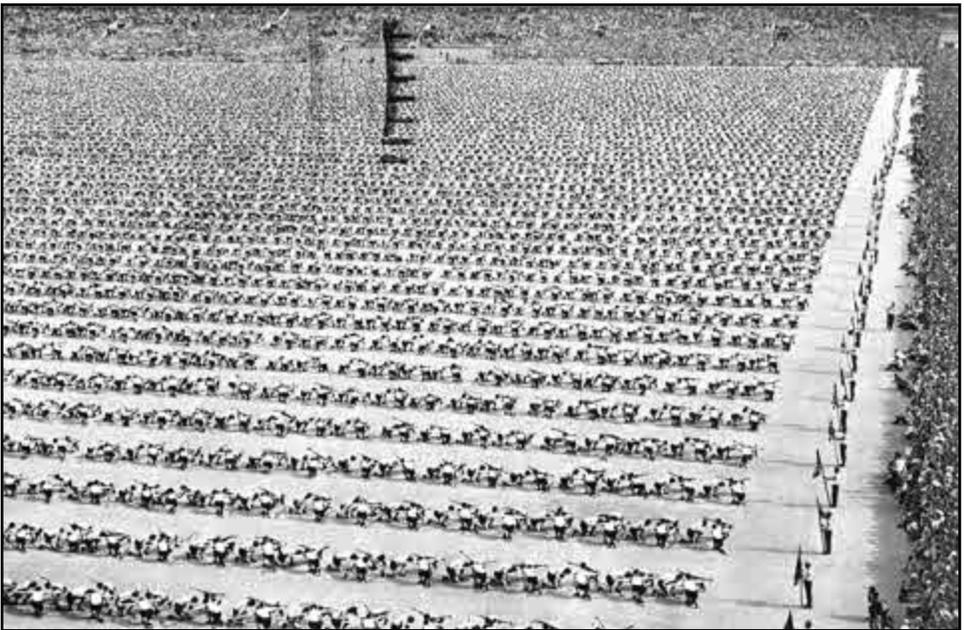


Fig. 11: Strahov multitude

Each morning, during the seventeen days of the Sokol Rally, athletes, male and female, individuals, squads and larger units, competed for trophies (Fig. 11). And each evening in the stadium there was a pageant, a floodlit spectacle -- a precursor of *Son et Lumière*.

The pageant was to symbolize the short history of the Czechoslovak Republic and the colored floodlights, one felt, were also to spotlight its problems. It was a modern morality play.

Evening by evening the seats were sold out. For a minute or two the searchlights were turned off at the start of the spectacle and onlookers and actors in the large stadium waited in complete silence under the dark silver-sprinkled velvet canopy of the night sky.

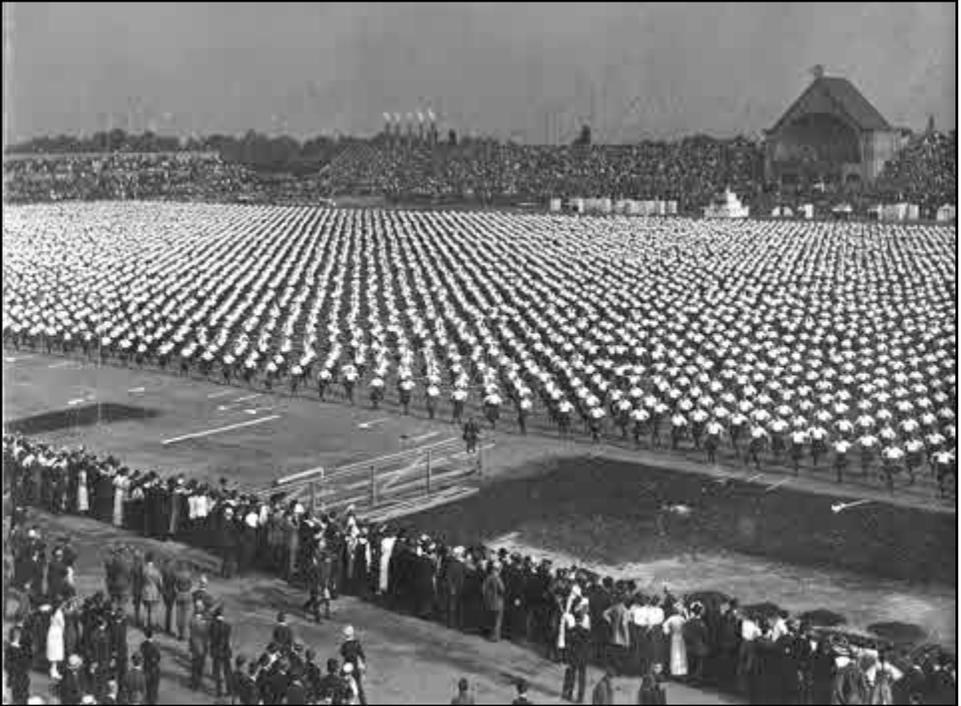


Fig. 12: Strahov at night

A fanfare from Smetana's *Libuše* signalled the beginning. As if borne by a mobile cone of white spotlights a large group of Sokols marched or, as it seemed, floated into the center of the arena (Fig. 12). It was an orderly, well-drilled entry, yet rather more graceful and easy than the march of a military unit. The scene was to symbolize the birth of Czechoslovakia. It was, of course, almost unbearably naive but at the same time, despite its triviality, it was movingly dignified and simple. Having established the new State -- this was symbolized by eurythmics, intended to impart a sense of united effort -- they dispersed all over the field performing exercises intended to represent work in factories and fields, the tasks of everyday life with its pleasures and troubles.

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Meanwhile, however, several small groups moved into the center of the stage each of them wrapped in spotlights of different colors -- green, red, blue, orange, purple, yellow. These groups indicated by jerky and sometimes aggressive gestures that they were at loggerheads, haggling or cheating, selfishly concerned with their own advantage only and careless of the needs of the toilers in factories and fields. It was very obvious that these selfish and repulsive groups were to symbolize the political parties and that their behavior was to reflect strife and lack of national unity. Somehow, the leaders of the Sokols whose outlook could be described as mildly anti-political, expressing lower middle-class aversion to political parties and political activity, failed to understand that a democratic State needed political parties and political argument.

While the politicians were frolicking, haggling or arguing at the center of the stage, out of the dressing rooms beneath the center stand, lit up by lurid, dark red light, emerged a column of cardboard tanks and armored cars followed by hordes armed with staves symbolizing rifles, threatening to engulf the just and the unjust, politicians as well as peaceful citizens. Sombre music emphasized the sinister intentions of the invaders. Not unexpectedly, the politicians fled in panic. All seemed lost.

Yet help came from an unexpected quarter -- fully expected. The spotlights focused on a distant and dark corner of the wide field. There they were, our Sokols, busily engaged in eurythmics, body-building and other non-controversial yet eminently patriotic activities. In spite of these preoccupations, or perhaps because of them, they were vigilant and, closing their ranks, they marched towards the invader with staves raised high. The foreign hordes faltered and eventually fled in disarray when a squad of genuine tanks, put at the disposal of the organizers of the Rally by courtesy of the Minister of Defence, headed towards them. Indeed, what chance did they stand in their cardboard tanks against the staves of the determined athletes, let alone real tanks? Triumphant martial music marked the victorious conclusion. Then the performance closed with the national anthem. Unity, true national unity had prevailed and the Republic, endangered as much by feckless and selfish politicians as by an unnamed external foe, had been saved.

But in the political climate of the early summer of 1938 this well-meant, impressively staged pantomime was loudly cheered and the thousands who watched the display went home elated and reassured, because this crude oversimplification was so close to their wishes.

It was, of course, quite true that Czechoslovak democracy had some imperfections. For most of its twenty years the country had, in fact, been governed by a five-party coalition in which the Farmers' Party was the strongest force and the Social-Democratic Party held second place. The Catholic People's party, slightly leftish in its outlook, vied for third place with the National Socialists. Finally, the Traders' Party, with a following of small shopkeepers and craftsmen, had no prospect of getting beyond fifth place. As a coalition, however, these five parties were always assured of a parliamentary majority.

There were some drawbacks. Up to a point the five-party coalition turned Parliament into a rubber stamp. Before any bill, any political scheme, any plan was submitted to Parliament it was considered, discussed and had to be approved by the so-called *Pětka* (*pět* pronounced *pyet* means five), a caucus of leaders, not

necessarily even Members of Parliament, representing the five parties. A great deal of haggling and horse-trading went on in this unofficial but powerful committee and the system also lead to political patronage and a certain amount of nepotism. Yet by and large this form of government was no worse than the American system of spoils and remarkably advanced for a young democracy, the only one surviving in Central Europe.

The naive non-political Sokol leaders dreamed, possibly, of complete national unity at all times. So, in their colorful pageantry, they tried to make the point that politics as such were harmful and that the 'politicians', whatever this term might signify, were shortsighted or selfish or crooked or all three.

Of course, the sophisticated intellectuals ignored or ridiculed the performance. To them it was a typical Sokol affair which meant that they discounted the Rally and incidentally the whole Sokol movement as irrelevant trivialities, as a plebeian puppet show. Writers, artists and leading journalists had their own rally during those days. A Pen Club Congress was held in Prague from 26 to 30 June; it is not too much to say that this Congress was far more removed from reality and certainly much less relevant to the situation than the Sokol Rally. The proclamations of the luminaries of world literature, their touching assertions of faith in freedom and democracy, were less than the equivalent of the eurythmics at the Strahov Stadium. Later in the year many of them were to praise the appeasers.

But there was a common feature to both events. They created a false sense of security and the misplaced belief in aid that was bound to come in the hour of danger. Aid, however, never came. Instead it was Walter, First Viscount Runciman of Doxford P.C., J.P., who arrived in Prague as a poor substitute for assistance.



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WANT: Research requirement: non-overprinted, mint, full pane of 10h Express stamp, Plate 2. Buy or borrow. Contact: Mark Wilson, 8505 E. San Bernardo Dr., Scottsdale, AZ 85258-2400 (phone 480-664-1786)

Every member is entitled to one FREE 15 word ad per calendar year. Word count does not include name and address, phone #, e-mail address. Send ad, clearly typed or printed, and marked Sell-Swap-Want to the editor, contact info on page 2.

*** * CHECK OUT THE AVAILABLE PUBLICATIONS * ***
There are many new items,
plus a number of previously sold out ones
that are back in stock. (Last four pages of this issue)
Don't miss out!!!

SALE of *SPECIALISTs*

Don't miss this terrific opportunity to complete or fill in your *Specialist* issue needs, whether individual copies or bound volumes. THE LOOSE, SINGLE COPIES THAT ARE NOT SOLD THROUGH THIS OFFER ARE GOING TO THE PAPER SHREDDER!!!!

The tables below (bound volumes and then at the end the loose ones) show which issues are currently available. But, because this sale is "first-come/first-served", the specific ones you want are only yours if you contact me first. SO, IT IS VERY IMPORTANT THAT YOU CONTACT ME AS SOON AS POSSIBLE. Here is how:

Ludvik (Lou) Svoboda
4766 S. Helena Way
Aurora, CO 80015

phone: 303-680-7118
e-mail: Lousvoboda@comcast.net

Do not hesitate to call. I am usually up by 7:30 am (Mountain Standard Time) and go to bed about 10:30 pm. If I am not here, tell my wife your name, phone number, and have her write down the time and date. For requests by mail, I will use the postmark for timing.

On April 30, I will arrange all requests by date/time and thus determine who gets which issues and books.

As to the bound volumes that are available, the years are shown in this table:

1948-1950	1968	1975(2)	1982-1983(2)	1993-1994(2)
1951-1953(2)	1969	1976	1982-1984(2)	1995-1996
1954-1955	1970	1977	1985-1986(2)	1997-1998(2)
1955	1971	1978-1979(2)	1987-1988(5)	2003-2004
1959	1973	1980-1981	1989-1990(2)	2005-2006(3)
1961	1974	1981-1982(4)	1991-1992(2)	2007-2008(6)
1966				2009-2010(6)

Now as to the prices.

For the bound volumes, those for the years prior to 1970, they are \$10 each. For the ones 1970 and after, they are \$5 for the first one, and \$2.50 for each one after the first one (e.g., 4 of these later books would be \$12.50). They will be sent by media mail, and you will be asked to pay for any postage costs over \$3.00 (parcel post mailing costs have gone up more than any other mailing category in the January 20th increases).

For the individual issues, they are \$1 each for the first 5 (any 5), \$0.50 each for the next 5, and \$0.25 each for the eleventh and any others after. As an example, 22 issues would come to \$10.50 (1 - 5 = 5.00, 6 - 10 = 2.50, 11 - 22 = 3.00). Here, since we are talking about smaller weights, the Society will pay the postage.

Some explanatory notes to the two tables are in order. For the bound volumes table, a listing like "1948-1950" means that the volume has those three years of issues in it. A number in parenthesis after a year or group of years [like 1982-1983(2)] means we have more than one copy of that volume (2 in this case). In the individual issues table, the number shown is how many of each particular issue is

available. If there is no number, then there are none of that issue available. Note that in 1984 and 1985, there were several combined issues. From 1975 through 1983 there are 10 copies of each issue available. Likewise, from 1990 on there are 10 copies of each issue available.

I have already set aside 5 copies of each issue (if possible) for the library. The ones that are listed in the following table, and available for you, are extras (for now). AFTER APRIL 30, THE ISSUES THAT ARE NOT BOUGHT WILL BE DESTROYED!!! So act now!

SPECIALISTS Available for Purchase												
Year	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
1950									2			1
1951									2		1	
1952	3	3	3	4	4	2			3	5	5	4
1953	1	1	2	1	2	7			3	3	2	7
1954	1	1	2	2	10	5						
1955												
1956				5							4	7
1957									9		10	1
1958			1			1				10	10	6
1959	10	6	10	5	6	9	10			10	3	8
1960	10	10	10	10	10				2	1	3	3
1961												
1962		2										
1963	2	1	3	10	6	10				9	11	10
1964	2	3	6	5	4	3			3			
1965												
1966	4		10	10	10	10				10	10	10
1967												10
1968	10	10	10	10	10	10			10	10	10	10
1969	10	10	10	10	10	10			10		10	10
1970						10						
1971				10					10	10	10	
1972		10	10	10	10	10			10			
1973	10	10	10	10	10	10			10	10	10	10
1974	10	10	10	10	10	2			1	10	10	10
1975	10	10	10	10	10	10			10	10	10	10
↓	↓	↓	↓	↓	↓	↓			↓	↓	↓	↓
1983												
1984	10	10	10	10	10	10			10	10	10	10
1985	10	10				10			10	10	10	10
1986	10	10	10	10	10	10			10	10	10	10
1987	10	10	10	10	10	10			10	10	10	10
1988		10										10
1989	10			10	5	10						10
1990	10	10	10	10	10	10			10	10	10	10
	Jan/Feb		Mar/Apr		May/June		Jul/Aug		Sep/Oct		Nov/Dec	
1991	10		10		10		10		10		10	
↓	↓		↓		↓		↓		↓		↓	
2009												
		Winter		Spring		Summer		Fall				
2010		10		10		10		10				

Philatelic News and Views

1. From Sam Horvath:

-- I need to update and correct the article [Summer 2011, pg 6] that appeared about the printing error/forgery of the 2008 Beauty of Flowers/The Rose. I think there was a misunderstanding on what I wrote and on the interpretation of the Beneš' article in *Filatelie*. There is an actual production error of this stamp, both full missing red color and partial missing of the color (see Figure 1). The forgery



Figure 1: Used pair with different light colors; all color missing; the normal stamp.

Beneš is writing about is a forgery to defraud the collectors of the production error. I own both the completely missing color and two different partially missing color (Fig. 1), as well as a few forgeries -- which are quite crude. I checked into it, and what Beneš describes that he used for the study to duplicate the forgery is isopropyl alcohol. I tried to do the same experiment, but it removed all of the color including the black outline of the rose as well as the shiny glittery substance that coats the normal stamp. Figure 2 shows the results of my tampering with the best solvents available. In my opinion, there is no way that you remove the red color without removing the black and the glittery overlay also.



Figure 2: Results of attempting to remove the color on two stamps.

2. From Lubor Kunc:

-- Please find enclosed a remembrance souvenir for President Havel's funeral of Dec. 23, 2011 (Fig. 3). [Ed. Note: Notice the special commemorative cancel showing "1936 -- 2011, Václav Havel (signature), PRAHA 012 -- HRAD, 23.12.2011".

3. From Karel Holoubek:

-- The two-stamp set bearing the designation "Beauties of Our Country" is annually awaited with great curiosity by philatelists as to which of our monuments the Post will highlight this year. They have a lot to pick from since we have an innumerable number of beauties. Some are very well known and visited, while others struggle along in the shadow of the public's and official institutions' interest.

For 2012 they selected the eastern Czech Kuks region for their emission plan -- which then means the baroque. Also, extraordinarily, both stamps of the issue are



Figure 3: Václav Havel's funeral cancel, 23.12.2011.

dedicated to the region. The first one reminds us exclusively of the Kuks region, but this time it is not a castle (which has not survived), but another structure in the area -- a hospital that is dedicated to charitable purposes. The other stamp is dedicated to the author of the sculptural decorations of Kuks and its sculptures -- Matyáš Bernard Braun.

The creation of the designs for both stamps was entrusted to the noted creator of our stamps, Zdeněk Ziegler. Philatelists are preparing a baptismal celebration for the issuance of the stamps. In order to maintain unity of design the Czech Post asked the designer, Professor Ziegler, to also design the first day cover and commemorative cancellation. Thus, this will indeed be a beautiful memory in any collection.

The festive unveiling of the stamps will be in the presence of the author on March 10, 2012, followed with autograph signing.

4. From Ludvik Svoboda:

-- Very recently I purchased this interesting Bohemia and Moravia postal card (Fig. 4) because it was clean, attractive, had an unusual return address, and was very reasonably priced. The return address of "KLV - Lager (Pro/342), Hotel Portasch, Neutraubendorf, Bezirk Wsetin" in particular caught my eye and twanged some memory cells. I seemed to remember that I had read something about the KLV - Lager part pertaining to a Nazi program to move German children to safer areas during WW II.



Figure 4: Children's evacuation camp postal card, 13.XII.43

After getting home, I began to investigate the KLV - Lager address portion in my *Specialist* indices, *Czechout* indices, etc. But no matter where I looked, I could not find anything on this subject. So I sent out a help message.

Well, I got answers from several people, but the one which embarrassed me came from Rex Dixon of the Czechoslovak Philatelic Society of Great Britain (CPSGB). He pointed out to me that there had in fact been an article on this subject in the *Specialist* about 12 years ago. In addition, he pointed out that there had been a chapter on this subject in the CPSGB Monograph No. 19, Bohemia & Moravia, by John Hammonds and himself. The article in the *Specialist*, July/August 2000 -- Evacuation Camps for German Children in Bohemia, Moravia and Slovakia 1941-1945 -- was by John Miskevich.

Between these two major sources and the other responses, I was reminded that KLV - Lager was "Kinderlandverschickung - Lager" -- loosely translated as "sending children into camps in the countryside". It was a program ordered by Hitler in 1940 to send German children to camps set up in areas that were safe from bombing by allied aircraft -- initially in other parts of Germany and then expanded to many of the occupied countries, including Bohemia, Moravia, and Slovakia. One source indicates that there were about 300 in those three areas and over 6,000 such "camps" total, many of which were confiscated resort hotels, Jewish homes/mansions, pensions, and schools.

Many, but not all, of these camps used hand stamps for return addressing that some sources believe were used as indications that the contents had been censored and could therefore be sent on. Without a doubt, watch for the KLV and Lager in the addressed or return addressed portion of WW II cards and letters and you may find one of these.

If you would like to see more examples of these items, go to the article in the July/August 2000 Specialist. Both sources give listings of camps and locations that were in B&M and Slovakia. Good hunting!

✠ ✠ ✠ ✠ ✠

SLOVAK STAMPS???

by Tom Coosaboom, Sam Horvath

[Ed. Note: Here are a series of e-mails that tell an interesting story and hopefully will cause you to look more carefully at your mail. Also, see my note at the end of this article.]

TO ALL:

I recently received the Slovak new issues from Slovak Post. As usual, the padded mailing envelope had recent Slovak stamps to pay the postage. Earlier this evening I decided the envelope was too large, 8 1/2 x 11, to be worth saving, so I decided to soak the stamps. There were 14 x 0.10 €, 2 x 0.20 €, 1 x 0.60 € stamps all from the regular issue series and 4 x 1.20 € (2 each of the 2009 art on stamps issue). For a total of 7.20 €. The four art stamps were adjacent with the 0.10 € stamps arranged on all sides of the art stamps in such a way that they overlapped the art stamps (Fig. 1). The remainder of the stamps were positioned a bit to the left of the art and 0.10 € stamps.

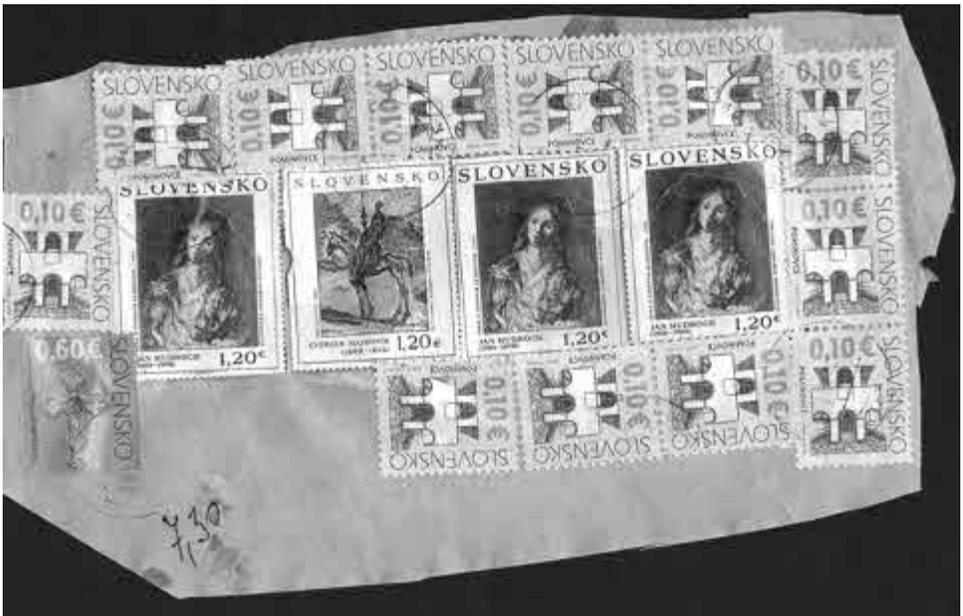


Fig. 1

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The regular issue stamps soaked off easily. Then I noticed that the four art stamps looked unusual. Some of the stamps had one or more straight edges -- no perfs. The stamps were markedly smaller than the real stamps. Finally, they would not soak off the paper. I was eventually able to work one loose. The glue residue underneath was thick and water resistant.

The question is did someone at Slovak Post affix the forgeries or were the original stamps removed later and the forgeries affixed? The forgeries are canceled. Once all the stamp are dry, I'll try to match up the cancels.

Does anyone know of any forgeries of recent Slovak stamps?

Tom

Tom:

I specialize in CR forgeries, all except the last one were created to defraud the Czech PO, the last forgery of the missing color on the 2008 definitive 10Kč rose was created to defraud the collector. What you mention is the first Slovak stamp forgery I've heard of, I've [heard of] forged Slovak postcards, but not stamps. I suggest that you make scans and mail them to the Slovak Agency that you have received this from, address the letter to the director. This sounds like some agency employee is making pocket money by using most likely photo copies of the originals. Do not mail them the forgeries, they are actually valuable collectibles.

Sam

Sam:

With your suggestion that some one in Slovak Post may have been the source of my forged stamps I have found the source of the "stamps". The real stamps were issued 27 November 2009. My phony stamps came from the brochure "Slovak Postage Stamps, 2009" which is published by Slovak Post. The color and printing on the back of my stamp matches that on the back of the stamps in the brochure. The size of the illustrations in the brochure matches the size of my stamps.

It will be interesting to see what Slovak Post has to say.

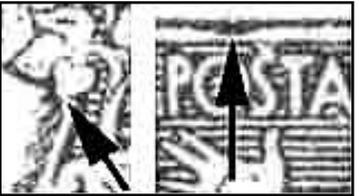
Tom

[Ed. Note: Not only should you watch for these "cut outs" from publications, but also watch for stamps cut out of souvenir sheets. There are a number of Czechoslovak stamps that were issued not only as perfed singles, but also as stamps that are a part of a souvenir sheet and are valid for postage when cut out of the sheet. A good example is the Košice Issue (Pof. 354-356, Sc. 307-309 and Pof. A360-362, Sc. 310(a-c)) showing a Red Army soldier. This one is particularly deceptive, because the stamps in the souvenir sheet have a simulated perf border that can fool you into thinking that they are the individual perfed variety. The quick and easy way to spot the cut out stamps is that they have the pale yellow-green horizontal wavy-lined background of the souvenir sheet. A cover that is franked with these cut out stamps can easily sell for \$10-20 or more.]

THE 25h CHAINBREAKER
Part III – Individual Position Descriptions
 by Mark Wilson

One stamp from the same position on both plates is described under each entry. Negative flaws are in **bold** and of course appear on both stamps. Regular plate flaws are in normal typeface and those that appear only in some printings are marked in *italic*, as are flaws described by Moravec that were not found on any copy of the stamp available to me. When a flaw appeared questionable, it is marked as an *uncertain observation*. Several of the flaws in the original Czech document have illustrations mismatched with their verbal descriptions; these have been corrected in this text. Note that flaws are exaggerated in the drawings from the original document used here to illustrate unobserved flaws.

1	I	Gap in Mt. Říp's lowest contour. Some printings: White notch on right side of the column of shading lines under the linden leaves. A dot	
	II	Lower frame very thin or open above the HB in VHB.	

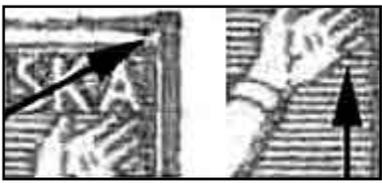
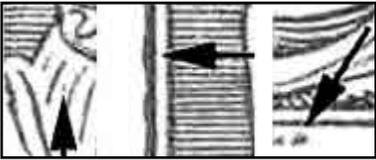
2	Neg.	Gap in the bottom outline of the lowest linden leaf.	
	I	Gap in the right arm's upper outline below the chain.	
II	Bump on the underside of the upper frame above the O in POŠTA.		

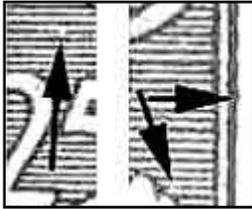
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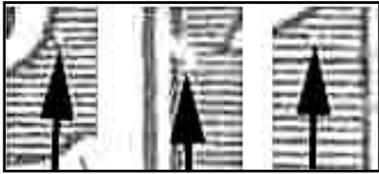
3	I	Gap in the bottom contour line on the chest. Gap near the beginning of the belt's wavy line. Gap in the right inner frame above the numeral 5. <i>Some printings: Colored projection above the upper right corner.</i>	
	II	Gap in the skirt's hem below the left foot.	
4	I	Gap in the upper outline of the left arm under the chain. <i>Some printings: Mark on the O in POŠTA at 11:30.</i>	
	II	Dot to the right of the chest's second contour line. Mark on the right foot.	
5	I	Colored mark at the top of the first shading column below the right knee.	
	II	Gap in the background beside the right chain.	

6	I	Faint gap in a thick contour line above the left knee.	
	II	No distinguishing features identified	
7	I	Gap in the background well above Mt. Kriváň. Colored mark on the background midway down the right leg. <i>Some printings: Dot below the column of shading lines under the linden leaves</i>	
	II	No distinguishing features identified.	
8	I	Gap in the background right of the left numeral 5.	
	II	Tiny white nick at the bottom of the skirt's cluster of contour lines.	
9	I	Nick in the outer right frame below the numerals. Missing next to bottom shading line in the skirt under the left foot.	
	II	Not observed: Upper frame thicker over ČES	

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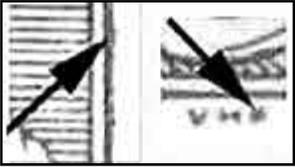
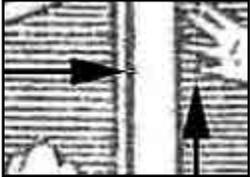
10	I	Wedge-shaped upper frame at the right corner. Left outer frame thicker above Mt. Říp. Dot below the column of shading lines under the linden leaves. <i>Some printings: Colored line breaks the left hand's little finger</i>	 
	II	Mark on the first contour line to the left of the left foot. Uncertain observation: Tiny dot between the two leaves at the base of Mt. Kriváň	
11	I	Dot between the second and third vertical lines below the belt. Left frame thicker opposite the right knee. Cutoff letter B in VHB.	
	II	Dot in the upper margin above the K in ENSKÁ.	
12	Neg.	Gap in the background under the left numeral 5's top-bar.	
	I	Some printings: Dot atop the upper frame above the K in SKÁ.	
	II	Gap in the upper outline of the right wrist.	

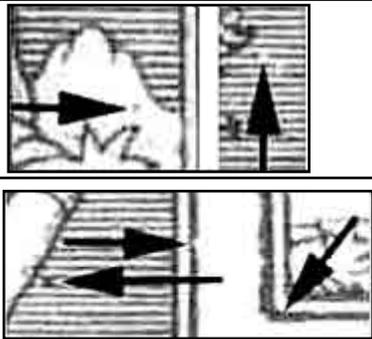
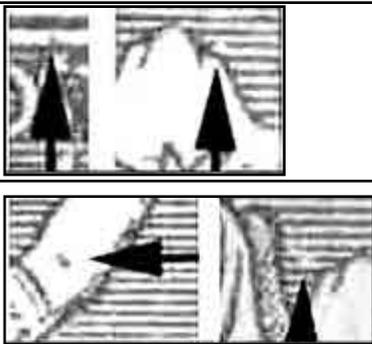
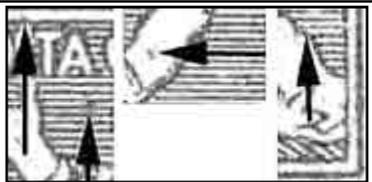
13	I	Gap in the background above the center of the left numerals. Gap in the background above the right peak of Mt. Kriváň. <i>Some printings: Tiny bump on the right frame below the numerals.</i>	
	II	Gap in the chin line.	

14	I	Gap in the background opposite the left numeral 5's center. Gap in the background opposite the right numeral 5's bottom. <i>Some printings: White splotch on the inner left frame below the numeral 2.</i>	
	II	Gap in the left edge of the right foot. Mark on the inner frame above the O in ČESKO. Gap in the background opposite the right numeral 5's bottom.	

15	I	Dot on the right foot's big toe.	
	II	Dot in the right elbow.	

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16	I	Dot on the end of the second contour on the chest.	
	II	Gap in the background left of the right elbow. Some printings: Bump on the lower frame under Mt. Kriváň.	
17	Neg. Tiny bump on the right frame below the numerals.		
	I	Gap in the background in front of the right numeral 5's top-bar and behind the center of its loop. Cutoff B in VHB. <i>Some printings: Dot below the column of shading lines under the linden leaves</i>	
			
II	Vertical mark at the tip of the right hand's little finger		
18	I	No distinguishing features identified.	
	II	No distinguishing features identified.	
19	I	Gap in the left frame opposite Mt. Říp.	
	II	Dot on the inside upper edge of the right wrist.	

20	I	Colored mark on the right shoulder.	
	II	No distinguishing features identified.	
21	Neg.	Dot on Mt. Kriváň. Gap in the background to the right of the hair.	<p data-bbox="150 447 207 800">I</p> <p data-bbox="207 447 658 800">Nick in the right frame below the left hand. Colored mark near the left arm's elbow. <i>Some printings: Thicker lower left corner.</i></p>  <p data-bbox="150 800 207 991">II</p> <p data-bbox="207 800 658 991">No other flaws.</p> 
22	Neg.	Dot in the white frame over the letter Š in POŠTA. Gap in the background above the right peak of Mt. Kriváň.	<p data-bbox="150 1067 207 1425">I</p> <p data-bbox="207 1067 658 1425">Colored marks in the left elbow - sometimes joined. Some printings: White splotch between the left foot and Mt. Kriváň</p>  <p data-bbox="150 1425 207 1607">II</p> <p data-bbox="207 1425 658 1607">Dot under the letter A in POŠTA. Dot and mark in the left elbow.</p> 

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23	I	Gap in the background above the head.	
	II	Gap in the background line above the right numerals. Cutoff HB in VHB.	

24	I	No distinguishing features identified.	
	II	No distinguishing features identified.	

25	I	Dot on the left knee above the V in VHB.	
	II	Colored blotch to the right of the blowing hair.	

26	Neg.	Gap in the upper outline of the right numeral 5's top-bar.	
	I	Nick in the right frame opposite the numeral 5's top-bar.	
	II	No other flaws.	

(To be continued)

APS OFFERS CZECHOSLOVAK EXPERTIZING

by Tom Cossaboom

An American Philatelic Expertizing Service (APEX -- a part of the American Philatelic Society, APS) certificate of authenticity is a must for those members wishing to buy or sell more expensive philatelic material. For some years the APEX has been unable to offer expertizing of Czechoslovak material. They lacked the needed experts.

The Board of the Society for Czechoslovak Philately asked a number of its most experienced collectors to volunteer to assist the APEX in providing expertizing service for Czechoslovak material. A number of SCP members agreed to serve on committee of the American Philatelic Expertizing Service (APEX) to evaluate Czechoslovak material. The APEX is a part of APS. The APEX provides the expertizing service.

As a result, the APS is now able to offer certificates of authenticity for the Czechoslovak philatelic material: Austro-Hungarian Field Post 1914-1918, Czech Legion Mail 1918-1919, Revolutionary Overprints 1918-1919, Hradcany issue, Czechoslovak Scout Mail 1918, issues of the First Republic 1918-1939, Bohemia and Moravia 1939-1945, Slovakia 1939-1945, Carpatho-Ukraine 1945, and Revolutionary Overprints 1945.

The APEX requires the use of their form to submit an item for expertizing. The form can be downloaded from the APS website (<http://stamps.org/Home>) or by requesting one by writing to APEX, 100 Match Factory Place, Bellefonte, PA 16823. Fees for the service are as follows:

Current Scott <u>catalogue value</u>	APS member fee	Non-APS member fee
\$200 or less	\$20	\$40
\$201 - \$500	\$25	\$45
\$501 - \$1000	\$30	\$50
\$1000 or more	3% of current Scott value regardless of condition	5% of current Scott value regardless of condition

If the item is found to be genuine, an APS certificate of authenticity is provided as a feature of paying the service fee.

It should be noted that our Society for Czechoslovak Philately will continue to offer its expertizing service. Should a member be interested in using this less expensive service (see below) contact Ludvik (Lou) Svoboda -- contact information is on page two of this issue -- for forms and procedures. It should be noted that whichever service you use, the same experts will most probably be examining the item. A key difference will be that if the item is genuine, the APEX system will automatically provide a certificate of authenticity. Such a certificate is not automatically part of the fee payment for the SCP service -- it may or may not be available.

Up to \$199 Scott or other designated catalog value	\$3.50
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THE CZECHOSLOVAK SPECIALIST

\$200 - \$999 Scott or other designated catalog value	2 1/2% of catalog value
Over \$1000 Scott or other designated catalog value	1 1/2% of catalog value (\$25.00 minimum)

Non-SCP members must add 50% to the calculated fee.



Letters to the Editor

1. Dear Lou:

Specialist readers may be interested to learn of my new website www.cpslib.org. There, every Czechoslovak and Czech Republic stamp is illustrated and the inscriptions on each translated into English. One may search the site by year of issue, by denomination, by format (souvenir sheet, mini-sheet, gutter, booklet, se-tenant, and coupons), by a number of motifs or themes, by Scott and POFIS catalog numbers, and by the words found on the stamps themselves in Czech or Slovak, in their English translations, and when appropriate, by Latin terms. One may search the Czech/Slovak indices with or without diacritics. The site is bilingual, Czech and English.

When searching the catalog number lists or the indices, running the cursor over the entry will produce an immediate image of the stamp to aid in identification. Clicking on a stamp image opens a page with an enlarged image suitable for detailed study. There are well over 8,000 images on the site. Some readers may find the catalog numbers more of an approximation than an exact representation.

For the Czech Republic -- all stamps, souvenir sheets, mini-sheets, special booklet printings, coupons and se-tenant arrangements are shown. For Czechoslovakia -- all stamps, souvenir sheets, and gutters (except for the \$10,000 Nitra gutter that I do not own) are illustrated, as well as many coupons, se-tenant arrangements, and some mini-sheets. Bohemia and Moravia, Slovakia, Eastern Silesia, and the POŠTA ČESKOSLOVENSKÁ 1919 issue, because I do not collect these stamps, are not represented on the website. I hope readers find the site useful, and I would be interested to hear from anyone who uses it.

I wrote a computer program to produce the website. The most recent browser version is required to fully enjoy the benefits of the website's advanced technology.

Regards,
Mark [Wilson]

2. Hi Lou, Mark:

While going through my stuff I found a questionable item. It is what appears to be a coil pair of the 20h Osvobozená Republika (chainbreaker), MNH, full gum, and perforated HZ14 (comb perf) -- the perforations do not go



Fig. 1

completely through at the bottom (Fig. 1). POFIS does not list a coil for this issue. I have seen “made” coils, but the unperforated top and bottom margins are quite large, with the bottom one almost 1/8”.

Sam [Horvath]

[Mark responded.]

My opinion (without seeing the item this must be taken with reservations):

I checked my full sheets of the 20h Chainbreaker. The vertical spacing between the stamps appears to be exactly 1/8 inch. I also have stamps with offset perforations that show an even larger margin on one side of the stamp with a substantially reduced margin on the opposite side. Thus, a margin of 1/8 inch is legitimate. At the bottom of the sheet the margin is considerably larger and the vertical perforations do pass through to the edge of the sheet. This is not true of the top or side edges of the sheet. Thus, there is nothing extraordinary about the vertical perforations or the large lower margin. So, lets move on to its “coil” aspect.

Made-up coils (early newspaper and express stamps, for instance) are actually 10-stamp strips cut from an imperforate sheet that had been privately perforated, most often only vertically. This was done to speed the application of the stamps in a production environment. However, I have never seen any evidence that such 10-stamp strips were ever pasted together to form an actual coil.

I found no evidence that the PO ever experimented or released the Chainbreaker in coil form. Also, while the 20h (POFIS 15N) exists imperforate, the stamps were never officially released imperforate, so there was never a need for anyone to create strips of privately perforated stamps for a production environment. Thus, I do not believe your item was a made-up coil, as were the newspaper stamps described above. There seem to be two possibilities. I suspect either that a pair of 15N stamps have been doctored to make them look like a horizontal perforation error, or that your item is truly a horizontal perforation error.

[As to the perforations] if you look in a copy of the Chainbreaker handbook [I recently sent you to sell in the society bookstore] there is a whole chapter on how the stamps were perforated, together with illustrations of the process. You might find the information about the application of comb perforations helpful in understanding how your stamps might have been created. The comb perforation apparatus looked like a C placed on its side, arms downward. Punches were made on three sides of the each stamp in a row of 10, starting with the top row. While a bottom margin might accidentally be left imperforate, if there are perforation[s] between the stamps, then there had to be perforations above the stamp: it is impossible with comb perforations to have vertical perforations without an upper row of perforations. Thus, if your pair has no upper perforation, it is likely they were trimmed off at some time. Also, I am unsure if you have only vertical perforations just how you determined they were comb perforations. I think the alignment of horizontal and vertical rows are required to demonstrate the use of comb perforations.

In any event, it is an interesting item. Lucky find.

Mark [Wilson]

[Ed. Note: Do any of our readers have anything to add to this discussion, or have any ideas as to what Sam Horvath’s find might be?]

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New Issues

CZECH REPUBLIC

by G. M. van Zanten

**2012 ISSUE PLAN
FOR CZECH REPUBLIC STAMPS**

Date of <u>Issue</u>	<u>Name of Issue</u>	Number <u>in set</u>	Value <u>Kč</u>
Jan 20	Tradition of Czech Stamp Production - Josef Liesler	1	10
Feb 15	Personalities -- Jiří Trnka (1912 - 1969)	1	10
Feb 15	150 th Anniversary -- Founding of SOKOL	1	14
Mar 7	Beauties of Our Country -- Kuks Chateau -- Statues by M. Braun at Kuks	2	14 18
Mar 7	150 th Anniversary -- Association of Czech Mathematicians and Physicists	1	10

Apr 4	Personalities -- Johann Gregor Mendel (1822-1884)	1	20
Apr 18	500 th Anniversary of Printing of First Hebrew Book in Prague	1	25
May 2	100 th Anniversary -- Founding of Czech Scouting	1	21
May 2	EUROPA -- Invitation to the Editorial World	1	20
May 16	Technical Memorials -- Bafa Canal	1	10
May 16	Prague Castle -- Tintoretto: Flogging of Christ	1	30
Jun 6	70 th Anniversary -- Eradication of Lidice	1	20
Jun 6	70 th Anniversary -- Eradication of Ležáky	1	10
Jun 20	100 Anniversary -- Crowned Statue of the Virgin Mary at Svatý Hostýn	1	21
Jun 20	Summer Olympic Games and Summer Paralympic Games London 2012	1	20
Sep 5	Flower Growing -- Beauty of Orchids	4	10,14 18,20
Sep 5	Traveller -- Alberto Vojtěch Frič (1882-1944)	1	10
Sep 19	800 th anniversary -- Proclamation of the Golden Sicilian Bull of King Frederick II	1	49
Oct 3	World Stamp Day -- Postal Museum Vyšší Brod	1	26
Oct 3	Legends of Masaryk's Circles in Brno -- František Štastný (1927-2000)	2	18
	-- Louis Chiron (1899-1979)		25
Nov 7	Art on Stamps -- Kamil Lhoták (1912-1990)	3	26
	-- František Kupka (1871-1957)		30
	-- Jan Kupecký (1667-1740)		32

1. On January 20, 2012, the Ministry of Industry and Trade of the Czech Republic issued a 10 Kč commemorative stamp in the Tradition of Czech Stamp Design series for the 100th anniversary of the birth of the significant author of Czech postage stamps -- Josef Liesler (Fig. 1). The stamp bears the portrait of Josef



Fig. 1

Liesler together with his unaccepted art design of the stamp "International Music Festival Prague Spring 1968". Josef Liesler (Sept. 19, 1912, Vidolice u Kadaně -- Aug. 23, 2005, Prague) was a Czech painter, graphic artist and illustrator. In the 1930's he graduated from the University of Architecture and Structural Engineering Prague. Liesler's great artistic talent became evident when he was still a student. He taught drawing courses in 1945-1949, and all his life remained proud of his work as a teacher. He considered drawing as the basis of art. In

his own work he preferred graphic art, especially lithography, which gave him a chance to apply harmony between precise lines and colors. In October 1939 he entered the history of Czech art by organizing, jointly with some other artists, an

independent exhibition at the Topič Salon. The artists called themselves “Sedm v říjnu” (Seven in October). The event was triggered by sculptor Vincent Makovský who met the young artists in the “U Štýdlů” pub and offered them the time window for his Prague exhibition with the provoking: “Now show me what you can do”. At that time Liesler followed expressionism. His paintings reflected the occupation time described in symbols. In his soul he always was a humanist, and kept fighting also in his art against any form of restriction of freedom. His paintings brim with



Fig. 2

rich shapes and full colors. He was admitted as a member of the prestigious association of artists Mánes during the war, when he was still a young man. He was also one of the oldest surviving members of Hollar, the association of artists he was proud to belong to. Liesler won a number of awards, such as the UNESCO World's Most Beautiful Stamp award (1975). Despite the initial lack of trust on the side of philatelists -- Liesler was too much modern and unconventional an artist for them -- he designed more than a hundred stamps. The President awarded him a Distinguished Service Medal. He was very proud of his membership in the glorious Academy in Florence and the Royal Academy for the Arts of Belgium. The stamp was designed

by Oldřich Kulhánek, engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in violet, yellow, blue, and orange in printing sheets of 30 pieces. Besides the stamps in sheet arrangement, philatelic booklets of 8 stamps and 4 labels were issued. The labels in the size of half of a stamp bear a graphic with Liesler's signature and are printed by rotary recess print in violet, blue and black. A FDC in violet bears a motif from the picture “Karnevalová noc” (The Night of the Carnival)(Fig. 2).

2. On January 20, 2012, the Ministry issued a 6 Kč definitive postage stamp from the series of Folk Architecture (Fig. 3). On the stamp is depicted the village of Vidim (Upper and Lower), Central Bohemian region, Mělník district, village conservation area. Homestead No. 73 with a two-story loft is the most valued and best preserved folk architecture monument in the village, which represents the typical timbered house in the whole Kokořín area. The stamp was designed by Jan Kavan, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by rotary recess print in brown combined with photogravure in old-pink in printing sheets of 100 pieces.



Fig. 3

3. On February 15, 2012, the Ministry issued a 10 Kč commemorative stamp honoring Jiří Trnka (Fig. 4). The stamp shows a portrait of Jiří Trnka, beside him on the left is a puppet of Puk from the film “Sen noci svatojánské” (A Midsummer Night's Dream) bowing down with a rose in his hand. Professor Jiří Trnka (Feb. 24, 1912, Petrohrad -- Dec. 30, 1969, Prague) was a



Fig. 4

in Prague. On his first meeting with puppet film he created the figure of Hurvínek for advertising purposes. He made a place for himself in the theatrical world of Prague during the Second World War as a stage and costume designer. In 1945 he was one of the founders of the Bratři v Triku animated film studio. At the time he was appointed as a professor at the Academy of Arts, Architecture and Design in



Fig. 5

1967 he had already been fighting a serious progressive illness, and on December 30, 1969, Trnka died. He is buried at the Central Cemetery in Plzeň. He preferred and loved using puppets in his films. His best known puppet films include *Staré pověsti České* (Old Czech Legends) and *Dobrý voják Švejk* (The Good Soldier Svejk). The feature film *Sen noci svatojánské* (A Midsummer Night's Dream) based on William Shakespeare's play belongs to the best of his lifetime work. He also wrote and illustrated a book of children's stories *Zahrada* (The Garden). The stamp was designed by Pavel Sivko, engraved by Václav Fajt, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in blue, purple, yellow, and gray in printing sheets of 50 pieces. A FDC in brown depicts a paper with a drawing by J. Trnka "Baby Zimnice" (hag's

4. On February 15, 2012, the Ministry issued a 14 Kč commemorative stamp the 150th anniversary of the founding of the Sokol (falcon) movement (Fig. 6). The stamp shows a part of the flag of the Prague Sokol by Josef Mánes from 1862 -- originally owned by Sokol, now by the National Museum. With almost 190,000 members, the Czech Sokol organization *Česká obec Sokolská* (COS) is the fourth largest civic association in the Czech Republic whose goal is to promote sports, physical activities through voluntary work in Sokol versatility divisions, and

ague) from the book by František Hrubín "Pohádka o Květušce a její zahrádce" (A fairy story about Květuška and her small garden)(Fig. 5). Various tools -- a pencil, brush and chisels are placed across the paper.



Fig. 6

THE CZECHOSLOVAK SPECIALIST

cultural activities mainly through voluntary work in folklore and puppet groups. The ancient idea of *kalokagathia*, developed by Miroslav Tyrš and his followers, became the basis for a social movement, which is connected with the origin and destiny of the Czech (Czechoslovak) Republic. Four times the Sokol movement was banned or its activities were restricted by wars or totalitarian regimes. It survived abroad, in communities of countrymen on all continents of the world. In the Czech Republic the organization was restored in 1990. It resumed its traditional program of teaching people responsibility for themselves, for their community, for their democratic country. The Czech Sokol Organization continuously updates its program. It supports sport performances in about sixty sports, which are being organized by the organization. Sokol members compete at league to representation levels in gymnastics, handball, basketball, judo, and athletics. The organization also provides new sport opportunities, such as acrobatic rock and roll with world champions' titles. The most numerous part of the organization is the Sokol Versatility Division, which makes programs of regular and leisure-time sporting activities for all kinds of people, including those who are handicapped. The stamp was designed by Otakar Karlas, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by full colored offset in printing sheets of 50 pieces. A FDC in brown depicts a monument of Miroslav Tyrš by the sculptor Ladislav Jan Šaloun from the courtyard of the Tyrš house (Fig. 7).



Fig. 7

SLOVAKIA

by Gerald M. van Zanten

2012 ISSUE PLAN FOR SLOVAK REPUBLIC STAMPS

Date of Issue	Name of Issue	Number in set	Value €
Jan 27	Cultural Heritage of Slovakia: Piarist Church in Prievidza	1	0.80
Feb 3	Personalities: Jonás Záborsky (1812-1876)	1	0.40
Feb 27	Personalities: Samo Chalupka (1812-1883)	1	0.50
Mar 9	Easter 2011: Hans von Aachen: Carrying the Cross	1	0.40
Apr 13	Joint Issue with Serbia: Ján Koniarek (1878-1952)	1	1.20
May 4	EUROPA 2011: Visit . . .	1	0.90
Jun 1	International Day for Children: Stamp with Personalized Coupon	1	0.40
Jun 15	700 th Anniversary of Battles at Rozhanovce	1	1.20
Jun 28	Olympic Games, London 2012	1	0.90
Jun 28	Paralympic Games, London 2012	1	0.90
Jul 17	Beauties of our Country: Cliff at Trenčín	1	0.40
Sep 14	Beauties of our Country: Basilica of the Seven Agonies	1	0.40

of the Virgin Mary in Šaštín

Oct 3	Personalities: Anton Bernolák (1762-1813)	1	1.10
Oct 12	Nature Conservation: Low Tatra's National Park -- Modified Saxifrage	1	0.70
Oct 12	Nature Conservation: Low Tatra's National Park	1	0.70
Nov 8	Historical Anniversaries: Lubovniansky Castle -- Horizontal	1	0.90
Nov 16	Christmas 2012: The Birth of Christ	1	0.40
Nov 23	Art -- Carpoforo Tencala: Terrain at the Red Stone Castle -- Viera Žilinčanová	2	1.20 1.20
Dec 3	Postage Stamp Day: Pavol Sochán (1862-1941)	1	0.50

5. On November 25, 2011, the Ministry of Transport, Posts, and Telecommunications issued a 1.20 € commemorative stamp in the Art on Stamps series showing a



Fig. 8

portrait of humanist and physician Jan Sambucus by Tobias Stimmer from the second half of the 16th century which is currently in the city of Bratislava gallery (Fig. 8). One of the basic features of humanism -- including the humanism of the Kingdom of Hungary -- was its intense interest in ancient culture. Its integral part is also the imperial portrait preserved especially on coins and in busts. Johannes Sambucus, the famous poet, historian and physician, also active as a royal counsellor to the Viennese Imperial Court of Ferdinand I, was not only an object of such renewed interest. On the contrary, he himself initiated a creation of a number of portraits of famous regional personalities. Despite this, Johannes Sambucus, a native of Trnava, does not have many of his own authentic portraits.

However, Tobias Stim-

mer (or his student Christoph Murer?) created a woodcut with a portrait of Sambucus. The portrait of the Trnava scholar went through a significant reduction when compared to its source -- the Antwerp template (where the scholar is captured in half-figure and with a dog). The stamp was designed and engraved by Rudolf Cigánik and produced by the Postal Stationery Printing House in Prague using recess print and offset in printing sheets of 4 pieces. A FDC shows an illustration of an army on horseback passing through Trnava (Fig. 9).



Fig. 9

6. On December 2, 2011, the Ministry issued a 0.50 € commemorative stamp with coupon honoring Postage Stamp Day showing an 1824 historical mailbox shaped like a book with a handle and having a post rider on the right (Fig. 10). The first written report of the use of a mailbox dates back to 1633 and is from the German city of Leignitz,



Fig. 10



Fig. 11



Fig. 12

where it was placed on the Heynisch tower on the postal route of Breslau -- Leipzig. In the Hapsburg monarchy, the first mailbox was located in Vienna in 1785. In the Kingdom of Hungary, i.e., in the territory of today's Slovakia, the first mailboxes were used just in 1817 on the basis of a decree issued by the court chamber ordering the regular placement of mailboxes in all post offices with specific hours of their collection. The oldest preserved mailbox from our territory comes from 1820 and is located in the collection of the Museum of Balneology in Piešťany. The placing of this mailbox is identified in the so-called Frauenfeld plan of Piešťany from 1824 as a house called "To the post trumpet". Here was a branch Hlohovec post office where there was a mobile mailbox made of wood in the shape of a book with a metal holder on the top -- this item is the source of the motif of the stamp. This mailbox had no exact time for its collection. The letters remained here for several days and were waiting for the arrival of the mail coach, when then took them to the post office in Hlohovec. The coupon with the stamp shows a mailbox of the PARIS system in the Art Nouveau version. It was used in Austria-Hungary between 1895 and 1918 and comes from the collections of the Postal Museum in Prague. The image of the postilion rider with trumpet was adopted from a woodcut from 1811. The stamp was designed by Peter Augustovič and produced by the Postal Stationery Printing House in Prague using



Fig. 13



Fig. 14



Fig. 15

offset in sheets of 30 pieces. A FDC shows a mobile letter collector -- a postman on a bicycle (Fig. 11).

7. On December 13, 2011, the Ministry issued a souvenir sheet with a 1.60 € commemorative perforated stamp in the Art on Stamps series showing the Panel Painting of Metercia from Rožňava (Fig. 12, 13). The painting by Anna Selbdritt from Rožňava (1513) (in literature also known under the name of Metercia from Rožňava) is one of the most famous works of art of the late Gothic period in Slovakia. While the circuit the artist drew the inspiration from remains a subject of discussion, there is little doubt of the panel environment, in which it is located up to now. The grouping of St. Anne with her daughter the Virgin Mary and the grandchild -- Jesus -- among them belonged to the most common themes of paintings in Spiš as well as in Eastern Slovakia (Levoča, Lubica, Spišská Sobota, Strážky, Prešov, etc.) around 1500. The boom of this iconography was connected with the theological idea of the Immaculate Conception of the Virgin Mary, and the paintings ordered by religious brotherhoods of St. Anne promoted this idea. Metercia from Rožňava is different from most other similar paintings, showing a landscape scene with images of mining life. And so on this panel one can see a man, on the threshold of modern times, and his images of mechanisms necessary for the mining of ores and precious metals, including pulleys, wagons and some works such as ore conveying, smelting and



Fig. 16

so on. The whole scene is overseen from the middle of the clouds by the half-figure of God the Father, while there are a few angels behind St. Anne climbing the tree on the left. This theme probably comes from the Old Testament, which speaks of wealth that “one cannot search for in a treetop, but in its roots” (Daniel 4). The panel painting of Rožňava integrates several meanings: Saint Anne is the patron saint of miners, who had their work illustrated in scenes behind the central group. From this perspective, it represents an immediate bond with the local environment. The stamp was designed and engraved by František Horniak and produced by the Postal Stationery Printing House in Prague using recess print and offset in individual printing

sheets. Besides the souvenir sheet with the perforated stamp, a blackprint is also available (Fig. 14). A FDC shows baby angels in a tree (Fig. 15).

8. On January 27, 2012, the Ministry issued a 0.80 € commemorative stamp in the Slovak Cultural Heritage series entitled the Piarist Church in Prievidza (Fig. 16). The School Order of the Piarists began its activities in our territory during the counter-reformation period. The Piarists came to the Horná Nitra region in 1666 at the invitation of Mária Františka Pálffyová, the widow of the Hungarian palatine. With her support, they finished building the college in Prievidza in 1676, and the building of the church two years later. However, it was not until the 18th



Fig. 17

century that they could fully develop their activities. In 1740, the Piarists started a complex reconstruction of their monastery church, managed by Father Hyacint Hangke, a college administrator. They dismantled the original church and started to build the foundations for the new one according to the demanding late baroque concept. The remarkable design of a still unidentified architect (from which emanated the new construction of the single nave church with a tower in the facade) were executed in simplified and modified form. The position of building site manager was held by Ignác Peter Götz, a builder from Kremnica. The stone statues of saints in the niches and the central sculpture representing St. Mary’s coronation by the Holy Trinity in the middle of the facade

are the first recorded works in Slovakia by Dionyz Ignác Stanetti, a sculptor from the Silesian region. The painter Anton Schmidt took part with the church’s artistic decoration; he was replaced in the summer of 1751 by another Viennese painter, Ján Stefan Bopovsky-Bojack, who later carried out a significant part of the painting decoration of the interior. Frescos on the arches and pictures on the side altars -- of which Bojack finished only four by the time of his premature death in 1753 -- were later finished by other painters, his colleagues. The uni-



Fig. 18

form interior of the Piarist's church in Prievidza -- created by the combination of architecture, painting, and sculpture -- is exceptional in Slovak baroque art due to its conception. The church was consecrated on August 19, 1753 by Pavol Révay, an Esztergom canonist and a titular bishop. However, the overall interior decorations and furnishings in their final appearance were in fact completed in the second half of the 18th century. The stamp was designed by Rudolf Cigánik and Peter Augustovič, engraved by Rudolf Cigánik, and produced by the Postal Stationery Printing House in Prague using rotary recess printing and offset in sheets of 100 pieces. A FDC shows a drawing of the church (Fig. 17).

9. On February 3, 2012, the Ministry issued a 0.40 € commemorative stamp in the Personalities series honoring Jonáš Záborský (Fig. 18). Jonáš Záborský (1812-1876) represented a strange phenomenon of the ideological, political and creative characteristics of Slovak public life in the mid-19th century. He was born in a small noble family in Záborie p. Martin on February 3, 1812. After grammar schools he briefly attended the academy of law, but eventually decided to study theology and graduated in 1834. He became an Evangelical priest, but under the pressure of the existing religious problems, he converted to Catholicism in 1842, and then worked as a Catholic priest, first for the Germans in Košice and later in Župčany p. Prešov. He died there on January 23, 1876 during a cholera epidemic. Ideologically, he belonged to the so-called "old conservatives", who fundamentally rejected Štúr's codification of the Slovak standard language and his national political agenda. After the suppression of the 1848-1849 Revolution, he accepted the offer to be an editor of the governmental "Slovenské Noviny" (Slovak newspaper)(1850-1853). This newspaper was not published in the standard Slovak language, but in strongly Slovakized Czech, the so-called Czechoslovak language. Due to his conflicts with censorship, he left the newspaper and returned to the vocation of being a priest. As a convert with significantly different opinions on Slovak issues, he did not gain the trust of the representatives of the different movements of Slovak politics of that time. Záborský's greatest contribution to Slovak culture is his literary work and some interesting contributions to history. He entered the world of literature (shortly after he had finished his theological studies) with classicist fables and collections of poetry. His work showed elements of classicism, romanticism and startling realism, but in highly extreme positions. The most important part of his work is a picaresque, grotesque prose, in which he deals with the problem of contrast of abstract standards and the reality of life. He often parodied and caricatured reality, so his work is sometimes of a pamphlet character. He wrote a number of plays, which were difficult to stage. They dealt mainly with the early history of the Slovaks and Serbs as well as the history of Russia after the death of Ivan the Terrible (the so-called "Lžidimitriády"). His most important historical work includes "Dejiny Uhorského Kráľovstva od Začiatku do Čias Žigmundových" (History of the Kingdom of Hungary from the Beginning to the Times of Sigismund). The stamp was designed by Igor Benca,



Fig. 19

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engraved by Rudolf Cigánik, and produced by the Postal Stationery Printing House in Prague using offset in sheets of 50 pieces. A FDC shows a drawing of fictional characters -- two men riding a dragon while flying over a prostrate ogre (Fig. 19).

10. On February 27, 2012, the Ministry issued a 0.50 € commemorative stamp in the Personalities series honoring Samo Chalupka (Fig. 20). Samo Chalupka (1812-1883) belongs to the most important Slovak poets. He was a leading representative of literary romanticism. He belonged to the earliest members of Štúr's generation of personalities, who supported Ludovít Štúr during the birth of modern Slovak literature as well as modern Slovak national ideology. He was born on February 27, 1812, in Horná Lehota near Banská Bystrica in the family of an Evangelical pastor. After grammar school, he studied in the Evangelical lyceum in Bratislava in 1827 and completed his theological studies in 1833 in Vienna. He served as an Evangelical chaplain/pastor in several towns, and then later in 1840 in his native village of Horná Lehota. Between 1830/1831, he participated as a volunteer in the Polish uprising against the oppression of Czarist Russia. He was seriously wounded in the

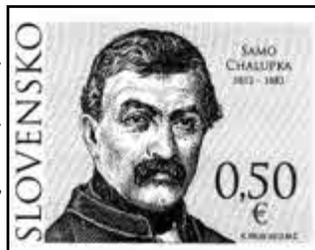


Fig. 20

fighters and had problems with his wounds until the end of his life. The poetic work of Samo Chalupka is not prolific, but it is of great importance. He began writing poems during his studies at the Lyceum in Bratislava in classicist versification in biblical Czech. As the first Slovak poet, he began to write poems using the versification of Slovak folk songs, which prompted him to leave the biblical Czech and favor Štúr's spelling reform of the Slovak language. His fundamental poetic works were published as a set in a collection called "Spevy" (singing) in 1868 -- they belong to the basic popular poetic treasury of Slovakia. When it comes to themes, Chalupka drew mainly from Slovak history, from the tradition of Jánošík, which he understood as a fight for freedom and social justice, from fights against the Ottoman Turks, from the nation's struggle for freedom and equality. His heroes are people faithful to the nation, to the ideas of liberty, freedom, equality, and justice for which they are willing to sacrifice even their own lives. His most famous poem is called "Mor ho" which became a cult. Its melodies always occurred at the time of escalated fights by the Slovaks for national and social liberation/freedom (WW I, WW II, the Slovak National Uprisings in 1968 and 1989-1993). He belongs to those Slovak poets whose work is well known in all classes of the Slovak population. The stamp was designed by Karol Felix, engraved by Martin Činovský, and produced by the Postal Stationery Printing House in Prague using offset in sheets of 50 pieces. A FDC shows an ancient sword sticking up out of the ground near a pass in the hills (Fig. 21).



Fig. 21

AVAILABLE PUBLICATIONS

**ALERT: THERE ARE A NUMBER OF BOOKS LISTED HERE
THAT WERE PREVIOUSLY LISTED BUT SOLD OUT!!!**

***** CONTACT THE BOOK STORE BEFORE ORDERING
AS SOME PUBLICATIONS MIGHT BE SOLD OUT,
AND NOT SURE IF ABLE TO RESTOCK *****

Prices are postpaid in USA

(E=English,Cz=Czech,Sl=Slovak,G=German,H=Hungarian)

- [NEW]** HRADČANY 25H VIOLET (Cz) -- Merkur-Revue, 71 page study of every possible variety of combinations of the spirals, partitions, and arch types on the 1st and 2nd printing plates of the 25h value. \$19.00
- [NEW]** WEIPERT FALZUM -- FORGERIES FROM VEJPRTY (Cz,G,E) -- Merkur-Revue, color documentary of the forged Hradčany issues. The forgeries were created in 1919 Germany, delivered to the Czech border town of Vejprty north of Karlovy Vary, and widely used on package receipts to defraud the new Czech Post. \$19.00
- [NEW]** REVOLUTIONARY OVERPRINTS 1944-45 (Cz) -- by Karel Holoubek, contains all of the legal overprints issued in postwar Czechoslovakia in May 1945 with detailed descriptions on how and why they were created. The book -- written in a Monograph style -- starts with the 1944 issues of Chust, Rimavská Sobota, Rožňava and the Skalice local issue, then covers all of the legally approved issues. [Reviewed Summer 2011] \$35.00
- [NEW]** 2012 CZECHOSLOVAKIA 1918-1939 (Cz) -- POFIS, in color, specialized in department information \$35.00
- 2002 CZECHOSLOVAKIA 1918-1939 (Cz) -- POFIS, color, specialized. \$20.00
- [NEW]** 2011 CZECH REPUBLIC 1993-2011 (Cz) -- POFIS, in color, specialized, including every product issued by the Czech post. (Reviewed Spring 11) \$35.00
- [NEW]** 1963 PADĚLKY ČESKOSLOVENSKÝCH POŠTOVNÍCH ZNÁMEK 1918-1939 (Cz) -- POFIS, Karásek, Kvasnička, Pauliček, 368 pp, b+w, bound. \$45.00
The original, best forgeries monograph on First Republic stamps. Seldom seen for sale.
- [NEW]** 2007 ALBUM SLOVENSKO 1939-1945 (Sl) -- specialized, all color, 128 pages, includes a special print S/S. \$33.00
- [NEW]** 2009 ZBĚRATEL SLOVENSKO 1993-2008 (Sl) -- specialized, has everything Slovak Post issued, color, 225 pages. \$33.00
- [NEW]** 2011 CZECHOSLOVAKIA 1945-1992 (Cz) -- POFIS, 304 pages of color, specialized in department information, with many upward price changes. \$30.00
- [NEW]** 2010 PROTECTORATE BOHEMIA & MORAVIA 1939-1945 (Cz) -- POFIS mini catalog, 34 pages, full color, shows all stamps and postal stationery issued, lists plate number positions and labels layout. \$ 9.00
- STAMPS WITH A PORTRAIT OF T.G. MASARYK (E) -- by Henry Hahn, 30 pages, a supplement to the Sept. 1977 Specialist. \$ 6.00
- The CHAINBREAKER (Liberated Republic)(E) -- by Chvalovský/Kašpar. Handbook on these stamps with specialized info -- trans. by Mark Wilson. \$16.00

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RARE and REMARKABLE CZECHOSLOVAK STAMPS (E,Cz,G) -- A large and attractive volume depicting rarities, by Karásek.	\$32.00
ČESKOSLOVENSKO I and II, ČESKÁ REPUBLIKA, PROTEKTORAT B&M, SLOVENSKÁ REPUBLIKA, and SLOVENSKÝ ŠTÁT (Cz) -- POFIS 2000	\$28.00
FORERUNNERS and CONTEMPORARY STAMPS and STATIONERY OF 1918-1919 CZECHOSLOVAKIA (Cz) by Pavel Hirš. Specialized catalog, hard-bound 140 pgs. Post offices listed in Slovak/Hungarian for Slovakia and Czech/German for Bohemia/Moravia/Silesia. In color.	\$26.00
2009 CZECH REPUBLIC 1993-2008 (Cz) -- POFIS, color, specialized, every product issued by the Czech post.	\$21.00
CZECHOSLOVAK POSTAGE STAMPS AND THEIR COUNTERFEITS 1918-1939 (PADĚLKY)(E,Cz,G) -- A beautiful hard cover, illustrated, updated version in English, Czech, German. (Reviewed Jan/Feb 99)	\$30.00
SPECIALIZED CATALOG OF 1944-1945 CARPATHO-UKRAINE(Cz) by Jirí Majer. Hard bound, 160 pages, in color, with values listed based on actual market prices.	\$26.00
POST WW II POSTAL CANCELLATIONS 1945-1946 (Cz)by Vaclav Blaha. Soft-bound, 124 pgs. Postal cancel illustrations in b+w, covers in color. Must have for Revolutionary Overprints collectors.	\$19.00
DVD containing copies of the SPECIALIST for years 2000 - 2004 like the DVD listed below that covers 1939-1999. The two prices are for members/non-members as outlined below. Out of USA add \$1 for postage.	\$ 5.00 \$10.00
CD containing REVOLUTIONARY AND LIBERATION OVERPRINTS AND LOCAL ISSUES OF 1944-45 CZECHOSLOVAKIA(Cz) -- by Karel Holoubek	\$20.00 \$27.00
A catalog and monograph on CD. First price is postpaid for members, second one is postpaid for non-members. All foreign orders please add \$3.00 for additional postage. [Reviewed Mar/Apr 08]	
1861-1918 RAKOUSKO, Vol.II (Cz) by Pavel Hirš. Includes black print and a CD. This is a catalog/monograph of Austrian postal stationery used in the Czech lands.	\$34.00
DVD containing 20 th CENTURY ISSUES of the SPECIALIST (1939-1999) along with INDEX for them (E). First price is for members in USA, outside of USA members must add \$1 for postage to this price. Second price is for USA non-members, outside USA non-members add \$1 for postage.	\$10.00 \$20.00
OBLOUKOVÉ TYPY (Arch Types), 25h HRADČANY, V. KRESBA (5th Design)(Cz) by L. Olšina -- POFIS. 25 pages, in depth, well illustrated study. [See Jan/Feb '07 issue, pg 21]	\$ 6.00
CZECHOSLOVAK STATIONERY & POSTCARD CATALOG 1918-1992(Cz) Vol. II, by Starec and Beneš.	\$23.00
SCOUT PHILATELY IN OUR COUNTRY (CSR, CR, SL)(Cz) -- by Vapenka. In color, describes all scout stamps, covers, postmarks, overprints, cancels.	\$11.00
COMPLETE 20 th CENTURY SUBJECT INDEX, 1939-1999 (E) -- Index of articles published in the SPECIALIST over 61 years. First prices are for printed version US postpaid/foreign + postage. Second prices are for CD version US/foreign postpaid. See Jul/Aug 2004 issue.	\$9/6+p \$2/3
GLOSSARY OF PHILATELIC TERMINOLOGY -- Second Edition (E) -- Translate Czech terms into English and back; 130 pgs. (Reviewed: Mar/Apr 97)	\$20.00

MAIL OF THE CZECHOSLOVAK LEGIONS IN FRANCE (Cz,E) -- by Jaroslav J. Verner. This 80 page, English/Czech publication is the first on this subject and is being published by the Society. It includes political/historic context, development of units and their postal arrangements, illustrations of cancels, point valuation system, and B/W and color illustrations. (Reviewed: Jan/Feb 03)	\$12.00
POSTAL HISTORY OF TELČ AND ITS REGION (Cz) -- by Henry Hahn. This well illustrated 48 page booklet covers all aspects of the development and growth of the postal service of the Telč region. (Reviewed: Sep/Oct 03)	\$ 7.00
SPECIALIZED CATALOG, SPORTS STAMPS OF CZECHOSLOVAKIA, 1918-1992 (Sl) -- by Ervin Smažák. Excellent production, 20 pages, all in color on glossy paper, including pricing of all stamps (in Slovak crowns).	\$ 5.00
THE PHILATELY OF CZECHOSLOVAKIA FOR BEGINNERS by Phil Freer (E)	\$10.00
HISTORY OF POSTAL AGENCIES (POŠTOVNÝ) IN THE TĚŠÍN REGION by Tovačovský, Sikora, and Schodelbauer(Cz). (Reviewed: Nov/Dec 00)	\$ 7.00
MANUAL FOR HRADČANY COLLECTORS -- VOL. 3, by Hamr and Škaloud(Cz) -- Follow on to previous two volumes. (Reviewed Nov/Dec 06)	\$18.50
AGRICULTURE & SCIENCE ISSUE 1923(Cz)	\$10.00
CUMULATIVE INDEX OF THE CZECHOSLOVAK <i>SPECIALIST</i> 1939-92 (E)	\$15.00
CZECH POST POSTAL CARD commemorating the 60 th Anniversary of the Society -- May 31, 1999 (see Jul/Aug 99, p1-3; Sep/Oct 99, p38)	\$ 1.50

MONOGRAFIE Series (Cz):

<u>[NEW]</u> MONOGRAFIE 9, Vol. VII (Cz) -- by Pavel Aksamit. First Day Covers of Czechoslovakia 1947-1992, hardbound, 260 p, b+w.	\$39.00
MONOGRAFIE 11, Vol. II -- Postal Service in the Terezin Ghetto -- by Beneš and Tošnerová. 200 pgs, heavily illustrated in b/w, including forgeries.	\$27.00
MONOGRAFIE 16, Part II (Šafov - Žumberk, Slovakia, Carpatho-Ukraine, railroad cancels] -- catalog of 1918-1920 period postmarks	\$22.50
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