

# THE CZECHOSLOVAK SPECIALIST

Official publication of the



Czechoslovak Philatelic Society

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Dr. Wm. Reiner-Deutsch, Editor, P. O. Box 24, Bayside 61, N. Y.; W. Fritzsche, Canandaigua, N. Y.; Frank J. Kosik, Delavan, Wisc.; C. J. Pearce, Coalgate, Okla.; J. J. Verner, Poznan, Poland. Editor Emeritus: Frank J. Kovarik.

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## EDITORIAL

We are sure that our members will be interested to learn that the year 1964 has brought us more new members than has any other year since the Foundation of the Society. All this was accomplished through the sober efforts of the officers and members. Our paid-up membership stands at 270; the largest it has ever been, as against only 240 early this year.

Your Editor desires to repeat that he is interested only in giving worthwhile Specialists to the members and in speaking out honestly when criticism or praise is in order. We have offered the pages of our publication to individuals who wish to comment on remarks made by us but we have received no response to such offers.

Kindly disregard the dues envelope enclosed with this issue if you have joined our Society in October of this year. Others are urged to pay their dues promptly. Our treasurer is not a retired gentleman with unlimited time and it is indeed a big job to check and recheck on those slow-paying members. Our treasury is now sound in spite of the expenses of our 25th anniversary celebration and so we seem in the position of a man of comfortable means who can look back on the days of his poverty-stricken past. In March 1959 our predecessor had to state "Your treasurer and auditing committee submit the financial report for 1957 and 1958. Last year we lived on receipts for 1959, 1960 and 1961" . . . "Printing costs went up some since we raised our dues from \$2.00 to \$3.00; postage has gone up considerably" . . . "Your editor will suggest that we live within a balanced budget and if need be we curtail the pages in some issues of the Specialist" . . . In the nearly three years since we have taken over the labor of editing our Specialist we have never had to wonder whether we would be confronted with an unbalanced budget. After the second month of our editorship we were convinced that with proper management of the treasury this society would be able to offer fine information to members without curtailment in the number of pages of the publication. When the new officers took over in 1962, the amount transferred from the outgoing treasurer was so small that we were concerned about our Journal. After disbursement by the incoming treasurer for outstanding bills there was not much money in the treasury for reserve. We believe the main reason for such a state of affairs in the treasury was the lack of follow-up for dues payments. We have a letter here from a member who stated that he had paid no dues because he had received no request. This member was not listed as a member for two years and so he forwarded the dues for those years with his current payment,

expressing his appreciation for having received a "second notice." Let us hope the upward trend will continue.

We must bring up an important matter in the form of a request for suggestions by the membership. Please do not say to yourselves, "Let the other fellow answer" but think the matter over very carefully and do communicate with us on it.

In this issue you will find part of the auction prices realized from the Barry estate. You will note that some lots were sold at an extremely modest price. We have been thinking about this for some time. How could our society be of help in needed instances? In many cases there is no one to turn to and we are wondering how such a situation could be remedied. In local organizations, federations of regional stamp clubs, etc., this matter can be managed more easily but we do not know how members of an international organization could go about it. We think this is a very important problem and so we repeat, please think about it and give us your suggestions. Those would be transmitted to the Council for consideration.

In this issue we are finally publishing some of the NEW ISSUES which we were unable to find space for since June. We hope that our members will forgive us for this apparent neglect but so many items had to be placed into the two previous numbers that we simply could not include that section, also.

In the September Specialist we omitted a report on our visit to Mr. Fritzsche's home in Geneva for an evening. We spent only a brief hour with some of his philatelic holdings but were elated by all the things we saw. His collection of military mail of Germany from the first world war consisting of army and navy covers and cards, is really remarkably fascinating. We cannot go into details here but say only that we had a most marvelous time seeing all those beautiful items.

Our members will be interested to hear that one of our old members, F. J. Kaps, was appointed Sales Manager of the Society of Philatelic Americans. This is a big job and we wish him great success in his undertaking!

Member Dr. Pick spent most of the summer in England and Switzerland where he conducted seminars in finance.

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#### NEW MEMBERS

- 782 John M. Slanski, 435 West 235th Street, Riverdale 63, N. Y.  
 783 Daniel J. Bellus, 2514 Chevy Chase Drive, Joliet, Ill. 60435  
 784 Paul E. Kolodziej, 106 Nicholson Street, Joliet, Ill. 60435  
 785 I. B. Schwartz, 181 Westwood Circle, Roslyn Heights, L. I., N. Y.

#### CHANGE OF ADDRESS

- 600 Brother Adrian Joseph F.S.C., Lincoln Hall, Lincolndale, N. Y. 10540

We wish to greet new member Lawrence R. Kozak, at 3470 Hunter Drive, North Olmsted, Ohio 44070, who requested his father's original membership number, 472.

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#### ADVERTISING RATES IN THE CZECHOSLOVAK SPECIALIST

	One insertion	10 insertions
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## Charles Bridge, Its History and Its Art

By Frank Rodgers

Reprinted from Fine Arts Philatelist, ATA

For six centuries the waters of the Vltava have swirled under Charles Bridge in Prague, while the tide of European history has flowed over it and around it. Czechoslovakia is a land both fertile and beautiful, but these qualities and its strategic location in the very heart of Europe have made it the scene of constant struggles. The state as we know it today is a mere 55 years old, and even this existence was interrupted by a period of German rule during the second world war. Until the war of 1914 the country had long been part of the Austro-Hungarian Empire. But in happier days, the King of Bohemia was head of a proud and independent state; often he held also the title of Holy Roman Emperor. Even then, it was a rare event for the King to be a native of the land he ruled. The succession to the throne was not by descent but by election at the hands of the nobles. Their nominee was often chosen with an eye to safeguarding their liberties and privileges, so that the selection of a prince from one of the surrounding influential neighbor states was a frequent occurrence. At times, they may have had little alternative in their choice. On many occasions, however, the results were fortunate.

Charles I of Bohemia, better known as Emperor Charles IV of Germany, was the son of John of Luxembourg. He was educated in France, and had travelled in Italy and other lands before he was chosen King of Bohemia in 1346. To Prague, already a city of importance, he brought the culture of the Renaissance and its art. In his 32 year reign, he embarked on a program of expansion and rebuilding so ambitious that he earned the title of Second Founder of Prague. He founded the University, one of the oldest in Europe, rebuilt and enlarged the cathedral of St. Vitus and set up higher courts of law. Under his rule was established the New Town (Nove Mesto), and in 1357 work was begun on a new stone bridge across the river Vltava. There had for centuries been a bridge at this spot, connecting Stare Mesto (Old Town) and Mala Strana (Small Town). Originally it was a wooden structure, but Queen Judith had replaced this in 1167 with a stone bridge. However, about 1340 this was destroyed by floods, and the increasing size and importance of the city made its replacement a matter of urgency.

For its date, Charles Bridge was a tremendous feat of engineering. It is over a third of a mile long, and its sixteen massive arches give an impression of solid durability. It is said that some 200 cartloads of eggs were mixed with the mortar to increase its strength, each town in the country being required to contribute a load. Peter Parler (1330-1399), the French architect of St. Vitus cathedral, has frequently been credited with building the bridge, but there seems to be little firm proof of this. There are towers at both ends: a single tower at the Stare Mesto side, and a double tower at Mala Strana, nestling below the great promontory of Hradcany, with its castle, cathedral and other fine buildings. The tower on the left is a remnant of Queen Judith's bridge, dating probably from the middle of the thirteenth century; the tower on the right was completed some two hundred years later, though its main structure was standing in 1407. The bridge is neither straight nor level: from Stare Mesto there is a gradual uphill gradient, and then a noticeable turn to the left in the center. As we approach Mala Strana, it curves right and quite steeply downhill to the double tower. It is adorned with thirty groups of sculpture, added at various dates, though most are baroque works of the early eighteenth century. The result is a superb outdoor gallery, in a wide range of styles.

The bridge was scarcely finished when it began to play its part in the

nation's history. Charles died in 1378, and his son Wenceslaus (or Vaclav) IV was chosen to succeed him. Not only was Wenceslaus a weaker character than his father, but he had to face a period of great political and religious unrest, culminating in the reform movement led by John Hus. Even before this, he met problems within the church. In 1383, suspicious of the conduct of his wife, Queen Sophia, he ordered her confessor John of Nepomuk, to reveal the accounts she had given in the confessional. The saintly priest refused and, furious, the King ordered him to be thrown from the bridge into the raging water below. The legend states that five stars were seen to shine around his head as his body floated on the surface of the river. The event seems not to have attracted much notice at the time, and it was some three hundred years later that the Jesuits resurrected the story and the cause of John of Nepomuk, leading to his beatification by Pope Benedict XIII in 1729. Another John was to dominate the later years of Wenceslaus' reign: John Hus, a zealous priest and a fine preacher, who became rector of the University. But his views were condemned by the Church and in 1415 he was sentenced to death by the Council of Constance and burned at the stake as a heretic. The King's own end was scarcely happy. Discontent had grown rapidly after the death of John Hus, who was a popular leader. It culminated in violent uprisings, and on hearing bad news of one of these, Wenceslaus died of an apoplectic fit.

The Hussite reform movement was an early precursor of the Reformation. Three centuries later, Prague lay at the center of another religious struggle, the Thirty Years War. The throwing of two leading Catholic advisors from the palace windows—the "Defenestration of Prague"—was a dramatic beginning to these wars, which spread over most of Europe. Prague and Bohemia suffered greatly, armies of both sides invading the country at frequent intervals, killing vast numbers of the people and carrying off many treasures from the cities. In 1648, shortly before the end of the wars, Swedish armies occupied part of Prague, and were only prevented from completing their task by students who barricaded the Old Town bridge tower and withstood a fourteen weeks bombardment. Soon after, the armistice that ended these ruinous wars was signed upon the bridge. Up to this time, it was almost completely devoid of ornament, having only a few insignificant statues and a wooden crucifix. The latter had been damaged in 1648, and was now replaced by a fine bronze crucifix. This was cast in 1659 by a Dresden bellfounder, Johannes Hilliger from a design by Wenzel Lindener. Little is known of Lindener, but Hilliger was a member of a very prominent family of Dresden artists with a tradition of over two centuries of fine craftsmanship. In his youth he worked in his father's foundry, later making his own name not only as a bell founder but as a gunsmith and clockmaker. The crucifix is unique in that it carries the inscription "Holy, Holy, Holy" in Hebrew characters, said to have been added in 1696 at the expense of a Jew who, having blasphemed the statue as he passed it, was condemned to redeem his crime in this manner.

At about this date, additional groups of statues began to be erected, the earliest being Johann Brokoff's St. John of Nepomuk in 1683. By 1710, the positions above the piers on both sides of the bridge were filled with the works of the Brokoff family, M. V. Jackel, J. U. Mayer and others, a rare assembly of baroque sculpture. But they were not to remain undisturbed. The bridge saw fierce fighting in 1744, when Prussian troops under Frederick the Great were expelled from the city, a number of the statues being damaged during the battle. Just two centuries after the close of the Thirty Years War, Prague was again under fire. Revolutionary spirit had spread like forest fire across the whole continent in 1848, and Prague was not slow to catch the mood. A Slav Congress was in progress in the city, and the Austrian Empire was already being harrassed by Kossuth's revolt in Hungary. Riots broke out, and

the Austrian commander Prince Windischgratz withdrew his forces to the surrounding hills and bombarded the city. Once again, the bridge suffered much damage, several statues being completely destroyed. These were replaced in the following decade by rather sober sculptures of the brothers Emmanuel and Joseph Max. The next disaster was due to natural forces. At the end of August 1890, central Europe was swept by torrential rainstorms, leading to unprecedented floods. In Prague, 40,000 people had to leave their homes. On September 3, the central arch of the bridge collapsed, and two more arches gave way on the following day. With them fell several of the statues; ironically, among them was that of St. John of Nepomuk, who is traditionally invoked as a patron against floods. His statue, made of bronze, was recovered intact. Others, however, were lost or irreparably damaged and were replaced. More recent events have left the sculptures virtually unmolested. No damage is reported from the Second World War, and the communist regime has left the statues in position. However, the five star halo around St. John's head has been removed, and also a rosary which was extended by the Madonna to St. Dominic in another of the groups.

Approaching the bridge from the east side (Stare Mesto), we pass on our right the church of St. Francis and the monastery of the Knights of the Cross, which faces the river. In front of the church, and just before we reach the Old Town tower, is a bronze statue of the founder of the bridge, Charles IV, erected in 1848 on the fifth centenary of the University. It was cast by the Nuremberg founder J. Burgschmiet from a sketch by the Dresden artist E. J. Haehnel. The tower itself is adorned with fifteen coats of arms, representing the lands ruled by Charles IV. High on the facade are statues of two principal patrons of the country, St. Adalbert (Vojtech) on the left, St. Sigismund on the right. Below, seated on thrones, are King Charles (left) and his son, Wenceslaus IV.

The bridge still has thirty groups of statuary, which stand in facing pairs above the massive piers which support the bridge. It will be easiest to number these as we describe them, listing first that on the left and then its partner on the right.

1. Immediately after we pass under the tower, we see the figure of the lawyer St. Ivo of Tréguier, who was canonized within fifty years of his death in 1303. This work, presented by the Law Faculty of the University, was executed in 1711 by one of the most famous sculptors of the day, Mathias Braun von Braun. Born at Oetz in the Tyrol in 1684, he came to Prague in 1710 and worked there until his death in 1738; the city still has many of his masterpieces. The statue on the bridge today is a copy, the original having been moved to the Lapidarium.

2. St. Bernard, kneeling before the Madonna and Child; at left stands an angel holding a cross and the veil of Veronica. By Mathias Wenzel Jackel, 1708-9. Though he was born in Prague, and died there, Jackel (1655-1738) had studied in Rome, Naples and Florence before settling down in his native city, and his work shows strongly the influence of the Italian masters.

3. Three holy women: Saints Margaret, Barbara and Elizabeth of Hungary. All are shown crowned, though Barbara, a martyr of the third century, was not a queen. She stands in the center, clearly identified by the chalice in her hands. The group is unusual, in that St. Catherine would normally complete this trio rather than Elizabeth. This group is by Johann Brokoff and his son Ferdinand Maximilian, 1707. The father was born 1652 at St. Georgenburg in Hungary, but settled in Prague where he and his family became famous. Two of his sons were sculptors, Josef (1686-1721) and Ferdinand Maximilian (1688-1731), while a third son, Anton, was a painter.

4. Madonna and Child with two saints: St. Thomas Aquinas at the right



holding an open book on which is engraved "Bene scripsisti" (You have written well); on the left is St. Dominic with a cross. By Jackel, 1708-9.

5. The Pietá: the Madonna with the dead body of Christ, and St. John. Originally this theme was represented by a work of Johann Brokoff, erected in 1695-6 and considered one of his finest masterpieces. This was damaged in 1848 and is now in the cloister of the Sisters of Mercy at Petřín. In its place is a group by Emmanuel Max (born Burgstein 1810, died Prague 1901) who had settled in Prague in 1850 after many years in Rome. Associated with him was his brother Joseph Calasanza Max (1804-55).

6. Crucifixion, with the figures of Mary and John standing beside the cross. The crucifix itself is Hilliger's bronze of 1659, which was the gift of the Emperor Ferdinand III of Germany or of his son Leopold I. The surrounding figures were added by Emmanuel Max in 1863.

7. St. Joseph and the Christ Child. By one of the Max brothers, 1854, in place of a 1707 Brokoff group which was damaged in 1848.

8. St. Anne, with the Child Jesus in her arms, and the Madonna kneeling beside her. Jackel, 1707-9.

9. St. Francis Xavier, holding aloft a cross and baptizing an Indian prince. The original group, a gift of the Theological Faculty in 1711, is by F. M. Brokoff. This fell into the Vltava in the 1890 flood, parts of it were recovered in subsequent years, and it was repaired and placed in the Lapidarium. The statue now on the bridge is a copy by Cenek Vosmik (1860-?) placed there in 1912. The pedestals of all the groups on the bridge are different, and exhibit a variety of interesting work; but none is so rich in detail as this, in which an exotic group of oriental slaves supports the base of the statues.

10. Saints Cyril and Methodius, the apostles who first brought Christianity to the country. This group by K. Dvorák was placed on the bridge in 1938 to replace F. M. Brokoff's 1711 St. Ignatius, which had succumbed to the 1890 flood. Dvorák (1893-1950) studied in Prague with J. V. Myslbek and others, also in France and Italy.

11. St. Christopher, carrying the Christ Child. By Emmanuel Max, 1857, in place of an earlier group lost in 1784.

12. St. John the Baptist. This statue by Joseph Max replaced a 1706 group with the same theme by J. Brokoff, damaged in 1848. It was placed on the bridge in 1857, two years after the sculptor's death. Half way between this statue and the next on the right side of the bridge is a marble plaque indicating the point at which St. John of Nepomuk was thrown into the river.

13. St. Francis Borgia, one of the early Jesuit saints (1510-72); he became Principal of the Society, was canonized in 1670. The statue is by the Brokoffs, 1710, the base showing an allegory of the transitory nature of worldly goods. It was restored in 1937.

14. Saints Norbert, Sigismund and Wenceslaus, three of the principal patrons of the country. Norbert (1083-1134) was a French bishop, canonized 1582; Sigismund was a sixth century King of Burgundy who retired to live as a hermit and was martyred in 523; Wenceslaus, known to all the world through a Christmas carol as a friend of the poor, was the tenth century Duke of Bohemia who built St. Vitus cathedral. His love of charitable causes was a contributory factor in his murder by his brother Boleslaus who thought his generosity extravagant. This group of statues has a complicated history. Originally a Brokoff work of 1708 stood here; when this was damaged in the battle against the Prussians, it was replaced in 1764 by another, the work of Ignaz Platzer (1717-87). This in turn was damaged in 1848, and since 1853 it is the work of Joseph Max that we see.

15. The young St. Wenceslaus with his grandmother St. Ludmila, who also fell victim to family struggles: responsible for Wenceslaus' Christian education,

she was killed at the order of her pagan daughter-in-law. Ottavio Mosto, an Italian active in Salzburg and Prague, was responsible for a statue of Wenceslaus placed here in 1708. But this fell into the river as a result of an ice-drift, and in 1785 the present group was moved there from the Maria-Einsiedeln church. It is a product of the workshop of Mathias Braun, dating probably from about 1725.

16. St. John of Nepomuk. This, the earliest statue of a saint on the bridge, is the most famous work of Johann Brokoff. Based on a sketch by Matthias Rauchmüller (1645-86), it was cast in bronze in 1682 by the Nuremberg founder Wolfgang Herold. Brokoff's original model for the statue is in the church of St. John of Nepomuk in the New Town. The base shows the scene of the Queen's confession, with King Wenceslaus waiting in the background; also shown is the moment of the saint's martyrdom, his body in mid-air. The statue is the object of veneration by pilgrims on his feast day, May 16. It is a simple but strangely moving work, the saint gazing intently upward, a crucifix cradled in his arms. If anything, the recent disappearance of the halo of five stars adds to its intensity by removing a distracting feature.

17. St. Francis of Assisi, between two angels. By Emmanuel Max, 1855, in place of F. M. Brokoff's group, which was damaged in 1848 and is now preserved in the cloister of St. Joseph's church.

18. St. Antony of Padua with the Child Jesus in his arms; by Johann Ulrich Mayer, 1707. Mayer came from Vienna, was a pupil of Braun and Johann Brokoff, died in Prague 1721 at the age of 55.

19. Saints Vincent Ferrer and Procopius. St. Vincent (1350-1419) was a famous preacher, remembered for his efforts to achieve Church unity. This Procopius is not the early Christian martyr, but Procopius of Sázava, a canon of Prague cathedral who gave up his position to lead the life of a hermit. Discovered by Duke Ulric of Bohemia, he was induced to return and become Abbot of the Benedictine Abbey in Prague, where his relics are preserved. He died in 1053. This group is one of the most mature works of F. M. Brokoff, placed on the bridge in 1712.

Behind this group, on Kampa island, a pillar stands close to the bridge; on it is a statue of Bruncvik, known as Roland in western countries. Clad in armour, he bears an unsheathed sword and displays the arms of the Old Town, as a symbol of the ancient staple and duty right of the town. The original statue dates from 1503, but was damaged in 1648 and is now preserved in the Town Museum. L. Simek, a student of the school of Max, was responsible for the free copy erected in 1886.

20. St. Jude the Apostle, shown with a book—presumably representing his epistle—and a staff to indicate his travels in the Near East with St. Simon. J. U. Mayer, 1708.

21. St. Nicholas of Tolentino, shown holding a flower: he was an Augustinian friar known for his patience and humility. Born in 1245, he died 1305 and was canonized in 1446. This portrait was made in 1708 by Johann Friedrich Kohl (1681-1763) who was an official court sculptor in his native city of Prague from 1709, though he seems not to have been active in his later years.

22. St. Augustine, shown robed as a bishop. By J. F. Kohl, 1708.

23. St. Lutgardis at the foot of the cross. She was a Benedictine mystic who was blind for eleven years before her death in 1246. The sculpture is a 1710 work of M. B. Braun, based on a sketch by the famous Prague painter Johann Peter Brandel (1668-1739). It is one of the most deeply expressive works on the bridge, a fine example of the powerful sentiment of which baroque art was capable. The blind saint kneels before the crucifix, while the figure of Christ leans from it to embrace her.

24. St. Cajetan, one of the most prominent figures of the Counter- Ref-

ormation and the Council of Trent (1480-1547, canonized 1671). By the Brokoffs, 1709.

25. St. Adalbert, better known in Czechoslovakia as St. Vojtech: a tenth century bishop of Prague, martyr and one of the chief patrons of the country. The statue is by F. M. Brokoff, 1708/9.

26. St. Philip Benizi (1233-1285). After studying medicine at Padua, Philip became a Servite, progressing from lay brother to priest and eventually General of the Order. Despite this high position, he hated to be in the public eye, and it is said that he went into hiding when it was suggested that he might be named Pope in succession to Clement IV. He was canonized in 1671. The statue was ordered by Fürst Andreas von Liechtenstein in 1711, and is probably the last work of Michael Bernhard Mandl, a native of Prague who worked in Salzburg in the years preceding his death in 1711. It is the only marble statue on the bridge.

27. Saints John of Matha, Felix of Valois and Ivan. This 1714 group by F. M. Brokoff is the largest on the bridge; it commemorates the founders of the Trinitarian Order, established in the late twelfth century for the redemption of captives. Of the three saints, only John and Felix are connected with this event. St. Ivan was a Bohemian hermit who was discovered in the wilderness by King Borzivoi, the husband of St. Ludmila. The group is most famous, not for its saints, but for the formidable and grotesque figure of a Turkish soldier who leans against the base of the sculpture, casting a baleful eye on the three holy men.

28. St. Vitus, crowned and in royal garb. This early Sicilian martyr has long been honored in Bohemia, and the cathedral contains some of his relics, presented to St. Wenceslaus by Henry I of the Saxons at the time of its construction. The statue is by the Brokoffs, 1713-4.

29. St. Wenceslaus, by Camillo Boehm, 1857, from a sketch by Führich. Boehm was born at Pátek bei Podiebrad in 1828, became a student of Max and worked in Prague until his death in 1862. Josef von Führich, born at Kratzau in northern Bohemia in 1800, was mainly active as a painter and engraver in Vienna, where he died in 1876.

30. Christ holding the cross, and the Diocletian martyrs Cosmas and Damian. The work of J. U. Mayer, this group was donated by the Medical Faculty of the University in 1709. Cosmas and Damian have long been honored in Bohemia; it was while praying in a church dedicated to them that St. Wenceslaus was murdered.

#### Checklist of stamps showing Charles Bridge

##### Czechoslovakia

- 251 Souvenir sheet. 251b shows view along the west end of the bridge to the towers at Mala Strana and Hradcany. Clearly seen on the right are the statues of St. Philip Benizi, St. Vitus and the group of Saints Cosmas and Damian with Christ. On the left, only the last two groups are shown: Saints John of Matha, Felix of Valois and Ivan; and St. Wenceslaus.
- 427 Prague in 1493. The bridge is seen at the right.
- 429 Prague in 1794. Prominent is a view of the bridge from the south side. Although the stamp design is very clear, no attempt is made to distinguish details of the statues. However, we believe that those visible correspond to #11 to 22 on our list.
- 576 Militia marching across the Charles Bridge; the statue of St. John of Nepomuk is in the background.
- 619 View similar to that on 251b, but showing more of the bridge. In the left foreground is the group of Jesus and St. Lutgardis; opposite, at the very



- edge of the design is St. Cajetan. The remaining groups on the right are all visible; but on the left, owing to the curve of the bridge, only the group of Saints John of Matha, Felix and Ivan can be distinguished.
- 719 Miniature sheet. #719b shows the Old Town tower from the south side. The dome in the background is that of the monastery of the Knights of the Cross. #719e gives a view similar to #429, though it shows a slightly shorter section of the bridge, and of course it represents the bridge at the present time.
- 789 View of the bridge from a point alongside the Old Town tower, on the north side of the bridge. Most of the groups on the north side are visible, the first six (#2 to #12 in our list) being quite clear. From this angle, St. Dominic in the second group, and the Madonna in the fourth, cannot be seen. Although the groups on the other side of the bridge are indicated, the only one clearly defined is the Pieta. Immediately to the left of St. Bernard (group #2), the figure of St. Margaret can be made out on the other side of the bridge, but the detail is poor.
- 855 View of Prague, 1628. The outlines of the Crucifix, Madonna and St. John are indicated clearly though minutely on the bridge, which appears in the center of this design.
- 1069 View similar to that on #251b, but a much more impressionistic design. The last three groups on the right (#26, 28, 30) are shown in silhouette, while those on the left are omitted by the artist. In the background are St. Nicholas church and St. Vitus cathedral.
- 1071 Views of Prague. Charles Bridge can just be made out in the center of the design;
- 1080 the towers at each end are quite clear.
- 1101 Charles Bridge from the south side, looking to Mala Strana. Four groups of statues are shown, with a fifth just seen in the distance. Details are not clear, but we believe these are #9, 11, 13, 15 (with #17 at extreme left).
- 1134 Miniature sheet. View of Prague. In this highly stylized view from the south, the center of the bridge is shown, with five groups of statues. However, the proportions of the groups do not correspond to groups actually on the bridge.
- C16-7 Plane over Charles Bridge. The center of the bridge is shown, from the south side and looking to Mala Strana, a view similar to that on #429. Four groups of statues are seen, but the detail is insufficient to identify them.
- C25-7 Plane over Charles Bridge. Another view from the south, but this time C34-5 looking to the Old Town, and showing most of the statues at that end of the bridge; St. Christopher is at the left on the near side of the bridge, and the detail of the Pieta is also very clear.
- C44 View of Prague from the air: a panorama of the city, with Charles Bridge in the center.

#### Czechoslovakia—Bohemia & Moravia

- 37-9 Charles Bridge, view along the bridge to Mala Strana. This is the same design as was used on Czechoslovakia #251b, with minor modifications; the name of the country is now given in German at the top, in Czech at the bottom; and the name of the city has been added in both languages.

Mention this publication when answering ads. Thanks!

## J. &amp; H. STOLOW, INC., AUCTION — JULY 15, 1964

## CZECHOSLOVAKIA

		Cat. Val.	Est. Net Val.	Sold for
★○	1918-20	A prize winning Collection of 1075 stamps in an album, incl. a highly specialized showing of Proofs, printer's waste stamps, unusual bisects, Field posts, telegraphs and other interesting items on covers, etc. -----	200.00	200.00
★	1918-61	1490 stamps in an album between #1-1053, almost complete, semi-postals incl. #B59-62, 133-36, 138-69, C1-3, 7-48, dues, plus a coll. of Bohemia. We note some souvenir sheets stuck to corner mounts -----	650.00	300.00 140.00
★○	1918-20	#1-63 in fast selling quantities, both ways, used and unused, fine -----	180.00	50.00 22.00
★	1918-19	(#1-10, 23-40, etc.) Hradcany issues, 75 diff. proofs, mostly in black, showing var. printing and paper varieties, interesting. Very fine -----	55.00	31.00
★○	1918-27	260 stamps on pages, betw. #1-122 incl. #43a used, 45a used (2), 47a used, scarce imperfs., 101A-D used, types, shades, perf. varieties, also #B133-36★, C1-9 used, plus #98-101, B133-6 on 2 registered covers, special cancels, etc. Fine collection -----	132.00+	60.00 25.00
★	1918-19	(Specimens). Scott type A1, 2, N1, incl. shades all overprinted "VZOREC," a number inverted. (112 stamps) -----	100.00	58.00
★	1918-20	Type of Scott A1, 2, 7, etc. Hradcany issues, etc. 86 diff. proofs in var. colors and papers, very fine -- -----	80.00	50.00
★	1918-19	(Proofs), Scott type A1, all imperfs. in trial and orig. colors, o.g., v.f., interesting lot. (55 stamps) -----	40.00	26.00
★	1920	(Proofs). Scott types A1, D1 in various black and trial colors, some Airpost surch., etc. Int. lot. (50 stps). -----	40.00	12.00
★	1920	(Proofs). Scott type A4-6, SP1-2, N1 incl. black and trial colors, imperfs. etc. (130 stamps on pages) -----	100.00	30.00
★	1919	(Betw. #29-45). 2nd Hradcany issue, 8 diff. imperf. Proofs incl. 6 pairs, 1 block of 4, o.g., very fine -- -----	55.00	15.00
★田	1919-20	(#43). 10h yellow green block of 4, printed on both sides, o.g., very fine -----	50.00	21.00
○	1918-19	Interesting coll. of forerunners, (Austria and Hungary used in new Czecho. Rep.) mixed franking w. Czecho. stamps, bisects, etc. Mostly on piece or cover. (Over 150 stamps) -----	25.00	36.00
★○	1918-38	Approx. 1120 stamps on pages, incl. int. early issues, Commems, semi-postals #B133-36 mint, Airs, etc., also Liechtenstein B4-10 mint, Luxembourg #25 mint, B45-54 mint, Monaco C42 used, Serbia #127 mint, etc.-----	100.00	30.00
★○	1920-59	1400 stamps in a book, incl. many sets, Commems, other recent issues, semi-postals, also Bohemia, Slovakia, etc. (heavy hinge) -----	85.00	20.00
★○		Thousands and thousands of stamps in boxes, books, plus many First Day Covers, etc. -----	80.00	22.00
★	only 1918-1948	#29-40, 61-63, 95-97, 119-21, 185-88, 218-38, 322-35, Airmails C4-27, Dues J1-27, etc. Beautiful coll., (425 stps on 45 pages) -----	178.00	90.00 35.00
★○	1918-31	A highly specialized collection of 525 stamps in an album, incl. shades, types, blocks, etc. -----	50.00	35.00

★○	1920-25	A specialized collection of 440 stamps incl. shades, types, varieties between #74-97, int. collection ----	40.00	17.00
★	1919-20	#43, 10h yellow green, strip of 3, printed on both sides, one stamp faint cr. otherwise o.g., v.f. ----	40.00	12.00
★○	1919-20	#43a mint, 45a mint, 47 mint (margin copy) also 47a used, 5 scarce imperfs. with one 45a tied to piece. Very fine -----	91.50+	50.00 10.00
★○	1920-23	Betw. #65-94 in fast selling duplicate quantities, both ways used and unused. Assorted on stock pages 424.00	100.00	20.00
★	1920	(#65-73, 82-86, 88, 90, 91) 5h-250h, imperf., also tete beche pairs #71a, 82a-84a, 87a (\$43.50), o.g., f.-v.f. ----	80.00	10.00
○	1918	#91, 108-09, 11-12, 14★, 19, 21, 27, 29-31. Revolut. ovpt. on Hungary for use in Slovakia, fine to v.f. ----	45.00	30.00
★	1920	(Proofs) 28k Air surch. on 200h and 500h, also #74, 75 (3), imperf. incl. offsets, o.g., very fine --	45.00	6.00
★	1918	Revolutionary Arms ovpt. 2 diff. types, some inverted, on Austria #163, B3-6, QE-3-4, etc., also #161 with both types ovpt. se-tenant and tete beche B3-6★ on piece, bal. o.g., fine to v.f.-----	100.00	35.00
★田	1920	(#76-79). 100h-400h bistre, color proof, tete-beche blk of 4, o.g., very fine -----	40.00	9.00
★	1920-25	(#74, 75, 76, 95-97). Color proofs, mostly imperf., incl. some blocks of 4, o.g., very fine -----	60.00	25.00
★○	1925-31	#96-97, 109-41. Pres. Masaryk, etc., in fast selling quantities, with dups. etc., on stock pages, assorted (1000 stps) Fine to very fine -----	483.00	150.00 42.00
★○	1926-30	Between #110-68, in fast selling quantities, both ways, used and unused, many cpl sets, asst. (1100 stamps), o.g., fine to very fine -----	584.00	200.00 28.00
★	1925-21	#109-132, 35, 37-41. Masaryk, views, interesting spec. coll. incl. wmk. varieties, etc., also C10-17, E1a-3a, (85 stamps) o.g., fine to very fine -----	125.00	65.00 11.00
★○	1920-29	250 stamps on 20 pages incl. #142-63, C7-9, also 22 pictorial postal cards incl. 4 of Olympic Congress with special canc., fine to very fine -----	30.00	12.00
★○	1928-30	#142-63, 175-78, incl. 4 covers with spec. red canc., o.g., fine to very fine -----	26.00	18.00 6.00
★田	1928-30	20 blocks of 4 incl. #142-51, 59-63, 175-78 with tabs, No. 178 stuck down, o.g., fine to very fine -----	56.00	35.00 22.00
★○	1918	Revolutionary ovpts. on Austria #145, 54-59, 63, etc. incl. Mares issue. Many on piece. We also note mixed franking, Mares ovpt., with Czecho. #13 and 14, o.g., f.-v.f.	40.00	17.00
★		Local ovpts. on Austria #145-49, 54-63, Hungary #108-12, 27-32, etc. Three diff. issues, incl. Budweis, Skalice and Levec. o.g., very fine -----	50.00	28.00
★○	1920-32	Mostly unused copies in pairs and blocks of 4, some margin copies with plate #'s, etc., o.g., f.-v.f. -----	20.00	6.00
★○	1930	Between #169-87 Pres. Masaryk etc. fast moving quantities, collected both ways, used and unused. 300 stamps on stock pages, assorted, o.g., fine to very fine 158.00	60.00	12.00
★○	1930	Specialized Collection of Scott #175-78, 80th Birthday Masaryk, incl. F.D.C. Special Booklet, tabs, plate #4 shades. -----	45.00++	21.00
★○	1930	#175-78, 80th Birthday of Pres. Masaryk, 2 mint, 4 used cpl. with labels, 1850-1930 and spec. canc. 19.70++	40.00	2.50

★	1930-35	Between #175-207 Pres. Masaryk, Czech. Heroes, Pastoral Scene, etc. all with labels attached	----	22.05++	30.00	13.00
★	1930	#178, 8 Copies, 10 Kronen, black with label, 1850-1930				
				30.00++	40.00	11.00
★○	1935	Specialized coll. of Scott #199, 202-5, 206-7, FDC, tabs, errors and shades	-----		20.00	15.00
★	1934	#200a-201a Music Souvenir Sheet, incl. Folder, f.-v.f.		160.00	125.00	75.00
★	1948	#352(600), 353(700), 354(700), in sheets, mint, v.f.		223.00	60.00	16.00
★○		Approx. 800 stamps, on pages incl. Commem Sets, also Bohemia, Slovakia and C. Lithuania	-----		35.00	15.00
○	1919-47	(Cancellation Collection) 410 P. cards and cut squares, each piece bearing int. Commem cancel	----		50.00	10.00
○	1919	(Special Cancellations). 375 pieces of Postal Stationery and P. Cards, each bearing int. Commem Canc., unusual col			50.00	10.50
★○		Semi-postal ovpts., on Stamps of Austria and Hungary, incl. #B5-16, 19, 20, 20A, 41-44, 65-69, 71-89, etc., incl. some type varieties, (o.g.), f.-v.f. (95 stamps on 5 pages)		250.00	130.00	45.00

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## Parade Of New Issues

Edited by Frank Kosik

### Personalities of World Culture on Czechoslovak Stamps



The Czechoslovak Postal Administration issued on March 20, 1964, a set of four stamps—dedicated to the UNESCO—honoring outstanding personalities of world culture.

- (1) 40h Michelangelo Buonarroti (1475-1564). Sculptor, painter, architect and poet. 400th anniversary of his death. Reproductions of his statue of Moses from the tomb of Julius II, Rome, and Day and Night from the tomb of Giuliano de Medici, Florence. Colors: black and green.
- (2) 60h William Shakespeare (1564-1616). Poet and dramatist. 400th anniversary of his birth. Scene from the play *Midsummer Night's Dream*. Colors: black and light red.
- (3) 1.— Kčs Galileo Galilei (1564-1642). Scientist, astronomer and inventor. 400th anniversary of his birth. Colors: black and light blue.
- (4) 1.60 Kčs King George of Poděbrady. 500th anniversary of his attempts to secure peace. His portrait with the anicial "G" for Georgius. Colors: black and yellow.

Designer: J. Yiesler, Academic Artist (1-3), J. Švengsbír (4).

Engraver: J. Schmidt (1-3), J. Švengsbír (4).

Print: Rotary recess combined with photogravure in the Post Printing Office, Prague, in sheets of 50.

Dimensions: 23x41 mm and 41x23 mm.

### Space Explorers — (April 1964

- 30h Y. A. Gagarin USSR (dark blue and black)
- 60h G. S. Titov USSR (dark red and black)
- 80h J. H. Glenn USA (blue-violet and black)
- 1 Kčs S. M. Carpenter USA (violet and black)
- 1.20 Kčs A. G. Nikolaiev and P. R. Popovitsh USSR (dark olive-green and black)





1.40 Kčs W. M. Shira USA (dark green and black)

1.60 Kčs G. L. Cooper USA (blue and black)

2 Kčs F. V. Bykowsky and V. V. Tereshkova USSR (red and black)

Designs: J. Lukavský, Academic Artist.

Engraving: J. Mráček and B. Housa.

Dimensions: 80x49 mm and 49x30 mm.

Print: Rotary recess combined with photogravure in sheets of 25 in the Post Printing House, Prague.

**Flowers**



The Czechoslovak Administration of Posts and Telecommunications issued

on June 15, 1964, a set of six stamps depicting flowers.

The stamps were designed by Professor Karel Svolinský and engraved by Ladislav Jirka. Both artists had cooperated also in the "flower" set released in 1960, and depicting spring flowers. The new emission is devoted to species blossoming in summer, in the hot months of July and August. Most of them are flowers of higher growth.

60h campanula (*Campanula rapunculoides*), colors: light violet, dark violet, dark green, red-brown.

80h thistle (*Carduus nutans* L.), colors: light pink, dark pink, light green, dark green

1.— Kės chichory (*Cichorium intybus*), colors: grey-blue, dark blue, pink, green

1.20 Kės iris (*Iris pseudacorus* L.), colors: light green, dark green, yellow and orange-brown

1.60 Kės marsh-gentian (*Gentiana pneumonanthe*), colors: light green, dark green, violet, dark violet

2.— Kės corn-poppy (*Papaver Rhæas* L.), colors: red, dark red, green, dark blue

Print: Flat bed recess process in sheets of ten. Dimensions: 23x37 mm.

#### 200th Anniversary of the Mining School in Banská Štiavnica



Issued June 20, 1964:

60h Colors: brown and green. Dimensions: 23x30 mm.

Designed by Ernest Zmeták and engraved by Bedřich Housa.

Rotary recess print combined with photogravure in sheets of 50.

#### XIVth International Film Festival in Karlovy Vary, 1964



Issued June 20, 1964:

60h Colors: black, blue and red. Dimensions: 23x37 mm.

Designed by Jaroslav Fišer and engraved by Ladislav Jirka.

Printed in three colors by flat recess print in sheets of 10.

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