



THE CZECHOSLOVAK SPECIALIST



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Winner of Numerous Philatelic Literature Awards

A.P.S. Unit 18

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No. 2, Whole No. 628

Editorial Hinges – Closing Chapter

I have finally had to come to a decision that I had hoped would never have to be made. At the end of this year -- 2012 -- I will end my tour as editor of the Specialist after 16 years.

Who will take over? I have no idea. I have tried for years to find a replacement, had several people step forward, and then have to withdraw before they started.

What has changed to help precipitate this decision? It is not a lack of material to put into the Specialist. I have enough lined up for a number of issues. It is simply that there are higher priority items and events in my life now that require my attention and time.

And the most pressing one is that my wife was diagnosed with cancer a year ago. Since then, the medical therapies that she has been receiving have either caused the cancer to stay in check or to actually decrease in size or presence. But we all know how that can go with cancer -- you just cannot count that the future will continue to be positive.

So, beginning next year, I will be focusing my time on other matters, and hoping for the best.

I hope that now there will be someone out there who will step forward to learn this business before it is too late. I will help, but I will no longer lead.

Ludvik Z. Svoboda

Editor, *The Czechoslovak Specialist*

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**SOKOL POSTCARDS ENRICH AMERICAN SOKOL,
THE SOKOL COMMUNITY CENTER,
AND THE BOHEMIAN NATIONAL CEMETERY**

by Marjorie Sladek Stueckemann

Although I am not a stamp collector (that distinction belongs to husband, Dave), I enjoy reading “*The Specialist*” articles on Czech history. The Winter issue included a terrific article from the book, *The Agony of Czechoslovakia ‘38/’68* (by Kurt Weisskopf) and submitted by Gerald van Zanten. It told the story of the Sokol Rally in June and July, 1938. Because I am very involved with my Czech heritage here in the Chicago area (the headquarters of American Sokol) and have many Sokol friends, I e-mailed Gerald asking if this wonderful article might also be printed in some other Czech publication that might reach another audience who would enjoy it. He said that would not be possible because it was not his original writing.

If by chance you missed the article in the Winter 2012 *Specialist*, Sokol was an association of patriotic gymnasts begun in 1862 in Bohemia as part of the resurgence of the Czech nation and modern Czech nationalism. In America, by 1865, we had a similar organization active in areas with a concentration of Czech people including Chicago.

In the course of our e-mail correspondence, Gerald wondered if I might know of someone who would really appreciate his collection of Sokol postcards (Fig. 1,2,3). I told him I was sure that both the American Sokol (which has an actual Sokol



Figure 1: A Sokol being greeted by the crowd and a woman in her kroj.

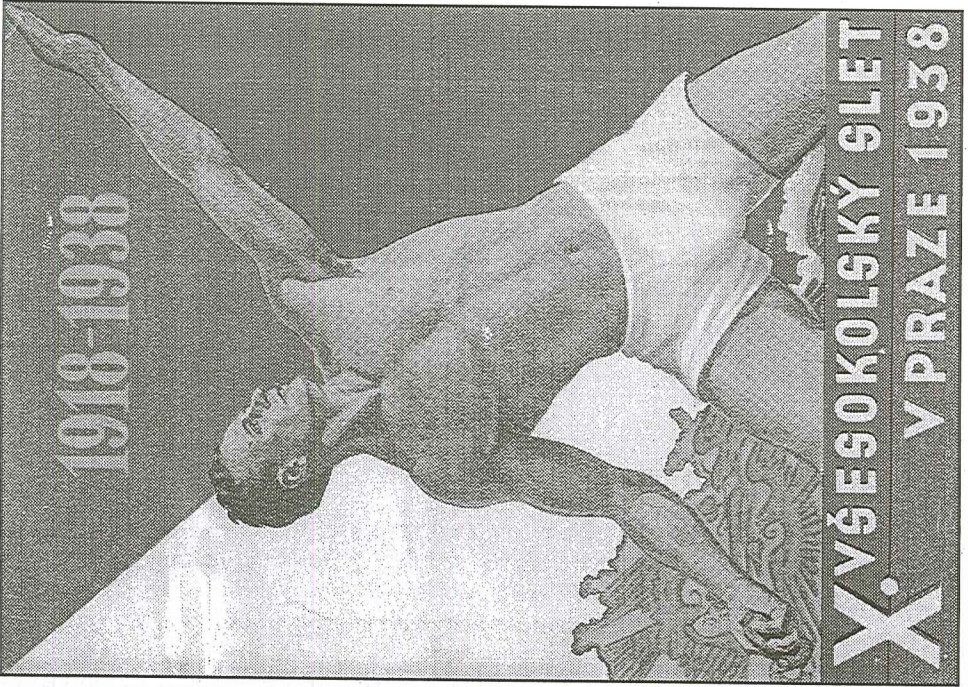


Figure 2: A card showing a "typical" Sokol Prague 1938 Slet participant.

museum, Fig. 4) and the Sokol Community Center (sometimes known as the Slovak Sokol) would be delighted to have them. I also asked if some of them might

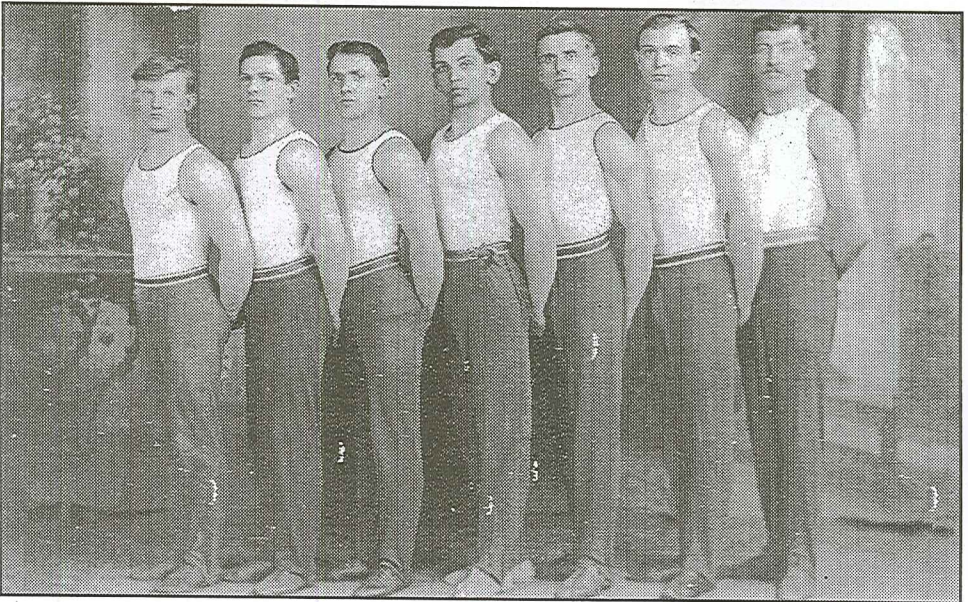


Figure 3: A Sokol družstvo (team) from a 1920's/30's Slet in Chicago.

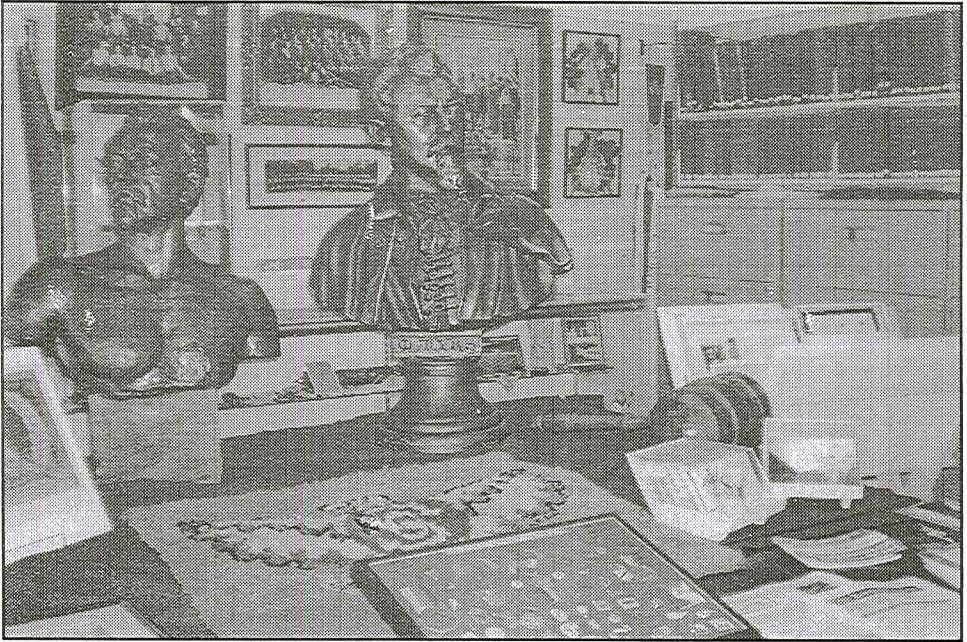


Figure 4: American Sokol Museum in Brookfield, IL.

be donated to a silent auction to benefit Bohemian National Cemetery in Chicago which was partly founded by Sokols in 1877 and still had Sokol delegates today.

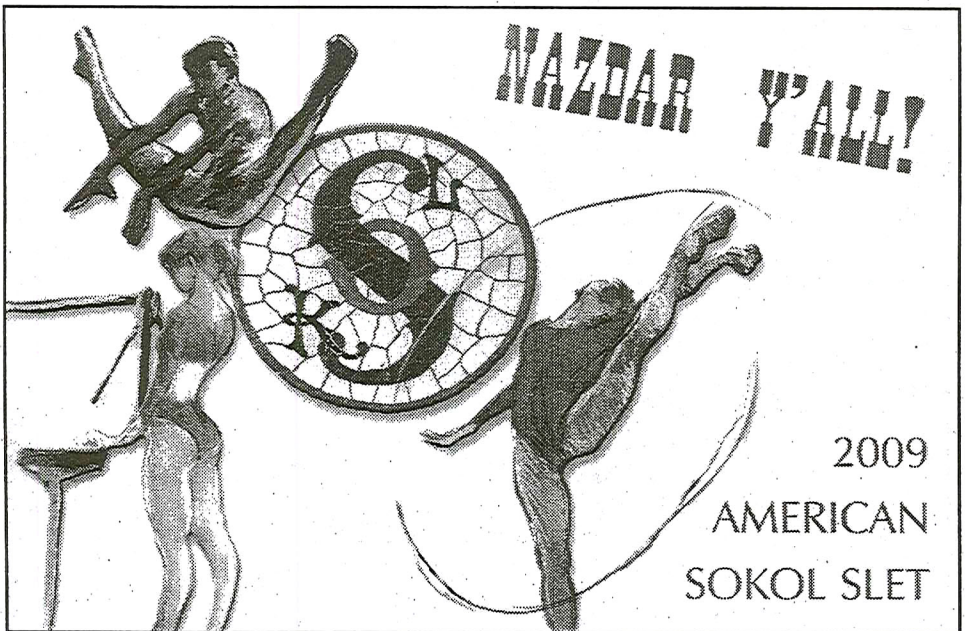


Figure 5: Card from American Sokol Slet 2009 in Fort Worth, TX.

THE CZECHOSLOVAK SPECIALIST

Because I served as President of Friends of Bohemian National Cemetery, this was something I hoped might be acceptable, too.

Gerald felt that all three organizations would definitely be good homes for his collection, and he sent me over 300 historic Sokol postcards! What a wonderful gift! It was my delight to take the more Slovak-looking cards to the Sokol Community Center (Slovak Sokol) in Chicago and the larger amount to the American Sokol Museum (Czech Sokol) in the Chicago suburb of Brookfield, IL, and the office manager, Jean Hruby.

The gathering of Sokol gymnasts (which can include boys and girls of as young as 3-4 years up to grandma's and grandpa's) are called "Slets". The cards Gerald sent were mostly celebrating these gatherings with beautiful artwork and historic themes. Printing post cards to advertise the Slets is still done today, and Jean Hruby gave me modern versions of the historic cards that I had received from Gerald (Fig. 5).

Donating this wonderful collection to these organizations may be different from what most stamps and post card collectors usually do, but I know how much joy this generous gift has brought and will bring to those who received them. Thank you, Gerald, for your great gift to the Sokols of our area! (Fig. 6)

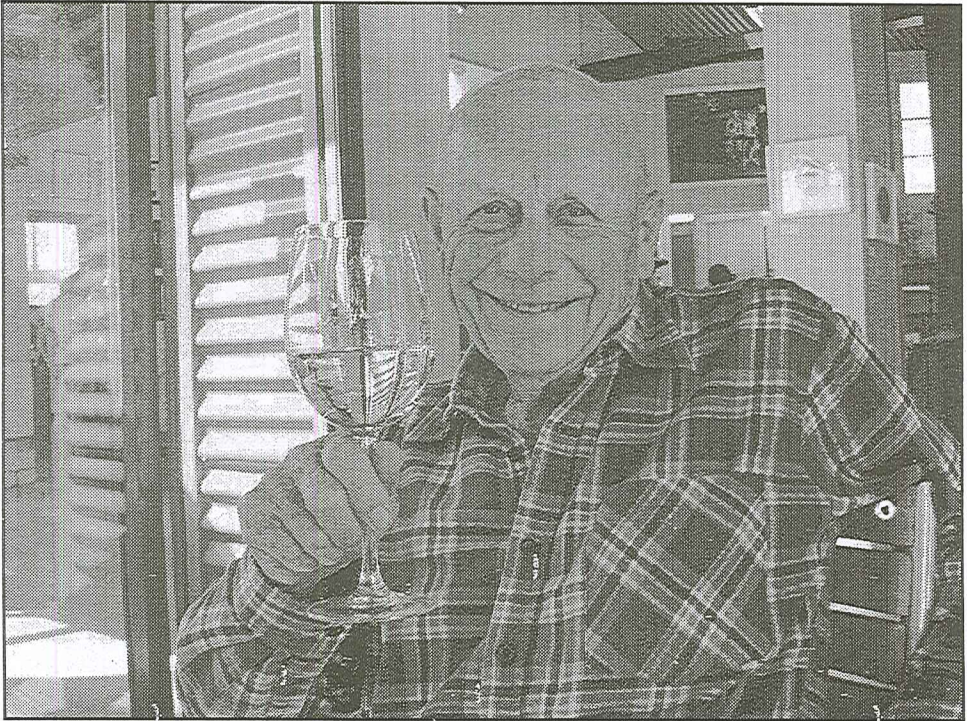


Figure 6: SCP member and Sokol card donator Gerald van Zanten enjoying a New Zealand vintage.

EXAMINATION OF A LIBERATED REPUBLIC 20h "COIL" PAIR by Mark Wilson

Some correspondence between Sam Horvath and myself in the *Letters to the Editor* section of the Winter 2012 issue of the *Specialist* regarding an apparent coil pair of the 20h Liberated Republic stamps (POFIS 15, Scott 88) was left somewhat up in the air as I had not actually examined the stamps in person. Sam provided the item to me in April 2012, and what follows is my evaluation of them.

The stamps are perforated gauge 14, but the lack of the required horizontal perforations leaves us clueless as to whether the stamps are line or comb perforated. Since the 20h Liberated Republic stamps were commonly comb perforated 14, we may assume for the moment that a comb perforating machine created the perforations.

The two stamps represent positions 16 and 17 from Plate I. Two plate flaws and a negative flaw confirm their original locations (Fig. 1). The colored spot on



Figure 1: The pair in question.

the skirt in the right hand stamp ZP 17 arose from a flaw in the negative and thus appears on both Plates I and II. However, the bump on the top of the outer frame on the same stamp and the small white nick in the upper edge of the lower outline of the belt in the left hand stamp (ZP 16) indicate the stamps came from Plate I. The heavy application of ink on these particular stamps – manifested by the lack of white space between the lines outlining the lower edge of the belt – obscures another plate flaw for ZP 16: a white spot between Mt. Křiván and the sole of the shoe. Because of their demonstrated pane locations neither of the stamps



Figure 2: Comb perforations applied to three sides of a stamp in a single stroke.

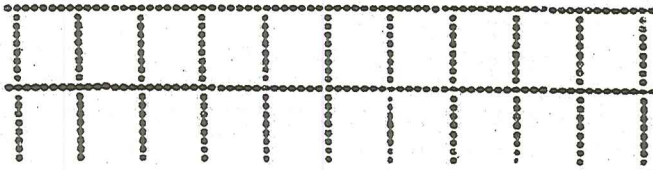


Figure 3: Application of the second stroke supplies the lower perforations for the previous row.

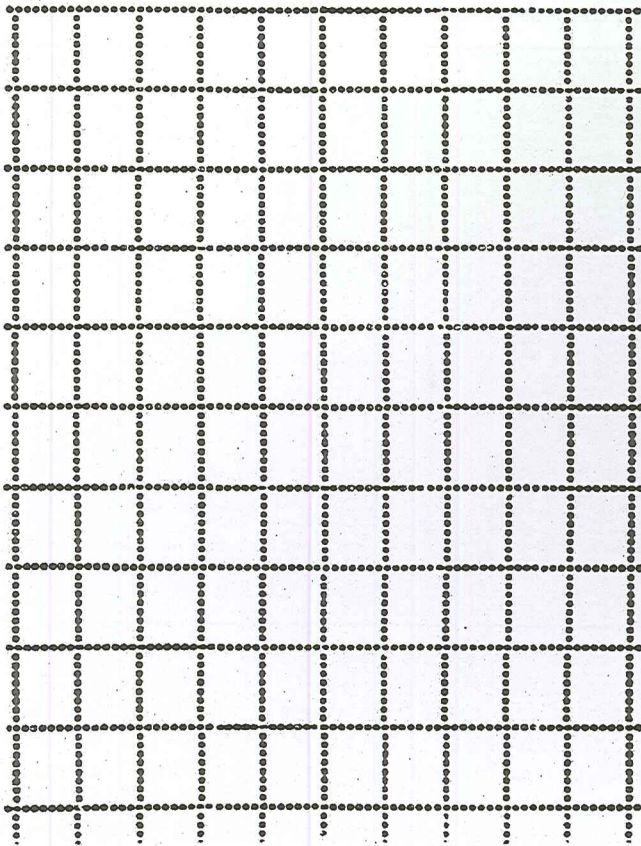


Figure 4: The final stroke supplied the lower perforations for the last row of stamps but has no lower row of perforations itself.

originated at the pane's edge. So where does this leave us? We need to first understand the comb perforation process. Comb perforations were applied a row at a time to three sides of a stamp. When vertically applied, this meant the machine operator applied the comb perforation punch eleven times, each time perforating the upper and two side margins. The eleventh stroke perforated the lower margin of the bottom row of stamps and perforated between the control numbers. This process is shown in Figure 2 (the first application of the punch), Figure 3 (the second application of the punch), and Figure 4 (a full pane of comb perforated stamps). All three figures were taken from Jan Karásek's book *Zoubkování Čs. Poštovních Známeček (1918-1939)*. Note in Figure 1 that the perforations end substantially above the lower edge of the stamp indicating that they were perforated by the last stroke of the comb punch. But, since the stamps came from the middle of the sheet and not from the last row, how could that be? For an answer, you must look closely between the



Figure 5: Block from my collection with large gap between the vertical perforations.

arrows in Figure 5. Note that the space of one perforation hole, perhaps more, lies between the bottom of the vertical perforations and the horizontal row below.

This gap is quite easy to explain. The comb perforation machine operator moved the punch just a tad too far when the lower punch was made, leaving a bit more space than should have been there (normally the perforations align perfectly, so something must have been out of adjustment). Notice, for instance, that the lower pair shows no such gap.

Such a situation explains why the vertical perforations stop well above the lower edge of the stamp's margin in Figure 1. Careful trimming here would give us the vertical perforations and absence of lower perforations needed to create three sides of a coil pair. But what about the upper row of perforations? Their absence from Figure 1 completed the coil pair.

If you count the vertical perforation holes between the upper pair of stamps in Figure 5, you will find there are exactly eighteen holes (including the top-row hole). However, if you count the same holes in the coil pair, you will find **only seventeen and in addition the top hole has its top cut off!**

It seems clear that someone found a pair similar to the top pair in Figure 5 and trimmed the lower margin to be as large as possible without including any perforation holes. They then cut the upper edge just below the upper row of perforation holes (and were forced to cut into what now appears to be the coil pair's top perforation hole) to produce a coil pair but leaving the vertical row of perforation holes one hole and part of another hole short.

Readers are invited to find flaws in my evaluation, but I think I can say with great confidence that this coil pair is actually a carefully trimmed pair from a block similar to Figure 5.

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Letters to the Editor

1. Dear Lou:

I found this article ["The Agony of Czechoslovakia '38/68", Winter 2012] fascinating. I note the parallel Catholic organization, "Orel." I have a faint machine slogan cancel from Bratislava with what looks like a large Orel and the date in "English." This cancel has the dates 6-15 Aug. 1921. I have only seen the one example.

Steven Friedenthal

2. Hi Lou:

I recently translated the section in the *Monografie* describing the provisional postage due overprint and surcharge on the 1920 Agriculture and Science issue. In going through my duplicates, I chanced upon two items not described by the *Monografie*.

Firstly, although the *Monografie* states that the overprint covering the original denomination numerals consisted of three wavy lines, I found this was not altogether accurate. While five of the six original denominations had such an overprint, the 50h on 500h differed. In its case, on every stamp there were two additional very thin lines above and below the center wavy line (Fig. 1). I found no exception to this situation.

Secondly, I have a mystery that perhaps a reader may help me with. I found beneath a single 60h on 400h a thick line in the same color as the overprint that resembles the imprint of a stress bar (Fig. 2). Although by 1926 stress bars framing plates had come into common use (they were used on the 1923 Agriculture and Science issue, for instance), the *Monografie* fails to mention their use on any of the provisional postage due denominations. While stress bars initially were solid bars, the printers had discovered that cutting notches through the stress bar below each column of stamps prevented build up

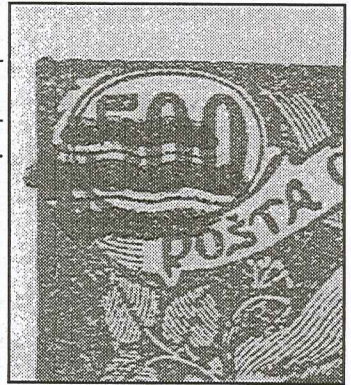


Fig. 1

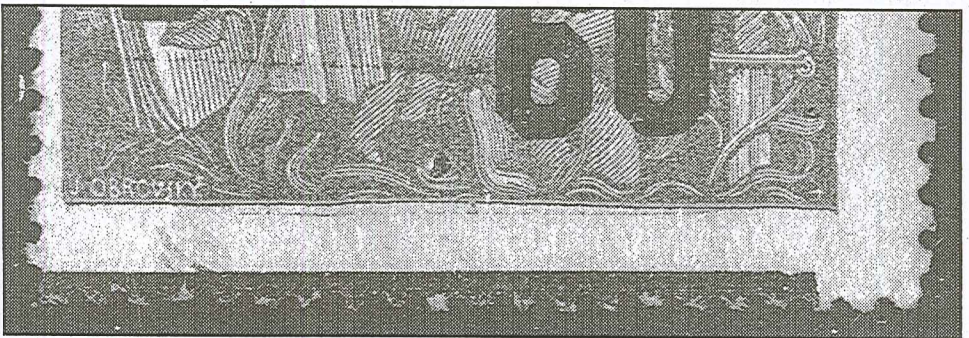


Fig. 2

air pressure from causing the paper to buckle during printing. The imprint below the 60h on 400h has just this characteristic.

The *Monografie* does mention that the imprint of a typographic bar was used to conceal the tally numbers on the 500h, but the 400h had no tally numbers to conceal. Does anyone else have such a specimen, or has anyone read about the use of stress bars for this issue?

Mark [Wilson]

3. Dear Lou:

Readers of the Winter 2012 *Specialist* might like to know something about Kurt Weisskopf and his important book "The Agony of Czechoslovakia 38/68", a chapter of which was used to tell a Sokol story.

In 1938 Weisskopf was a young University graduate who was working full time for a Trade Union in Prague. Hence he was a first-hand witness of the Munich crisis as seen in the capital. He was strongly critical of President Beneš and other government ministers, particularly for not taking the advice of the majority of Generals in the Czechoslovak Army who wanted to fight. After the surrender of the Sudetenlands, democracy took a dive in the remains of Czechoslovakia. Weisskopf wrote: "The Trade Unions were purged of suspect elements and in the process I was sacked." After helping refugees in Prague, Weisskopf left the country and eventually ended up in Great Britain where he volunteered to join the exile-Army. At the end of the war in Europe he was an acting Sergeant in the Czechoslovak Brigade, working in Belgium, collecting Brigade personnel who wanted to go home.

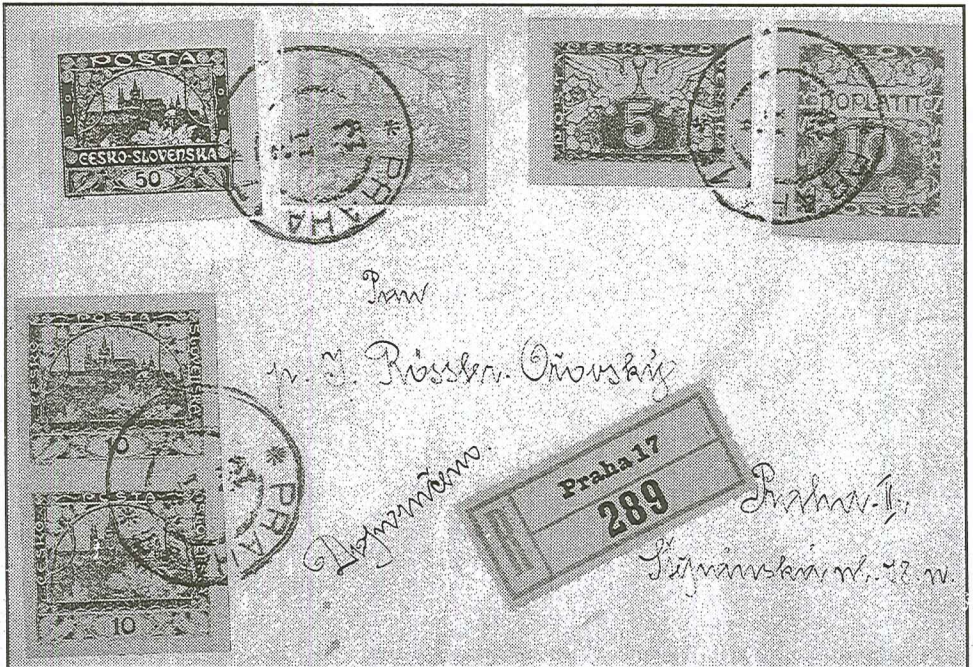


Fig. 3

Weisskopf returned to Prague but left again for England before the end of 1945 and only returned to his homeland in 1966. The book concludes with the suppression of the Prague Spring.

The book was published by Elek Books Limited in London, in 1968, and still seems to be available via the Internet.

Richard Beith

4. Hi Lou:

Back in March of 2011, I visited Prague for a week. During that period, I wandered around, visiting stamp shops and bourses. In particular, I was looking for 1919 Mucha express stamps on cover. For instance, the 2h was often used to upgrade an 8h Austrian postcard to the correct rate, 10h (there were no other 2h stamps and the post office accepted that usage of the stamps). I dug through a number of bins in various places and found the attached (Fig. 3). At the time I picked it up, I only paid attention to the two express stamps.

Imagine my surprise when I finally looked it over this morning. There is only one real stamp on the cover -- the 5h Hradčany -- all of the rest are trial prints. All of the trials are the correct color except for the vertical pair of 10h -- they are a greenish black. The rate seems correct for a registered delivery 90h (I can't read the dates but know at the time of the 90h Husite release that was the correct tariff).

As you may remember, I don't collect covers. Does anybody have any idea what this is?

Thanks,
Mark (Wilson)


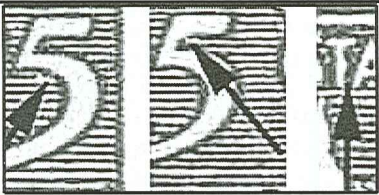
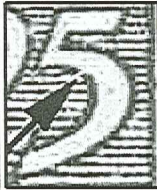
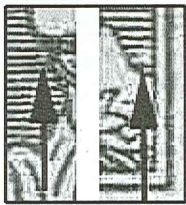
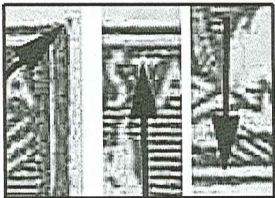
[Ed. Note: This cover is very strange. The cancels seem to read either 3-11-19 or 3-II-19. Whichever is correct, the cover is over-franked for a registered cover if all of the stamps were accepted as valid for postage. Also, only one is an express stamp. BUT, the most interesting aspect is that it is addressed to J. Rössler-Ořovský, the President of the Czechoslovak Scouts and the co-founder of the Czechoslovak Olympic Committee. I am also very interested to hear from others on this one.]

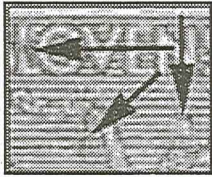
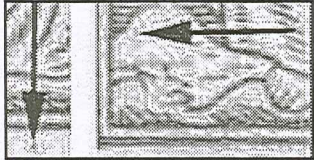
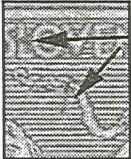
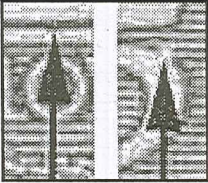
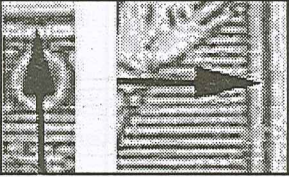
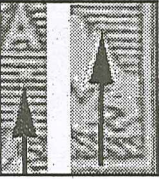



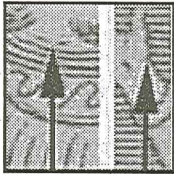
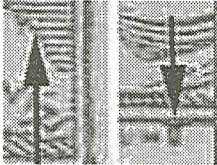
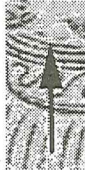
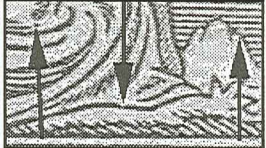
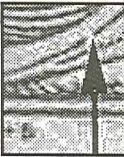
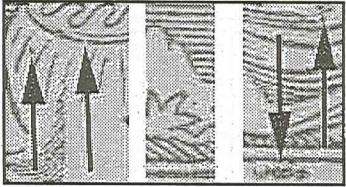
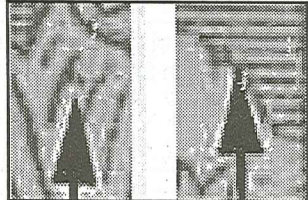
**IF YOU WANT LOOSE OR BOUND SPECIALISTS,
SEE PAGE 12 OF THE WINTER 2012 ISSUE,
THE REST GO IN GARBAGE.**

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

(Continued from Winter 2012 issue.)

27	I	Dot on the skirt between the linden branch and the left heel.	
	II	No distinguishing features identified.	
28	Neg.	Gap in the upper left side of the right numeral 5's loop.	
	I	Gap in the underside of the left numeral 5's top-bar. White bump on the middle right side of the T in POŠTA's leg.	
	II	No other flaws.	
			
29	I	Gap in the background below the right breast. Some printings: Gap in the background to the lower right of Mt. Kriváň.	
	II	No distinguishing features identified.	
30	I	Mark opposite the upper right corner. Gap in the background above the letter T in POŠTA. Lower frame thicker under the left foot.	
	II	No distinguishing features identified	

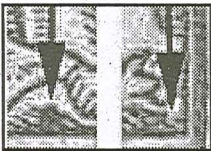

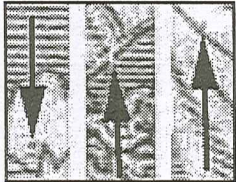

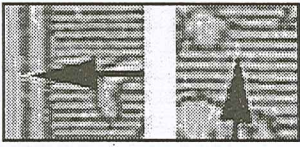
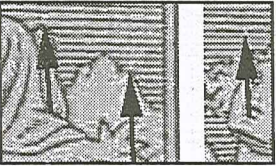
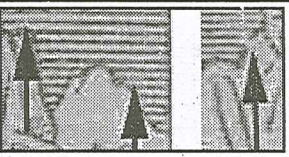
31	Neg.	Line below the left hand chain. Mark on the L in SLOV.	
	I	Gap in the background above the left arm's shackle. Dot in the lower right margin. Tiny dot on Mt. Řip	 
	II	No other flaws.	
32	Neg.	Bump on the underside of the upper outer frame above the O in SLOV.	
	I	Gap in the upper edge of the left numeral 5's loop.	
	II	<i>Uncertain observation: Right frame thicker opposite the left shackle.</i>	
33	I	Gap in the background under the A in POŠTA. Gap in the background above the right peak of Mt. Kriváň.	
	II	Gap in the background between the OV in SLOV.	

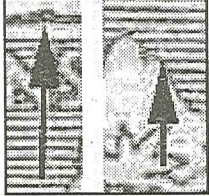
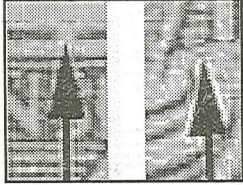
34	Neg.	Gap in the first contour line below the breasts.	
	I	Outline of the right wrist below the thumb irregular. Gap in the background above the right peak of Mt. Kriváň. <i>Some printings: Letter B in VHB touches the lower frame.</i>	
			
	II	No other flaws.	
35	I	Nick in the upper edge of the lower outline of skirt below the left foot. Gap in the background above the right peak of Mt. Kriváň. <i>Some printings: Dot below the column of shading lines under the linden leaves.</i>	
	II	Gap to the upper right of VHB in the skirt's left leg contour line.	
36	Neg.	Dot between the second and third vertical lines below the belt. Gap in the background above the right peak of Mt. Kriváň.	
	I	Gap in the center of the upper outline of the skirt below the belt. Deformed VHB. <i>Some printings: Dot below the column of shading lines under the linden leaves.</i>	
	II	No other flaws.	

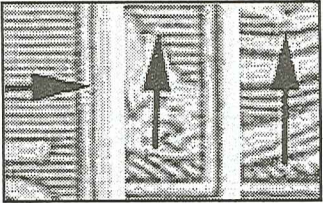

37	Neg.	Two gaps in the background above the right peak of Mt. Kriváň.	
	I	Gap in the right arm's upper outline below the chain.	
	II	Bump on the underside of the upper frame above the O in POŠTA.	

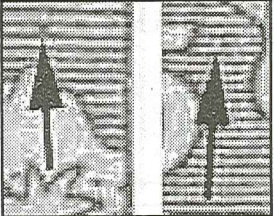
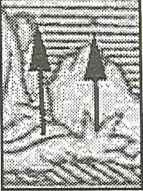
38	I	No distinguishing features identified	
	II	Gap in the background above the right peak of Mt. Kriváň. Gap in the background under the right numeral 2.	

39	I	Gap in the background under the letter Č in ČESKO. Gap in the background above the right peak of Mt. Kriváň	
	II	Dots in the left elbow. Gap in the background right of the left foot. <i>Some printings (not observed): Dot below the column of shading lines under the linden leaves.</i>	


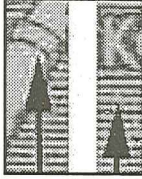
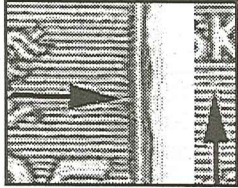
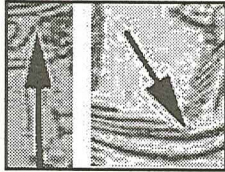


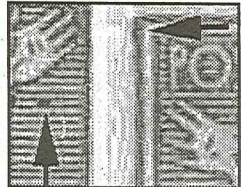
40	Neg.	Colored spot in the grass below the right foot.	
	I	Gap in the upper outline of the grass at the lower right corner.	
	II	No other flaws.	
41	Neg.	Dot on Mt. Kriváň.	
	I	Gap in the lower outline of the left sleeve. Dot on the right knee above the skirt's diagonal contour line.	
	II	Gap in the background under the lower tip of the right numeral 5.	
42	I	No distinguishing features identified	
	II	Gap in the left frame opposite the numerals. Gap in the background to the lower right of the linden leaf above the left heel.	
43	Neg.	Gap in the background above the right peak of Mt. Kriváň	
	I	Gap in the background above the left heel. Gap in the background above the head.	
	II	Gap in the left outline of the skirt under the belt. <i>Some printings: Gap in the background above the left heel.</i>	

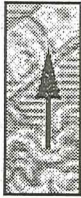
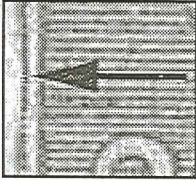
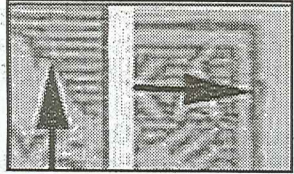
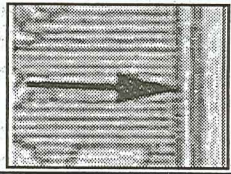
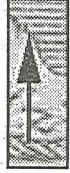
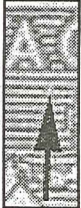
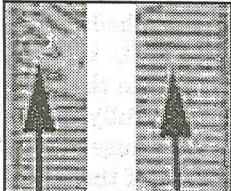
44	I	Colored mark on the upper frame above the NS in ENSKÁ. Gap in the background above the right peak of Mt. Kriváň.	
	II	Gap in the upper frame between NS in ENSKÁ. Dot on the skirt to the lower left of the linden stem.	

45	I	Thin right frame above the numerals. Gap in the background above the right peak of Mt. Kriváň. Dot below the column of shading lines under the linden leaves	
	II	Gap in the first contour line on the chest.	

46	Neg. Colored mark above Mt. Kriváň.		
	I	Gap in a background line right of the left numeral 5's top-bar	
	II	<i>Some printings: Gap in the background to the right of the left heel</i>	

THE CZECHOSLOVAK SPECIALIST

47	I	Dot in the left numeral 5's loop	
	II	Gap in the background below the K in ČESKO. Gap in the lower outline of the shackle on the left arm.	
48	I	Right frame rough above the numerals. Gap in the background under the letter K in ČESKO.	
	II	Gap in the wavy line near the right end of the belt. <i>Some printings: Dot below the column of shading lines under the linden leaves.</i>	
49	I	Gap in the background to the lower left of the E in ENSKÁ.	
	II	Gap in the lower contour of the belt.	
50	I	Mark under the left hand's palm. <i>Some printings: Left frame thickens near the upper corner.</i>	
	II	No distinguishing features identified	

51	I	Gap in the middle of the outermost outline of the left arm's sleeve.	
	II	Thinner left frame above the numerals.	
52	Neg. Gap in the background above the right peak of Mt. Kriváň.		
	I	Colored bump on the right frame opposite the letter Á in ENSKÁ. Right frame thickens above the numerals.	
			
	II	No other flaws. (Proceed with caution. Thirty-one items have as a flaw 'Gap in the background above the right peak of Mt. Kriváň' with at least one companion flaw. Only position II/52 has no other companion flaw.)	
53	I	Gap in a background line to the lower right of the A in POŠTA.	
	II	White splotch between the right hand's middle and ring finger. Gap in the background to the lower right of the right numeral 5.	

To Be Continued

Philatelic News and Views

1. From Mark Wilson:

-- The following appeared in *Filatelie 3/2012* in the Listárna Column (Letters to the Editor):

A Useful Page from the Internet

Not long ago we were occupying ourselves in the Listárna Column with the question -- how can Hradčany collectors determine from which printing plate their stamp came from -- which is important for its classification and valuation according to the newly issued POFIS catalog. On this issue researcher Václav Káňa sent us the address of a web page which is extraordinarily interesting for specialists and student collectors of the typographic stamp issues of the First Republic. It is meaningfully entitled *Knihtisk*, and its author and editor is the American (!) collector Mark Wilson. Those interested in this area can find a great deal of valuable information, e.g., the reconstruction of the majority of the printing plates of the 15h Hradčany issue, with first-rate illustrations of the individual stamp sheet positions (www.knihtisk.com/hradcany/abstract/15h/map.htm).

2. From Richard Beith:

-- Richard Beith is currently preparing two new Monographs for the CPSGB [*Czechoslovak Philatelic Society of Great Britain*], covering the Czechoslovak Forces in France during WW II. The first will be devoted to 1939-1940 and will include greater detail on the Czechoslovak airmen operating with the French Air Force, as well as the soldiers.

The second volume will be devoted to the return of the Czechoslovak Independent Armoured Brigade to France after D-Day and their return home to Western Bohemia in the summer of 1945. The return home has not been included in past CPSGB publications and will include the passage of the Brigade's mail through US APO 305 at Plzeň.

Both volumes will have full academic footnotes and a Bibliography. Separate chapters will be devoted to the history of the times; others to the postal and philatelic aspects.

2. From Ludvik Svoboda:

-- Our very, very long time member (#509), Charley Chesloe, from Illinois has graciously donated 101 philatelic books to the Society library. After we determine which may be excess to the library, they will be available to the membership. Watch the *Specialist* for these books at very reasonable prices. THANK YOU Charley!

3. From Ludvik Svoboda:

-- John Gledhill, the step-son of our recently deceased member, Phillip Melamed, notified me that his mother, Jean L. Melamed, Phil's wife, just recently passed away peacefully at her home in Ft. Myers, Florida on May 2. This is important to us because it was Jean who decided that she wanted to "give back" to our Society for all of the enjoyment that her husband had received from being a member and collecting Czechoslovak stamps. As a result, Jean had arranged that

the Melamed family will be supporting our library being located with the Rocky Mountain Philatelic Library by financing the movement of the library to Denver, and by providing a yearly stipend to the RMPL. We are and will continue to be greatly appreciative of Jean's and her family's generosity. May she rest in peace with her husband, Phil.

✘ ✘ ✘ ✘ ✘

SELL - SWAP - WANT

WANTED: Looking to buy various used Czechoslovak stamps.
 If interested, please e-mail me for a want list.
 Jarka Havel, 146 Forest Avenue, West Caldwell, NJ 07006.
 (973) 228-1453. jarkahavel@yahoo.com.

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.

✘ ✘ ✘ ✘ ✘

New Issues

CZECH REPUBLIC

by G.M. Van Zanten

1. On March 7, 2012, the Ministry of Industry and Trade of the Czech Republic issued a set of two commemorative stamps in the Beauties of Our Country series. The stamps were designed by Prof. Zdeněk Ziegler, engraved by Václav Fajt, and produced by the Post Printing House in Prague by recess print from flat plates in printing sheets of 8 pieces.

-- 14 Kč: Kuks -- graphics by Michael H. Rentz (Fig. 1); in dark brown, blue, and red. Kuks, one of the most beautiful Czech sites, is located in the lovely area below the Krkonoše Mountains, 5 km from Dvůr Králové. Count Franz Anton von Sporck built his own residence of Kuks in 1694-1724; it became the center of his entire estate. The site was chosen after medical tests revealed the presence of healing mineral springs; the name Kuks (also known as Kux) was chosen by the founder in memory of gold mines whose traces were discovered locally. The Labe river forms the axis of the site. Secular buildings were located on the left bank, religious buildings on the right bank. Additional structures include gardens, sculptures, fountains, and a bridge (today a technical monument) connecting both banks. The first building, completed in 1697, was the Chapel of the Assumption of Our Lady, which replaced the



Fig. 1

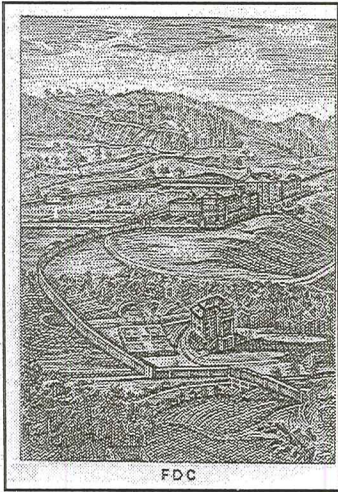


Fig. 2

original wooden structure over a spring. The Zlatého Slunce (Golden Sun) inn, bridge across the Labe, and under-stairs Diana's Baths followed in 1699. A summer house, pigeon house, windmill, wooden theater building, wooden race course building, guest houses, a hospital church, hospital, chateau, spa house, washing house, the Philosophers' House, and an administration building were added in the early 1700's. However not all of them remain preserved; the secular part suffered most and only a torso has remained of it. A flood in 1740 destroyed the race course, summer house and pigeon house, and the chateau building was demolished in 1901. The hospital church of the Holy Trinity by B.B. Alliprandi, located in the center of the site, is the main attraction in the present protected area. A FDC in brown-black shows part of a graphic by M.H. Rentz (Fig. 2).

-- 18 Kč: Matthew B. Braun's Statues at Kuks -- a

statue of Prudence (Fig. 3); in black, ocher, blue, and red. Sculptures are the highlight of Kuks. A range of sculptures are on display in the hospital garden; they include the statues of dwarves originally installed at the race course. But the main attraction is a gallery of the 12 statues of *Virtues* (Faith, Hope, Charity, Patience, Prudence, Bravery, Chastity, Diligence, Generosity, Candor,



Fig. 3

Justice, Hospitality) and the 12 statues of *Vices* (Pride, Greed, Lust, Envy, Gluttony, Wrath, Sloth, Despair, Levity, Slander, Guile, Deceit) made -- with the exception of a fake statue by B. Seeling of 1833 -- by M.B. Braun in 1715-18. Other sculptures can also be seen at the site. Another



Fig. 4

set of statues made by M.B. Braun and his pupils are hiding among the trees on a hill ridge between the Stanovice and Hřibojedy villages, some 3 km west of Kuks; the statues sculpted in 1726-33 were named *Bethlehem* after the central motif. The best known of them is the statue of the hermit Onuphrius, a penitent giant figure bent over a human skull;

a replica of the statue represented the Czech Republic with success at the Osaka World Expo. A FDC in gray-brown depicts the statue of Envy (Fig. 4).

2. On March 7, 2012, the Ministry issued a 10 Kč commemorative stamp for the "150th Anniversary of the Foundation of the Union of Czech Mathematicians and Physicists" (Fig. 5). The stamp depicts mathematical and physical symbols. The Union of Czech Mathematicians and Physicists (JČMF) is one of the oldest, still existing learned societies in the Czech Republic. It was founded in 1862 as the

Association for Free Lessons in Mathematics and Physics (Union of Czech Mathematicians and Physicists). Its initial mission was to improve the level of teaching



Fig. 5

physics and mathematics at all levels of schools of any kind, and to support and further develop these disciplines. The Union's members were mostly teachers at high schools or university teachers and scientists. In 1870 the Union started publishing a bulletin *Zprávy Jednoty Českých Matematiků a Fyziků* (News of the Union of Czech Mathematicians and Physicists), 2 years later (1872) followed by a journal dedicated to mathematics and physics *Časopis Pro Pěstování*

Matematiky a Fysiky (Journal to Foster Mathematics and Physics), the first ever mathematics journal in the Austro-Hungarian empire. A year later the Union had

already started publishing textbooks and scientific monographs. Following the formation of an independent Czechoslovakia, it gained a *de facto* monopoly as a qualified publisher of textbooks, scientific books, and journals with mathematical-physical themes. In the early 1950's the Union was forced to transfer its property to the newly set-up Czechoslovak Academy of Science, and became one of its learned societies. The stamp was designed by Pavel Hrach, engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by full-colored offset in printing sheets of 50 pieces. A FDC in blue contains mathematical and physical symbols to complement those on the stamp (Fig. 6).

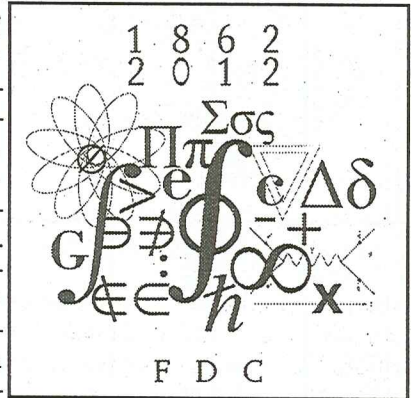


Fig. 6

3. On March 21, 2012, the Ministry issued a definitive stamp "Regional Motive" with labels for additional printing and with letter "A" denomination -- ordinary domestic letter (Fig. 7). The stamp features a tourist in front of a multi-armed signpost holding his arms out to mimic the signpost. The stamp was designed by Jiří Slíva and produced by the Post Printing House in Prague by multicolored offset in arranged printing sheets with 9 stamps and 12 labels.

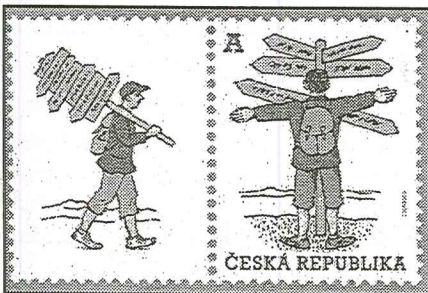


Fig. 7

The right-hand margin of the sheet contains three labels with these motifs -- a couple of tourists carrying a signpost, hiking father and son sitting on a signpost (Fig. 8), and a female tourist watering a signpost. Currently the other labels portray a hiker with a signpost over his shoulder (see Fig. 7). A part of the sheets will be issued with blank labels for additional printing in



Fig. 8

accordance with the wishes of the customer. A FDC shows the outline map of the Czech Republic made up as a jigsaw puzzle (Fig. 8a).

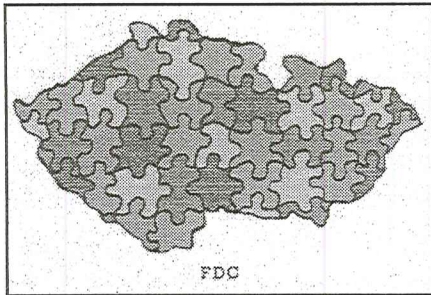


Fig. 8a

4. On April 4, 2012, the Ministry issued a 20 Kč commemorative stamp from the Personalities series honoring the founder of genetics, Gregor Johann Mendel, whose portrait is shown along with symbolic genetic materials (Fig. 9). Gregor Johann Mendel (20 July, 1822, Hynčice -- 6 January, 1884, Brno) was a natural scientist of German origin, founder of genetics, and discoverer of the core laws of inheritance. Johann

attended the elementary school in Hynčice, and later the school in Lipník nad Bečvou run by the Piarists. He completed his high school education and received his diploma at the high school in Opava. He went on to study at the Faculty of Arts of the University of Olomouc in 1840-43 under Johann Karl Nestler, professor of natural history and agriculture, a leading scientist in animal and plant breeding; some authors believe that his research in sheep breeding influenced Mendel's further work. Friedrich Franz was

another professor at the University of Olomouc who made a strong impact on Mendel. As a student Mendel had to give private lessons to earn some money. In 1843, for financial reasons, and to fulfil his mother's wish, he joined the Augustinian friars and entered the seminary run by St. Thomas monastery in Staré Brno under the adopted religious name of Gregor (friars normally use a religious name as their first name). Aged 28, Mendel, who worked as a supplement teacher of Greek, Latin, German, and mathematics at the high school in Znojmo, took teacher certification examinations in natural science and physics at the University of Vienna. He failed to pass the examinations, paradoxically because of his failure in natural science. In 1851-53 Mendel studied mathematics, physics, chemistry, botany, zoology, and paleontology. Because of a sudden



Fig. 9

attack of a serious illness, he left his studies at the University of Vienna without passing the teacher examinations. Later he worked shortly as a supplement teacher of natural science and physics at the First German Realschule at Jánská street in Brno. As a student Mendel's main interests were in physics, mathematics, and meteorology. A substantial study of these disciplines helped him understand how important mathematics and statistics are for explaining natural processes. He later used this understanding in his experiments with peas. Mendel replaced Napp as abbot of the Augustinian monastery on the latter's death, and in this office

became an important person in Brno and Moravia in the then Austrian-Hungarian empire. He died as abbot on January 6, 1884, and is buried at the Central Cemetery in Brno. The funeral orchestra was conducted by Leoš Janáček, a native of the Lašsko region who was supported by the monastery during his studies in Brno. The stamp was designed by Karel Šafář, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by rotary recess print in dark-green combined with photogravure in green, orange, blue-violet, and violet in printing sheets of 50 pieces. A FDC in dark-green depicts peas and genetic materials (Fig. 10).

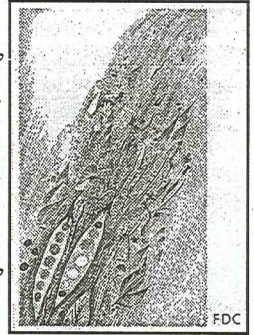


Fig. 10

5. On April 18, 2012, the Ministry issued a 25 Kč commemorative stamp whose theme was the 500th Anniversary of the Printing of the First Hebrew Book in Prague (Fig. 11). On the stamp is the Hebrew letter aleph. It is at the beginning of the alphabet and so it aptly characterizes the start of printing. Its central placement corresponds to the style of the time 500 years ago, where everything is symmetrically framed evoking the style of ancient printing. The 500th anniversary of the printing of the first Hebrew book in Prague will be celebrated in December 2012. The publication of the book made Bohemia, and its capital city one of the first locations where Hebrew printing houses managed by Hebrew printers were established; the very first ones were several houses in Italy, the Iberian Peninsula, and Constantinople. The only other establishments in this territory that used Hebrew letters to print books were in Prostějov in the early 16th century, followed by Brno and, temporarily, Mikulov in the second half of the 18th and early 19th centuries. The end of Hebrew printing in Prague was directly linked to the events of the Second World War. Mainly at the beginning, Hebrew printers maintained close professional and business relations with their Christian colleagues, printers or carvers of illustrations and decorative blocks.



Fig. 11

This approach contributed to the outstanding form of printing and decorations of Hebrew prints made in Prague in the 16th century, e.g., the 1526 *Passover Haggadah* (story of the Israelites's Exodus from Egypt and prayers for the Passover holiday), which is considered by experts in Hebrew prints as one of the most beautiful Hebrew books. Contrary to the established idea, Hebrew books used to have illustrations, and even with figurative scenes. Printers of the oldest Hebrew books produced in Prague also used the emblem of the city of Prague in their prints; it was used both as a significant visual identification element and, without any doubt, also to show their local pride. The bulk of the local Jewish prints were religious literature, prayer books and Bibles, religious-legal texts, and the accompanying annotations. Literature in Yiddish (written or printed also in Hebrew letters) started to come out in the late 16th century; it was the spoken language in

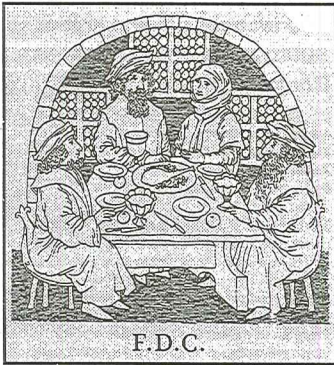


Fig. 12

engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by multicolored offset with linear drawing in printing sheets of 35 pieces. A FDC in black depicts a feast in a Jewish home with a family in a happy mood, in the atmosphere of belonging and intimacy (Fig. 12).

6. On May 2, 2012, the Ministry issued a 21 Kč commemorative stamp celebrating the 100th Anniversary of the Foundation of the Czech Scout Movement (Fig. 13).



Fig. 13

The stamp shows boy scouts looking at the scout emblem and the scout camp located in the forest. The year 1911, in which a Czech high school PE teacher Antonín František Svojsík (also known as Antonín Benjamín Svojsík, or simply as A.B.S.), inspired by a visit to England, set up the first Czech Scout group, is considered to be the year of origin of Czech scouting. Svojsík's book *Základy Junáctví* (The Foundations of Scouting), which reflected his idea of Czech Scouting based on Baden-Powell's *Scouting for Boys*, and a first Scout camp organized by Svojsík at the gamekeeper's lodge Vorlovna below Lipnice castle, followed in 1912.

Unlike Baden-Powell, Svojsík did not rely on his own knowledge only but asked thirty experts in relevant disciplines to help him write his book; the result is a compilation of papers on different, theoretical as well as practical, aspects of Scouting. Following his failure to foster Scout ideas and methods in the Sokol (Falcon) movement Svojsík established *Junák-Český Skaut* as an independent organization in 1914. The Scout movement enjoyed a high degree of respect in 1918-38 Czechoslovakia, with numerous former members of Czech Scout groups -- i.e., President Edvard Beneš, poet Jiří Wolker, physician Josef Charvát, traveller František A. Elsner (the first Czech Scout attending the International Scout Summer



Fig. 14

Camp in Gilwell, England), member of the international resistance movement and one of Heydrich's assassins Jan Kubiš, Alois Rašín, and Prokop Drtina -- later becoming important people. The stamp was designed by Marko Čermák, engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by multi-colored offset in printing sheets of 35 pieces. A FDC in gray depicts Scouts kindling a camp fire (Fig. 14).

7. On May 2, 2012, the Ministry issued a 20 Kč commemorative stamp in the common EUROPA series (announced by the Association of European Public Postal Operators PostEurop) entitled *Invitation to the Issuing Country* (Fig. 15). On the stamp are depicted the old Town Bridge and the Dancing House -- history mingling with the present. The Old Town Bridge Tower is believed to be one of the most beautiful Gothic buildings in Europe. It is located in Křižovnické Square in Prague's Old Town on the right bank of the Vltava river, and served as the gateway to Charles Bridge on the Royal Road. This Gothic tower was built not only as part of the town fortifications but also as a grandiose triumphal gateway. The building was likely completed in the late 14th century. Petr Parléř, the architect of the bridge, can be considered as the designer of virtually all sculptures and stone adornments on the tower. The 138 stairs lead to the tower view platform. The height of the tower is 47 meters above the bridge level, or 57 meters above the Vltava river. The 1996 Dancing House, also known as Ginger and Fred, is located in Prague on the right bank of the



Fig. 15

Vltava river, at the corner of Rašínovo Embankment and Jiráskovo Square. It is the first construction built by top world architects in the post-Velvet Revolution Prague. The house was named after the shape of its two corner towers, inspired by the famous dance couple Fred Astair and Ginger Rogers of the inter-war period. Its designers were Vlado Milunić and Frank O. Gehry who was invited by the investor to join the project. Interior decorations of the investor's offices were partly designed by the British architect of Czech origin Eva Jiřičná. The building triggered a wide-ranging public debate on architecture in Prague. The Dancing House won a Time Magazine Design Award.

The professional Czech magazine *Architekt* shortlisted it among the top five Czech buildings of the 1990's. The building, financed by Nationale Nederlanden (today ING), houses offices, a luxury café, and a restaurant. The stamp was designed by Eva Hašková, engraved by Bohumil Sneider, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in blue, red, green-blue, and gray-green in printing sheets of 8 pieces. A FDC in dark brown depicts the towers of Old Town churches, including the Klementinum Astronomical Tower, the Astronomical Clocks, the Emauzy church, and the church in the area of the St. Agnes Monastery in front (Fig. 16).

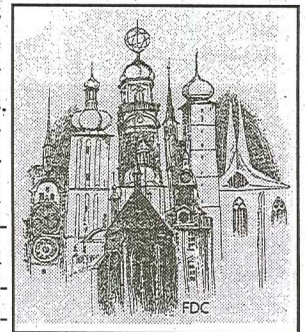


Fig. 16

8. On May 16, 2012, the Ministry issued a 10 Kč commemorative stamp from the traditional Technical Monuments series (Fig. 17). On the stamp is depicted the post on the Bata canal in Veselí nad Moravou. The Bata Canal, also known as the



Fig. 17

Otrokovice-Rohatec Canal, is a historical 52 km waterway built in 1935-38 to connect Otrokovice with Rohatec. The waterway partly follows the Morava river, the rest is a complex of man-made canals with a number of gates, locks (14), and other water structures. There are 23 bridges across the canal, with pedestrian underpasses (platforms with iron-bound low railing used to support tow ropes when towing boats below the bridge). The main material transported on the

waterway was lignite from the Ratiškovice mines owned by the Bata company. It was transported to the lignite fired power plant in Otrokovice, which supplied heat and power to the local leatherworking plant. A number of unique technical facilities were installed on the waterway, such as a coal tipper between Rohatec and Sudoměřice, cableway used to tow boats across the Morava river at Vnorovy, etc. A typical "Bata house" for the attendant was built next to each lock. The remains of these monuments, part of which is presently under reconstruction, provide evidence of the high craftsmanship of their builders. The reconstruction of almost the entire 52 km track has been finished by now, with 13 locks being put in working order, which allows using the waterway for cargo transport and for recreational boating between Otrokovice and Petrov, or Skalice in Slovakia. Tourists can use 8 ports and 16 landing places. With the construction of the port in Skalice, Slovakia, the Bata Canal, became an international waterway. The reconstruction project is planned to continue until the waterway reaches Hodonín and Kroměříž (so-called Athens of the Haná Region). The designers of the Danube-Oder-Labe waterway have also relied on using the Bata Canal's river sections navigable by larger ships. The Bata Canal would remain open for local transport, and at the same time would be linked to the European waterway network. The stamp was designed by Adolf Absolon, engraved by Martin Srb, and produced by the Post Printing House in Prague by rotary recess print in dark blue in printing sheets of 30 pieces. Besides the stamps in sheet arrangement, philatelic booklets of 8 stamps and 2 labels are issued. On the first label is depicted a coal tipper used for the tipping of lignite from wagons to ships (Fig. 18). On the second label is a lock at Vnorovy which served for the boats transport across the Morava river and back into the Bata canal and

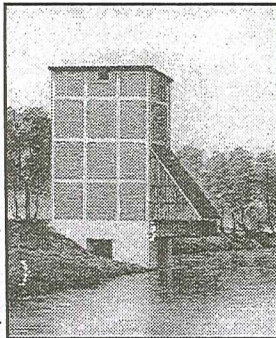


Fig. 18

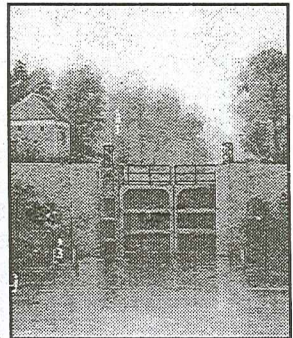


Fig. 19

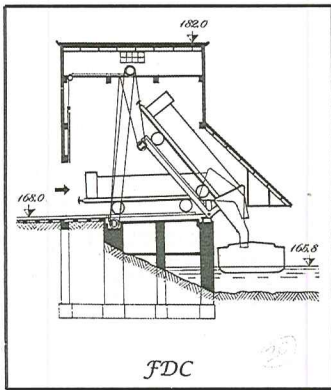


Fig. 20

a standardized Baťa-house for the attendant (Fig. 19). The labels in the size of 19 x 23 mm are printed by rotary recess print in blue combined with photogravure in ocher. A FDC in black depicts the technical design of the coal tipper (Fig. 20).

9. On May 16, 2012, the Ministry issued a 30 Kč commemorative stamp in the Prague Castle series. The stamp shows *The Whipping of Christ* by Tintoretto, 1519-1594 (Fig. 21) which is on display in the Castle. Prague Castle -- the ancient symbol of the Czech country -- is the major Czech monument as well as one of the country's top cultural institutions. It is believed to

have been founded around 880 AD by Prince Bořivoj of the Přemyslid dynasty. The Guinness Book of World Records indicates that Prague Castle is the largest castle area in the world, covering almost 70,000 square meters; the site has also been listed as a UNESCO World Heritage site. This large complex of palaces and sacred buildings presents a range of architectural styles, starting from 10th-century Romanesque buildings, through 14th-century Gothic rebuilding, projects by famous Slovenian architect Josip Plečnik in the inter-war years, until the recent late 20th-century adaptation events. The Prague Castle Picture Gallery hosts an art collection with almost 4,000 paintings, drawings, and graphic artworks with a wide range of age and quality. Paintings with a historical link to the old Picture Gallery include major works by famous painters. Titian's *Woman at Her Toilet* [Sc. 1336], Rubens' *Assembly of the Gods at Olympus*, and Tintoretto's *The Whipping of Christ* are among the most appreciated ones. A detail of the last-mentioned painting by Tintoretto (real name Jacopo Comin, also known as Robusti) was chosen as the motif of this stamp in the resumed series featuring artworks at Prague Castle [which series began in 1966 with Sc. 1388-90]. The stamp was designed and engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by recess print from flat plates in ocher, pink, light brown, gray, and black in printing sheets of 4 pieces. A FDC in gray-blue depicts a figure of a woman from Tintoretto's painting *Annunciation* (Fig. 22).



Fig. 21



Fig. 22

Stationery

10. On May 2, 2012, the Ministry issued a commemorative postal card with an imprinted letter-denominated "A" postage stamp for "World Gymnastics -- Vera Čáslavská" (Fig. 23). The imprinted stamp is based upon a redesigned stamp from the "1964 Tokyo" series. The left portion of the card depicts a side-portrait of Vera Čáslavská along with her signature. Vera Čáslavská (born May 3, 1942 in Prague) is a former Czech sport gymnast, seven-time Olympic winner, four-time World Champion, eleven-time European champion, and four-time Czechoslovak Sports-woman of the year. She started doing gymnastics when she was a child. When 16, she started her career as a sport gymnast at the Moscow World Championships where the Czechoslovak team took the second place in junior female gymnastics. After the Velvet Revolution she acted as the President of the Czechoslovak Olympic Committee (1990-96). Čáslavská is one of only two female gymnasts in history (along with the Soviet Larisa Latynina) who succeeded to win the all-around gold medal at two consecutive Olympics. She was also the 1966 all-around World Champion and the 1965 and 1967 all-around European Champion. For more than 40 years, she has been holding the record for the absolute number of individual Olympic medals. Between 1964 and 1968 Čáslavská was undefeated in the all-around in major international competitions. The imprinted stamp and postal

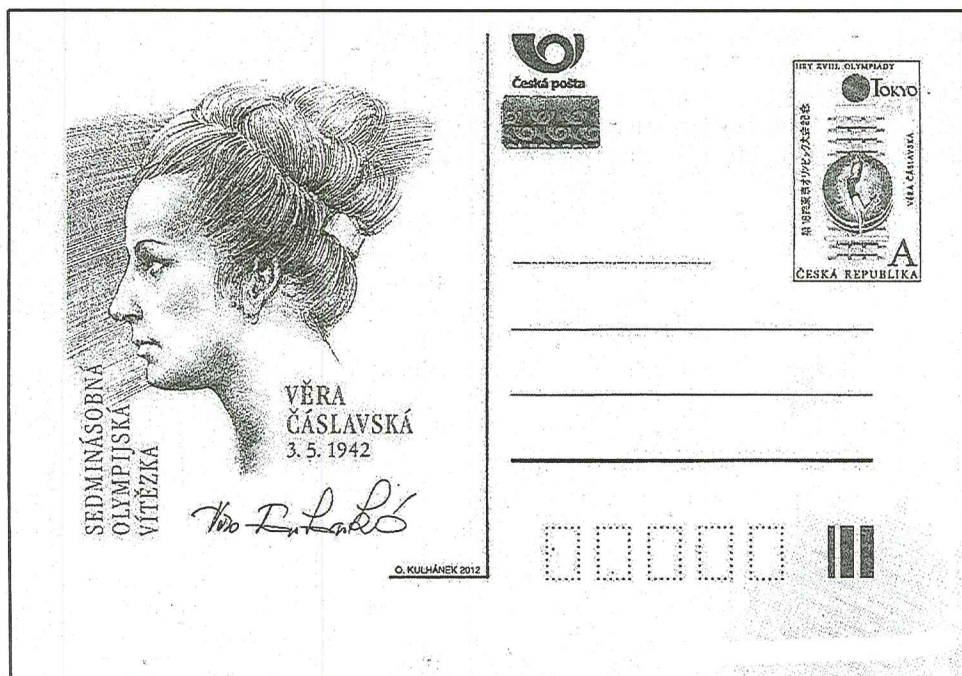


Fig. 23

card were designed by Oldrich Kulhánek, and the postal card was produced by the Post Printing House in Prague by full-colored offset.

11. On May 16, 2012, the Ministry issued a commemorative postal card with an imprinted letter-denominated “E” postage stamp for “800 Years Since the Death of Danish Queen Dagmar” (Fig. 24). The imprinted stamp features a fictitious portrait of Princess Margaret of Bohemia (Markéta Přemyslovna) who later became Queen Dagmar of Denmark (her true image is not known). Flying flags with period royal insignia, Czech and Danish, make the background of the portrait. The flags as well as Dagmar’s hair are flying in the air, carried by the persistent strong



Fig. 24

wind in her dower town Ribe where she lived and died. The embroidery-like style, used by the designer for both the background and the portrait, emphasizes the feminine character of the scene -- embroidery used to be typical work done by female members of aristocratic families of her time. The left side of the postal card portrays a Danish landscape with a stylized Romanesque fictitious brick building (the queen’s original residence was not preserved). Dagmar’s death is described by a medieval Danish legend according to which the king and his knights, hearing about her being on her deathbed, made haste to cover a distance of 100 kilometers to see her one last time. Only the king was able to reach Ribe in time. The people’s mourning for their beloved and kind queen, who had no equivalent successor, lasted for years. The text below the deathbed of the queen are the exact words

chiselled into her tombstone in Ringsted. This year marks the 800th anniversary of the death of Danish Queen Dagmar. Dagmar of Denmark (approx. 1186 -- 24 May 1213, Ribe), also known as Princess Margaret of Bohemia (Markéta Přemyslovna) was the daughter of King Přemysl I Ottokar of Bohemia and his first wife, Adelheid of Meissen. Margaret later married King Valdemar II of Denmark (1170-1241, ruler of Denmark from 1202) and became the Queen of Denmark. Her father was elected the Duke of Bohemia. When he later repudiated Adelheid and divorced her, Margaret accompanied her mother to the court of Meissen. In 1204, she was approached by envoys of King Valdemar II of Denmark who came to the court of Meissen to ask her mother for the hand of her allegedly beautiful daughter in marriage. In 1205, Adelheid was allowed to return to Prague because the marriage between Margaret and the Danish king looked as a promising alliance to her father Přemysl. Margaret married Valdemar in Lübeck in 1205. On that occasion, she was given the name Dagmar by the Danes. Despite the purported frequent extra-marital affairs of her husband, she soon became very popular among the Danes thanks to her beauty and kind manners. She is still remembered as one of the greatest Danish queens. In 1209, she gave birth to her son Valdemar. Queen Dagmar died in 1213 (or 1212 according to other sources) while giving birth to her second son. The imprinted stamp and postal card were designed by Renáta Fučíková, and the postal card was produced by the Post Printing House in Prague by full-colored offset.

12. On May 16, 2012, the Ministry issued a commemorative postal card with an imprinted letter-denominated "E" postage stamp for the "70th Anniversary of Operation Anthropoid" (Fig. 25). The imprinted stamp features images of assassins staff sergeant Josef Gabčík and Jan Kubiš. The left part of the postal card depicts the car used by Reinhard Heydrich on the fateful day. The goal of Operation Anthropoid was to make an act of a demonstrative character which would prove to the Allies and the global world that the Czechoslovak people did not come to terms with Nazi occupation but fully supported the efforts by the Allies to defeat Nazi Germany. On May 27, 1942 both members of the Anthropoid group attacked the car with deputy Reich Protector Heydrich. Gabčík attempted to kill Heydrich with an automatic weapon but experienced a malfunction, so a modified anti-tank grenade was then tossed at the car by Kubiš. Heydrich, who breached security instructions by ordering the driver to stop the car, suffered an injury from a splinter of the grenade shrapnel in the resulting explosion and, despite all medical treatment he received, died on June 4, 1942 as a result of his injuries [*the shrapnel carried some horsehair -- the padding in the seats of the vehicle -- into his wound, and he died of blood poisoning*]. Members of local resistance groups helped the assassins find shelter in the Orthodox Church of SS. Cyril and Methodius in Resslova Street. The Gestapo later captured Karel Čurda, another of the paratroopers from the Out Distance unit, who betrayed the hiding place of the assassins as well as members of other paratrooper units. On June 18, 1942, German troops surrounded the church and in the following fierce battle killed Kubiš, Gabčík, and five other paratroopers. Despite the death of both assassins, the mission was considered successful because the given task had been completely fulfilled. Heydrich's assassination later became the subject of a number of

controversies triggered by the fact that apart from the positive role it played (the international reaction and the subsequent withdrawal of the signatory countries from the Munich Agreement which resulted in the re-creation of postwar Czechoslovakia in its pre-Munich boundaries) it also had negative effects. More than 15,000 Czech people were massacred in reaction to the assassination *[more on this will be described as a result of two other commemorative stamps to be issued*



Fig. 25

in June]. The imprinted stamp and the postal card were designed by Pavel Sivko, and the postal card was produced by the Post Printing House in Prague by full-colored offset.

SLOVAKIA

by Gerald M. van Zanten

13. On March 9, 2012, the Ministry of Transport, Posts, and Telecommunications issued a 0.40€ commemorative stamp entitled “Easter 2012 -- Hans von Aachen: Carrying the Cross” (Fig. 26). The theme of Carrying the Cross became popular in medieval art because of its epic possibilities. It allowed including in the picture a number of motifs associated with the journey of Jesus to Golgotha. In the 16th century, renaissance artists could not have missed this opportunity. One of the most influential artists of the time was a painter of northern Mannerism -- Hans von Aachen (1552-1615). As if the viewer had before them a smaller stage, but

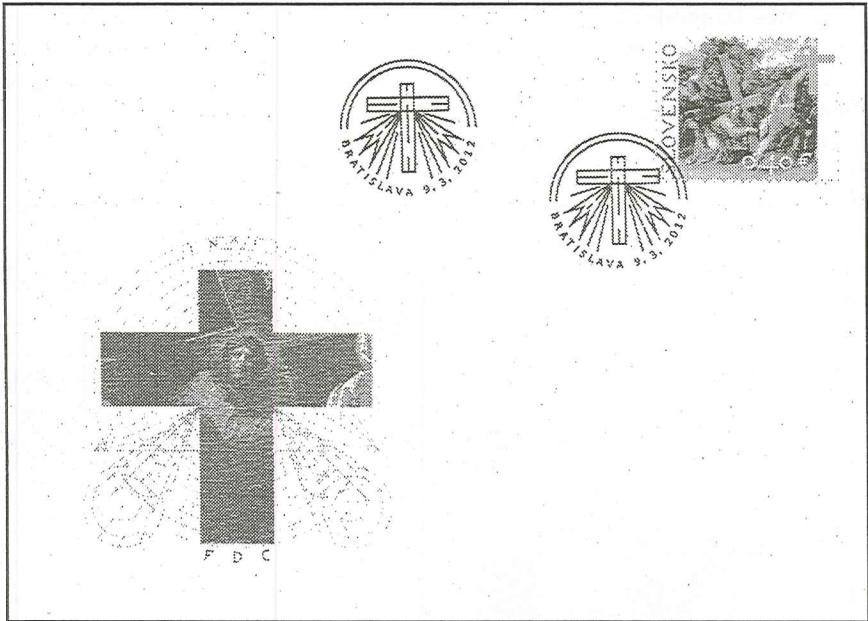


Fig. 26

with extremely numerous extras -- the characters in the foreground with all their gestures and their figures draw the view to the middle of the picture. It is dominated by Jesus falling under the weight of the cross, surrounded on both sides by soldiers who urge the procession to move forward. Unlike almost all of the other characters, Christ is not covered by any other figure. On the contrary, the space in front of Him is free, deliberately lightened. While other figures are characterized by dynamic movement and excited gestures, Jesus kneeling under the cross directs his gaze towards the viewer looking at the picture and thereby attracting the viewer's gaze. Such strategies were typical of these works, including their relative small size painted on a wooden board. This work from the collection of the Slovak National Gallery belongs to the "Munich" period of the artist when he worked for the princes of the court at that time. A number of portraits -- but also subjects of devotion similar to our picture -- were created while he was there. A few years later, Hans von Aachen became a famous court painter for Emperor Rudolf II and moved to Prague (1596). The stamp was designed by Vladislav Rostoka and produced by the Postal Stationery Printing House in Prague by offset in sheets of 50 pieces. A FDC shows the image of Jesus under the cross within a large cross encompassing the universe (Fig. 26).

14. On April 13, 2012, the Ministry issued a joint commemorative issue with Serbia honoring Ján Koniarek (1878-1952)(Fig. 27) having a 1.20€ denomination. Ján Koniarek was an important Slovak sculptor of the first half of the 20th century and the founder of Slovak modern sculpture. He was born in 1878 in Voderady (near Trnava) -- his father was a teacher. In 1894-1906 he completed art studies

at academies of art in Prague, Budapest and Munich. He began working in Serbia as a teacher, but actively participated in exhibition events. He focused mostly on reliefs and portraits, including ones of important Serbian celebrities (poets, writers, painters). He was wounded during WW I (1915), and after its end he returned to his hometown, Voderady. In 1924 he relocated to Trnava where he stayed until his death. Since 1978 the gallery in Trnava bears his name -- Gallery of Ján Koniarek -- where a permanent exposition of his works is located. He created a collection of portraits and art with symbolic expression. As he himself wrote, the mission of an artist is to "become the conscience of the nation" and to create "... a stone history of the Slovak nation". Some of the significant monuments that he created are: M.R.

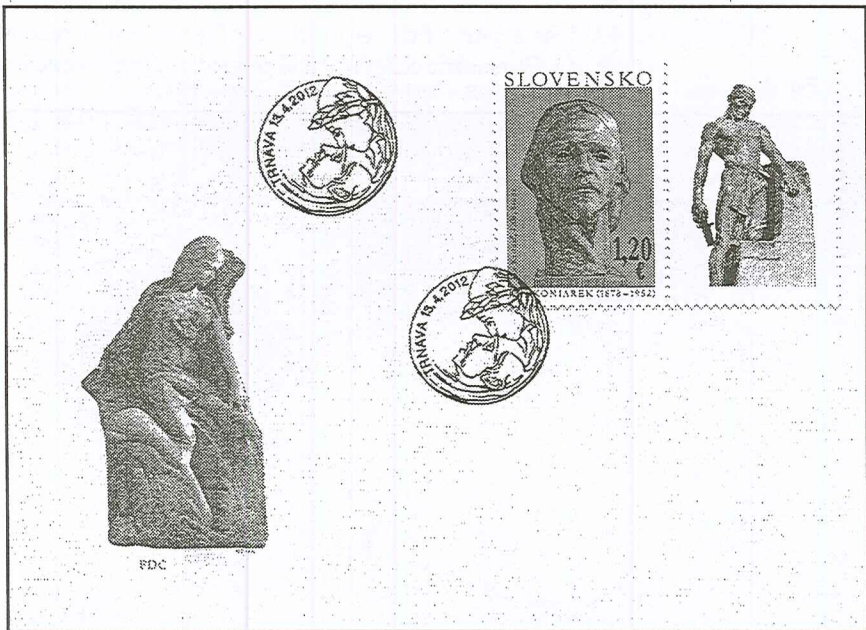


Fig. 27

Štefánik in Trnava (1924), Ján Hollý in Borský Mikuláš, for those killed in WW I in Trnava (1929), Anton Bernolák in Trnava (1936). The stamp, label and miniature sheet were designed by František Horniak and Martin Činovský, engraved by František Horniak, and produced by the Postal Stationery Printing House in Prague by recess printing and offset. A FDC and the label depict pieces of Koniarek's sculptures (Fig. 27).

15. On May 4, 2012, the Ministry issued a 0.90€ commemorative stamp with designed label in the "EUROPA 2012" series entitled "Visit..." (Fig. 28, 29). The stamp depicts the oldest known motif of the phenomenon "visit..." in the history of Slovakia. It does not only represent the visit of another country, i.e. travelling, which is rather popular today, but also the visit of a pilgrim's place or a visit of a monument. The stamp displays a part of the embossed decoration of a Roman



Fig. 28



Fig. 29

plate, the so-called *lanx diskos* from the 2nd century BC which was a part of the equipment of a randomly discovered tomb of a Germanic chief in Krakovany during an excavation

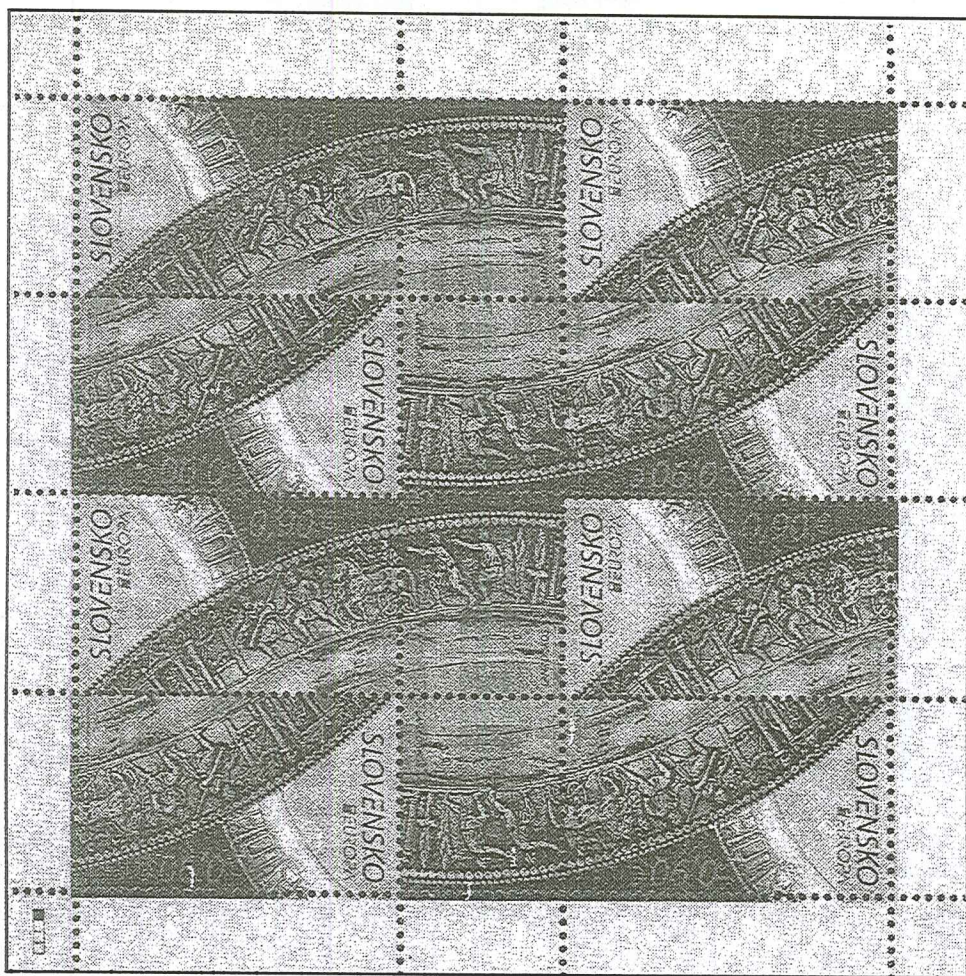


Fig. 31

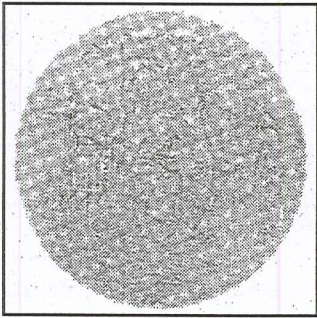


Fig. 30

of clay in the brickworks of Stráže from 1933-1938. The decoration of the silver plate depicts various stories from the beginning of Roman history; especially the events connected with the expulsion of the last Etruscan king in Rome, Tarquinius Superbus, in 509 BC. On the stamp is a scene of the visit of the king's sons, Titus and Aruns, and their cousin Lucius Junius Brutus (in the carriage) to the Temple of Apollo in Delphi. They travelled to Greece to learn the prophecy of who would be the king after the death of Tarquinius Superbus. Oracle Pythia prophesied that it would be the one who kissed the mother first. While the brothers

were drawing lots on who would have the honor to do it after arriving home, Brutus understood the meaning of Pythia's words and kissed "the Mother Earth". After returning to Rome, an uprising against the king broke out, led by Lucius Junius Brutus, who became the first consul of the Republic of Rome and the prophecy came true. The ceremony of oath -- connected with the protection of the republic -- located in the center of the plate is actually the main motif of the FDC (Fig. 30). The discovery of this extraordinary item in the territory of Slovakia confirms the fact that Slovakia has never been on the periphery of cultures. This was true even during Ancient Rome -- whose borders stretched up to the Danube -- and when the Romans were visiting the Germans to whom they were giving exclusive diplomatic presents in order to keep their favor. The displayed artefact from our art history may encourage visits to our regional museums, e.g., Hornonitrianske museum in Prievidza where this plate is on display. The stamp, label, and printing sheet were



Fig. 32

designed by Peter Augustovič and produced by the Postal Stationery Printing House in Prague using offset in printing sheets of 8 stamps and 4 labels (Fig. 31).

Stationery

16. On December 19, 2012, the Ministry issued a commemorative postal card with imprinted T2 50g stamp (Fig. 32). The imprinted stamp depicts the Historical Postal Station at Stráže nad Zvolenom, while the left portion of the card has a simulated stamp depicting a postal box with Slovak words for Day of the Slovak Postage Stamp and Philately 2011. The card was designed by Adrian Ferda and produced by the Postal Stationery Printing House in Prague.

17. On January 28, 2012, the Ministry issued a commemorative postal card with imprinted T2 50g stamp (Fig. 33). The imprinted stamp depicts a plate "Pozdišovská Keramika" (Pozdišovek ceramics), while the left portion of the card

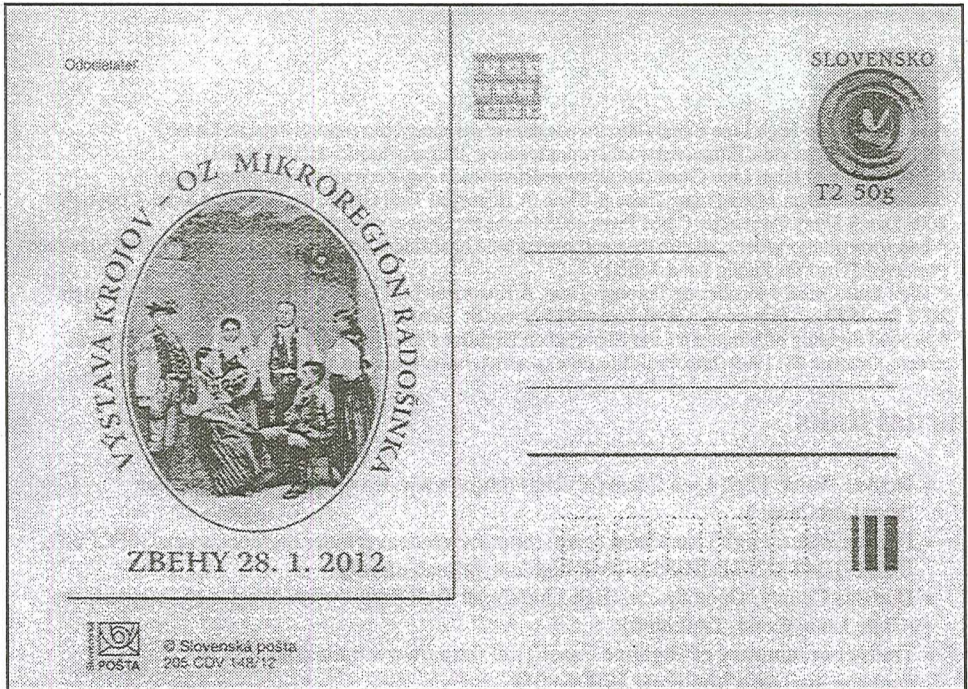


Fig. 33

has a scene showing men and women in native kroj (homemade regional dress) with Slovak words saying "Exhibition of Kroj -- Civic Association of the Radošinka Microregion in Zbehy". The card was designed by Lubomír Krátky and produced by the Postal Stationery Printing House in Prague.

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