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TWO VIEWS OF PRAGA 88

REFLECTIONS

By Charles Chesloe, Society President

The World Philatelic Exhibition known as PRAGA 88 was again held in the beautiful Julius Fučík Exhibition Hall and in the Brussels Pavilion. Minor exhibits were also held at the Prague Riding Academy and at Praha Hrad.

There were many grand international exhibits and the Czechoslovak section or national class was ably described in the October issue by Henry Hahn who served as apprentice judge.

The F.I.P. Grand Prix was awarded to Albert Fillingier for an exhibit of letters from the French Army during the reigns of Louis XIV through Charles X. The Grand Prix International was awarded to Zbigniew Mikulski for his exhibit of Imperial Russia. The Grand Prix National was won by Fred Hefer for his eye-appealing and excellent exhibit of Czechoslovakia 1918-1939. The Court of Honor was elegant and highlighted by Fred Hefer's striking and colorful exhibit of Karl Seizinger's drawings and proofs and also by the Grand Prix National (AMERIPEX) exhibit of the United States 1847-1869 by Ryohei Ishikawa. Henry Hahn's exhibit in the jury section also showed considerable improvement over AMERIPEX 86 and Joseph Janecka showed an excellent and colorful display of Kde Domov Muj.

One clear disappointment was the lack of Czechoslovak exhibits from the nationals. It is quite evident that many of the leading collectors in Czechoslovakia simply have no desire to show internationally. This is in clear contrast with what it was at PRAGA 78.

The judging of the Czechoslovak exhibits in the national class was erratic and inconsistent even though, in my opinion, 70 percent of the exhibits received their just awards. There were three, possibly four, exhibits that positively received higher awards than merited when compared to other displays and there were seven to eight exhibits that received awards that were too low. Some of them were graded as much as 2 to 2 1/2 grades higher or lower than they deserved.

Czechoslovakia II (1945)- was aligned with the exhibits of Czechoslovakia I (1918-1939), which is absolutely ridiculous! Czecho II should be judged in an entirely separate class because different criteria are used from those which apply to Czecho I. However, there is no reason why Czecho II cannot have its own large gold medal similar to the one awarded for topical exhibits. This is a distinction that should and must be dealt with in the future.

The Czechoslovak Air Mail section was completely scrambled with a gold medal given to a 1930 exhibit when there were at least two clearly superior exhibits which received lesser awards.

The organization, programming and planning for PRAGA 88 fell far short of the great exhibition of 1978. It also lacked the zest and sparkle that was so evident ten years ago. Yes, PRAGA 78 and

AMERIPEX 86 stand apart as the outstanding exhibitions of the past ten years. Let us hope that in the next decade PRAGA 98 will again regain the prominence that it enjoyed in 1978.

POFIS held its eighth auction in the Palace of Culture on Sunday, August 28. The lots all carried a minimum bid price of 1,000 kčs which amounts to about \$100 (tourist rate) which I felt was quite high. It was geared for the foreign collectors in attendance. There were about 1,200-1,400 people present - the place was literally jammed. But I must admit most of them were merely onlookers. About half of the lots went uncontested and sold for the reserve. There was moderate activity on the rest of the lots, but it was not the kind of madhouse that occurred during the seventh sale. Had POFIS wanted top prices like they received during their seventh sale, the auction should have been held well in advance of the international exhibition. Look for prices on Czechoslovak material to go down for quite a few years from now until 1998. For example, one lot - a 1925 40h Masaryk with a horizontal watermark 8 used - had an opening bid of 1,000 kčs. and sold for 107,500 kčs. This may not happen again.

Our Society, along with the Chicago branch and the First Czechoslovak Club, hosted a party in the beer garden "U Fleku" which was attended by over 80 collectors, their spouses and friends. It could have probably hosted over 100 persons if there had been ample room. I deeply regret that we could not accommodate more people and apologize to Ing. Ladislav Dvořáček, František Švarc, Alois Dušek, Břetislav Janík and others who came to pay their respects and could not even sit down to partake of the festivities simply because there was no more room. The response was overwhelming! When originally arranging for the event, the planning committee figured on 40 to 50 attendees simply because the party was being held the same night as the prestigious ASCOT party. Especially supportive of the Society's party was the British group which showed close to 100 percent participation.

Despite my bitter disappointment in being unable to accommodate all our friends and guests, the affair was a great success and demonstrated to this writer that Czechoslovak philately is alive and healthy.

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Figure I

COMMISSIONEERING

By Henry Hahn
U.S. Commissioner

"A Commissioner's job at any FIP International is tough, expensive and thankless. At best you won't hear from any of the exhibitors once the show is over - at worst you'll even get sued".

It was in spite of such comments by veteran US com-

missioners that I accepted the PRAGA '88 assignment - though not without trepidations.

With PRAGA 88 more than a month behind us, I have yet to experience any of the evils I was warned of. The job thus far has been easy; the ten dollars I charged to transport each frame (I was carrying 42 exhibits) will probably cover my cost, and several of our US contingent have already expressed their thanks, even though I could not devote much time to helping them since I was tied up apprentice - judging and carrying out other official assignments much of the time. As for getting sued - I'm keeping my fingers crossed.

I am probably very lucky to have run into some very fine people; a wonderful group of exhibitors, a superb PRAGA '88 Organizing Committee, and a most accommodating airline. For maximum security, I asked that the exhibits stay with me on board. The Czechoslovak Airline, appropriately known as the "O.K. Airline", said "O.K.", loaded all our 16 containers on board (coming and going) and place us where we never lost sight of the exhibits. My three Assistant Commissioners, G.B. Shaw, Earl Galitz and my son Jeff were a tremendous help throughout.



Figure II

Pre-PRAGA '88 communications were in English; clear, concise and prompt. The high competence of the people in Prague, at all levels, was clearly evident from the start. No panics, no phone calls or even telegrams. On arrival in Prague, we were met by the PRAGA '88 General Secretary, Mr. B. Janik, the Exhibits Chairman, Mr. B. Fritsch and other officials - with five (5) cars and two bouquets for my wife Marilyn. Customs and other formalities were handled entirely by the PRAGA Committee. Actual clearing by Customs was at the show palace. Mounting was accomplished without a hitch and I merely looked each exhibit over. Dismounting was equally smooth, with each exhibit winding up in the correct container, in accordance with a list I provided earlier. Our sixteen (16) containers were transported to the airport by Mr. Fritsch and his staff, through Customs, and then taken over by the "O.K. Airline" and loaded on board by several delightful airline officials and crew. We



Figure III

were truly touched by the spirit and cordiality wherever we turned.

Our exhibits, I think, were treated well by the judges, though the judging was "tough" since it was carried out in accordance with the new FIP rules which emphasize knowledge at the expense of sheer rarity, and require better description than was customary in the past. Undoubtedly some injustices were committed - though not many.

Attendance throughout the show was very good. Long lines stood patiently outside the Fučík Palace, as seen in Fig. 1. Once inside, the regular visitors stood in another line, as seen at the bottom of Fig. 2 to view the rarities and non-competitive parts of the show. Show opening was attended by the highest Czechoslovak officialdom, including Czechoslovakia's former President, Gustav Husak, Fig. 3 center, former Chairman of Government, Lubomir Štrougal (to the President's left) and Mr. Jiří Brejha, Chairman of the PRAGA '88 Presidium (to the President's right - see fig. 3).

The tremendous organizing ability of multilingual PRAGA'88 Honorary Chairman Ing. Ladislav Dvořáček. Chairman Dušek, Secretary Janík and other Czech philatelic leaders was evident throughout the show. Good and timely publicity, fine press coverage, displays in Prague's store windows (and outside Prague as well) went a long way to insure that philately in Czechoslovakia is alive and well.

Only one negative factor was encountered. While accommodations at the somewhat more expensive hotels were very good, accommodations in one hotel, the Hotel Axa, were very poor and overpriced. Numerous and well justified complaints were received by the Commissioner, who unfortunately was unable to help. Apologies were and are once again offered, together with thanks to those who bore up.

Much valuable experience was gained. A more positive view of life in the ČSSR was acquired, the influence of philately on world peace and understanding was duly noted, and some of the inner workings of the FIP were observed and are now better understood.

The Commissioner's role was fully savored and thoroughly enjoyed. We're ready to go anywhere, anytime.

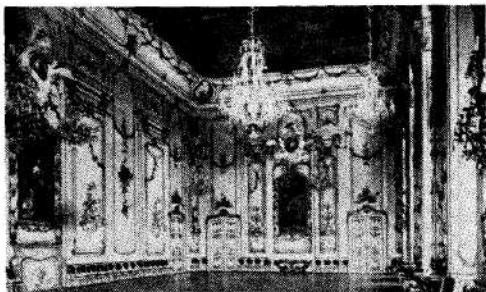


Figure I

HONORING KROMĚŘIČ'S PLACE IN HISTORY

By Miloslav Viček

It is now just forty years since the issuance of the Kroměříč set of two stamps commemorating the centenary of the convening there of the Constituent Assembly. It is also a reminder to all that Kroměříč is a place of rich cultural traditions, of fine examples of period architecture, art collections, parks and schools and

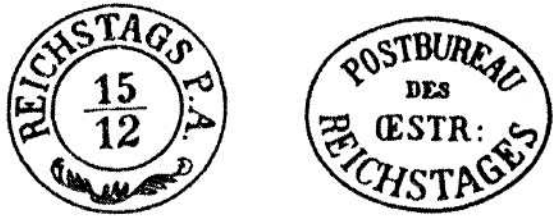


Figure II

was purchased by the Diocese of Olomouc. In the 13th century the young colony gained all the rights of a full-fledged city of the Middle Ages. It was filled with walled castles and gateways. Midway through the 13th century the Moravian colonist, Bruno of Schauenburg, built himself a fortified Gothic center which the Olomouc bishops later adopted as their own main residence. During the years 1664 to 1695 two Italian architects, G. P. Tencallou and F. Luchese, gradually altered the castle to its present-day appearance. The Hussite Wars, especially the battles waged by George of Poděbrad with King Matthias of Hungary, changed the city several times following its destruction by fire. At the start of the 16th century, Bishop Stanislav Thurzo undertook its rebuilding as a renaissance city of stone. Unfortunately the Swedes demolished it in 1643. But within a decade, the city was reconstructed in its renaissance style to which later was added a baroque style. The cathedrals had superimposed narrow pointed Gothic steeples and typical baroque cupolas. To a large extent, the interior ground plans of its structures were preserved and left intact.



Figure III

Boasting two vast parks that kept its quiet charm, the city prospered through heavy industry. The Palace Gardens date back more than 400 years and the May Gardens were modeled in 1660 after France's park at Versailles.

Czech kings ruled from the Palace at Kroměříč. These include Přemysl, Otakar II, Karel IV, George of Poděbrad and both Kings of Jagellon. The greatest political event of the latter era was the establishment of an Assembly of representatives of the Austrian states. Following a series of uprisings in Vienna, it moved from there

to Kroměříč in December 1848. It had held its first meeting in Vienna on July 22, 1848. On August 7, it passed a law abolishing serfdom and bondage. A new Constitution for the governing of the Austrian states was negotiated by the Viennese Parliament. But when the revolt of Oct. 6 erupted, Parliament was dissolved and its members scattered.

Emperor Ferdinand V left the city and eventually found refuge with his entire court at Olomouc. The Constituent Assembly was a trademark of the Emperor from Oct. 22 on, allegedly initiated through the efforts of František Palacký. It was called into session at Kroměříč on Nov. 15, 1848 where he was to work out the proposals for a new Austrian Constitution. Kroměříč was thus becoming a city to which the eyes of the Austrian states and others in Europe were turning. This attracted patriots throughout the Austrian lands. From Bohemia and Moravia came such men as Palacký, Rieger, Havlíček, Tyl, Brauner, Tomek, Presl and many others. Even Josef Manes painted there during that time.

The duly constituted Austrian Parliament began functioning on Nov. 22 in the large dining hall at the Archbishop's Palace. (See Fig. 1) On Dec. 2, Emperor Ferdinand V gave up his throne in Olomouc to be succeeded by his 18-year-old nephew, Francis Josef I. On Dec. 21, Parliament negotiated the first part of the new laws governing rights of its citizens. This

law was introduced by the Czech delegate, F.L. Rieger. Molded from deliberations of this Assembly, the enacted law was indeed the forerunner of revolutionary ideas. It is valid to this day and begins with these memorable words:

"All state power is derived from its people and is executed by lawful decree."

After 48 sessions, the deliberations ended on March 6, 1849. The following day the



Pan
Miloslav Vlček,
Kroměříž,
Zeyrova 12.



J. Schmidt

Figure IV

Assembly was dissolved and its members kicked out by Army troops.

During the entire period that it convened in Kroměříč from Nov. 22, 1848 to March 7, 1849, a special Office of Posts and Telegraphs was set up at the Palace. It handled the delivery of all papers and documents from the Constituent Assembly and maintained quick and direct contact with the Emperor's court at Olomouc. This unique office used two metallic stamps bearing these texts:

1. REICHSTAG P. A.
2. POSTBURAU OESTR. REICHSTAGES (See Fig. 11)

Both of them are considered to be the first special cancellations used not only in Austria, but in all of Europe - possibly in the world.

In 1948, a national exhibition was held in the confines of the historic castle commemorating "100 years of Czech national life." (See Fig. III) It had extraordinary significance in that it not only recalled the crucial events of 1848-49 when it was the official seat of assemblage for the Austrian states, but demonstrated the full extent of national development in the last hundred years. These events were honored by the issuance of a set of two stamps submitted for approval by the famous academic artist and painter, Max Švabinský, himself a native of Kroměříč and engraved by Jindra Schmidt. The stamps show the likeness of Palacký and Rieger side by side. Along with it came a first day cover and a special cancellation.

Another historic event occurred in 1983 when the Kroměříč Palace became the center of a movie film undertaking. It was here that the Czech director, Miloš Forman, shot many of his scenes from the film "Amadeus" which went on to capture eight Oscars.

The art gallery at the Kroměříč Palace is well-known for its exhibits, including Titian Vecellio's masterpiece "Apollon Tresta Marsya." A reproduction of the painting was issued on a postcard as postal stationery for PRAGA 78 - exactly ten years ago.

THE DOVE *Tenth Installment*

(This is a continuation of the Allegory Chapter of Monografie II
as translated by Vladimír Králíček).

(Page 230)

Position Marks	Description	Position of stamp	Plate	Blue - B Violet - V
Secondary Retouches				
VII/2 R(a)	Retouch of printed plate fault, VII/2 - colored arching line	24		V
VII/2 R(b)	Additional retouch of printed plate fault, VII/2	24		V
VII/2 R(c)	Retouch of printed plate fault, VII/2	24		B

#24



Obr. 364. VII/2 RA



Obr. 365. VII/2 RB

#24

#24



Obr. 366. VII/2 RC

Position Marks	Description	Position of Stamp	Plate	Green - G Olive - O
II/1	Printing plate faults			
II/1	Colored oval spot in right wing	62		O
III/3	Colored arch in tail	24		O
III/4	Notch in middle of tail & colored dot in right corner	76		O
VI/1	Colored dot in left number	73		G, O
VII/1a	Colored line across letters "OS" in "Ceskoslovenska"; 5 colored lines in envelope	37		O
VII/16	Colored line across letters "OS"; only 4 lines in envelope.	37	deeper etching (white parts brighter)	O
VII/2a	Colored oblique line at letter "A" in "Benda"; two colored spots in decorative design above right number.	21		O
VII/2b	Same as in fault VII/2a, but oblique line at letter "A" in "Benda" is broken.	21		O
VII/3	Colored dot in right corner of envelope	13		G, O
VII/4	Colored dot in lower part of envelope	79		G, O
VII/5	Left part of envelope damaged; broken lines from seal; design shift under envelope; difference in letters "JAR".	86		G, O
VII/6a	Notch in lower margin of stamp	68		G, O
VII/6b	Notch in lower margin of stamp; broken lower margin of envelope.	68		G, O



Obr. 367a. III/3



Obr. 367b. III/4

(Page 232)



Obr. 367. II/1



Obr. 368. VI/1



Obr. 369. VII/1a



Obr. 370. VII/1b



Obr. 371. VII/2a



Obr. 372. VII/2b

(Page 233)



Obr. 373. VII/3



Obr. 374. VII/4



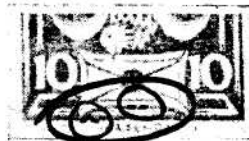
Obr. 376. VII/6a



#86



9



Obr. 377. VII/6b

#68

(Page 233)

Position Marks	Description	Stamp Position	Plate	Green - G Olive - O
Primary Retouches				
III/1 R	Tail of dove repaired as well as adjoining design above & in upper margin of stamp; besides the retouch, there is a printing plate fault at VII/2a.	21		O
III/2 R	Design of whole tail repaired; besides the retouch, there are printing plate faults in envelope & in left wing.	10		O
VI/2 R	Retouch of right number & adjoining parts; besides the retouch, there is a printing plate fault at II/1.	62		O
VII/7 R	Retouch extending from letter 45 "P" in "Posta" across left wing & diagonally across envelope.	45		O

(Page 234)

Secondary Retouches				
VII/1 RA	Retouch of line in envelope; thickness removed, single thin line remaining; colored line across "OS" untouched; original fault at VII/1a	37		O
VII/1 RB	Retouch of line in envelope; thickness removed, one thin & one thicker line remaining; colored line across "OS" untouched.	37		O
VII/1 RC	All lines removed, design in repaired parts weakened; line across "OS" untouched.	37		O



Obr. 378. III/1 R



Obr. 379. III/2 R



HOLOCAUST 1933 - 1945

By Gerald M. Van Zanten

Nazi concentration camps were not limited to the period of World War II nor were they confined within the borders of Germany. The Nazis had established some of them as early as 1933 and they existed until the fall of the Third Reich May 8, 1945.

Terezin (Theresienstadt) was probably the most famous camp in Czechoslovakia. Organized by Nazis in 1939 as a "model ghetto", it was situated 60 km. northwest of Prague near the confluence of the Eger and Elbe Rivers. (See 1967 Specialist, page 23). Starting in 1942, most Czech Jews and other Jews from Germany and Austria who were over 65 years of age, were sent there. Most of them were deported to the East at a later date. Terezin was designed as a showplace to which the Nazis brought carefully selected visitors who wished to see how the Third Reich was treating its captives. It was meant to deceive the public. Its occupants included invalids, the elderly, decorated and disabled war veterans, persons of mixed marriages, their children and prominent Jews with special privileges. For most of the 150,000 Jews brought there, however, this "model ghetto" was only a stopover on the road to extermination camps. Some 80,000 were deported from there to their deaths in the East.

Terezin was not a sealed section of a city. Located in an old 18th century Austrian garrison, it was organized into a Jewish town governed and guarded by the SS. The presence of large numbers of elderly and infirmed as well as the very young posed enormous problems. It is estimated that about 35,000 died in the ghetto.

In 1944, the SS produced a film about Terezin showing happy Jews in a Jewish city. After the movie was completed, most of the actors were sent to Auschwitz. By April 1945, only about 17,000 Jews remained in Terezin. On May 7, the Red Army "liberated" the camp.

Terezin was built in 1780 as a prison fortress surrounded by ramparts and moats. The ghetto was in the "Old Fortress". After the War ended, a large collection of art work and documents from Terezin was compiled and placed on exhibit at the State Jewish Museum in Prague and at the Ghetto Memorial in Terezin's Fortress. The National Cemetery at Terezin bears witness to the crimes that were committed there.



Figure III

As we are all aware, concentration camps were not the only places where atrocities were committed. We only have to think of Lidice to be appalled at what took place during the years of occupation by the Nazis. The purpose of this article is to consider the philatelic and artistic results of this holocaust and examine the stamps that have been issued since then to commemorate its victims.

The first issues released by Czechoslovak Postal Authorities appeared on June 10, 1947, - just five years after the destruction of Lidice. It was a set of three stamps: the 1.20 Kčs, the 1.60 Kčs and 2.40 Kčs. In the writer's mind, this one has the most dramatic design of all the stamps issued on the subject. The design was by Karel Svoboda and shows a tormented woman. Reproduced here are the two original sketches and the issued stamp alongside a coupon. The set is listed under Pofis nos. 453, 454 and 455 (Scott nos. 329, 330 & 331). They were printed in quantities of 2,500,000 of the 1.20 Kčs, 2,000,000 of the 1.60 Kčs and 1,500,000 of the 2.40 Kčs. The 2.40 Kčs stamp was designed by J. Kaplický. (Fig. I & II)

On June 10, 1952, a set of stamps two commemorating this same event was issued. Designed by P. Šimon, it represents the rebirth of Lidice. The stamps are listed as Pofis nos. 664 and 665 (Scott nos. 532 & 533). Of the first stamp, 2,555,000 were printed; of the second, a mere 420,000. (Fig. III)

On June 8, 1957, another set was issued for Lidice designed by Karel Svoboda. The 30 h value shows the tragic, veiled face of a woman. Listed as Pofis no. 950 (Scott no. 813), it had a printing of 3,165,000. (Fig. IV) the 60 h depicts a rose of friendship and peace. Listed as Pofis no. 951 (Scott no. 814), only 484,000 were printed.

This set was followed on June 9, 1962 by another designed by A. Podzemná on a 30 h and 60 h stamp. This time there is also mention of Ležáky. Both villages were destroyed as a reprisal for the



Figure I & II



Figure IV



Figure V



Figure VI

killing of Nazi officials by Czech patriots. The stamps show symbolic designs: a young girl and an old woman on the 30 h and flowers springing from the ruins of Ležáky on the 60 h. Pofis no. 1253 (Scott n. 1118) had a printing of 5,265,000 and Pofis no. 1254 (Scott no. 1119) had a printing of 12,940,000 (Fig. V)

The Terezin camp itself was shown on a 30 h stamp in 1965. It was included in a set of seven, all showing historic towns, and depicts the camp with a red rose in the foreground. The design was by C. Bouda with a printing of 3,130,000. It is listed as Pofis no. 1420 (Scott n. 1288). (Fig. XIII)

A single stamp designed by Karel Svolinský was issued on June 9, 1967 to commemorate Lidice. It displays a red rose from the Lidice rose garden and bears the legend "1967 - Lidice - 1942". Pofis no. 1621 (Scott no. 1481) had a printing of 3,215,000. (Fig.

VI)

Children's drawings by inmates of Terezin were the subject of Pofis nos. 1706, 1707 & 1708 (Scott nos. 1566, 1567 & 1568) issued on September 30, 1969. The 30 h stamp displays a man and child with the star of David drawn by Jiří Beutler who was then ten years of age. A 60 h stamp exhibits butterflies as drawn by an eleven-year-old Kitty Brunnerová. The 1 kčs. shows a ten-year-old Jiří Schlessinger's "Window". All three stamps had large printings of 5,652,500, 4,840,500 and 5,985,000 respectively. (Fig. VII & VIII)

Let us now have a look at another artist, Dinah Gottliebova. Born in Brno in 1923, she passed through several camps during the occupation period. She was ordered to paint portraits of Gypsy women in Birkenau as part of Mengele's notorious research on ethnic types. Her portraits constitute one of the clearest examples of an artist defying the spirit, if not the letter, of compulsory art. The portraits she completed convey a quality of humaneness and individuality that make for artistic renderings of the dignity of human beings. In 1945, seven of her portraits were given to a Polish family who adopted an orphaned child from the liberated camp of Auschwitz. (Fig. IX)



Figure VIII

The underlying motive behind these pictures can be summed up by the story of Helga Weissová-Hosková. She was twelve years old when she arrived at Terezin with her parents. When her talents for drawing were discovered, her father stole ink, artists' paint and paper and gave them to her with the simple instruction: "Draw what you see".

The artists of Terezin were, of course the most obvious pawns of Nazi propaganda. Almost all of them were kept busy producing scenes of the model city and were ordered to decorate their letters and postcards sent home.

On February 16, 1972, a set of four stamps were issued. The first two were of 30 h value; the last two were of 60 h value. The first one shows a child behind barbed wire and commemorates thirty years of the Terezin ghetto. Pofis no. 1942 (Scott no. 1800) had a printing of 6,675,000.(Fig. X) The second one depicts the destruction of Ležáky, represented by a desperate woman looking at the ruins amidst an orange and red glow. Pofis no. 1944 (Scott no. 1801) had a printing of 7,630,000. Lidice is the subject of the third stamp and shows a hand rising from the ruined buildings. It is dominated by a vivid yellow color and is listed as Pofis no. 1943 (Scott no. 1802) with a printing of 7,600,000. (Fig. XI) All three were designed by J. Lukovski and Ivan Schurmann. The fourth stamp has no relationship to our subject.

The destruction of fourteen villages was commemorated on March 25, 1975 by a set of three non-descript stamps with uninspiring designs. The 60 h stamp shows a village family about to be executed. (Fig. XII) The 1 kčs. denotes women and flames. The 1.20 kčs. pictures villagers and flowers. (Scott nos. 1992, 1993 & 1994).

Of greater importance was the 2.40 kčs. value in the Art series of November 27, 1975. Listed as Pofis no. 2179 (Scott no. 2046) with a printing of 392,800, it is one of the paintings from the cycle "Ohen" (Fire) by Josef Čapek, who died at the Bergen-Belsen concentration camp in 1945. (Fig. XIV)



Figure X

Josef Čapek was born on March 23, 1887 in Hronov. He attended the Industrial Art School in Prague from 1904 to 1910. For the next two years, he and his brother, Karel, lived in Paris. The new currents in art, such as paintings by Picasso and Braque, influenced him greatly. On his return to Prague, he became editor of the "Art Monthly" and he also took part in several exhibitions in Prague. In 1912, his paintings were shown together with works by prominent painters of the time, including Picasso. He also wrote and illustrated books for children. In 1937/38, he did a cycle on anti-Fascist caricatures called "The Dictator's Boots". In 1938/39, he painted two major cycles in oil (over seventy canvasses) titled "Ohen



Figure VII



Figure IX



Figure XII

a Touha" (Fire and Longing). He was arrested on September 1, 1939 and deported to Dachau. On September 26, he arrived at Buchenwald where he spent almost three years. Here he created small drawings and stylized silhouettes of inmates as illustrated below. (Fig. XV).

On June 26, 1942, he was moved to Sachsenhausen. He spent seven weeks in the dungeon of the Berlin Alexander Platz prison, after which he was thrown into the bunker for a long time and later was forced to paint landscapes and hunting scenes. On February



Figure XI

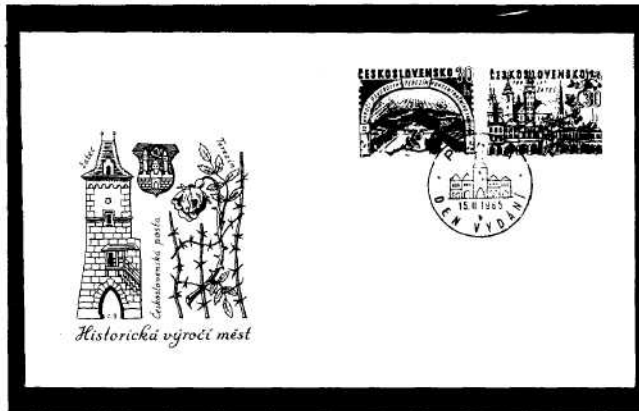


Figure XIII

25, 1945, he was sent to Bergen-Belsen where he died in April just before the camp was liberated by the British Army. He is regarded today as one of the greatest painters of this century.

A miniature sheet (UNESCO) and two stamps commemorating Lidice and Ležáky were issued on May 18, 1982. These were described in detail in the September 1982 Specialist, pages 9 & 10, together with illustrations.

On June 4, 1982, another set commemorating Lidice and Ležáky was issued with symbolic designs by Ivan Schurmann. Both stamps had a 1 Kčs. value and are listed as



Figure XVI

Pofis nos. 2539 & 2540 (Scott nos. 2411 & 2412) with printings of 11,850,000 and 12,630,000 respectively. (Fig. XVI)

June 10, 1987 saw a set of two stamps commemorating Lidice and Ležáky 45 years after the fact. The designs were by R. Vaněk and both of them carry a value of 1 Kčs. For a full description, refer to "New Issues" of the December 1987 Specialist, page 13. (Fig. XVII)



Figure XVII

On September 23, 1987, a 50 h stamp was issued to commemorate the fortieth anniversary of the Terezin monument. It was fully described in the January 1988 Specialist, page 19.

In the Works of Art series of 1987, we are treated to another painting by Josef Capek, this particular one dating from 1913, his early cubist period. The Picasso style is very evident. Showing a harmonica player on a 4 Kčs. stamp, it honors the painter's 100th anniversary. (Fig. XVIII)



Figure XVIII

We are indebted to the Czechoslovak Postal Authorities for generating interest among philatelists through the issuance of these many stamps in the dreadful events of the holocaust. As time goes on, it is to be hoped that these Postal Authorities will continue issuing stamps to rouse awareness in young collectors of what must never again be allowed to happen.



Figure XIV



Figure XV

THE TRUTHS AT PRAGA 88

*The following address was given by Henry Hahn on August 27, 1988
before the International Symposium of the Commission on Czechoslovak Stamps:*

Honorable members of the Commission, dear friends, ladies and gentleman: I'm delighted by this opportunity to address this august body, here in Prague, the focal city of our hobby, and at a time which marks the finest week in Czechoslovak Philately.

Your program calls for addresses in four (4) areas. What I know of areas 3 and 4 (i.e., new knowledge and authenticity problems) I generally publish in the Czechoslovak Specialist. As for area 2, (evaluation of exhibits rarities, etc.) in the light of our new regulations I'd better stay away from these subjects, since I also serve here as apprentice judge. That only leaves subject 1, (Commission for Czechoslovak Postage stamps, its tasks and activity in the frame of the SCSC). If you will permit a few observations dealing with this subject and some general comments on philatelic "authorities", I'm here to lead with my chin.

I firmly believe that our Czechoslovak Philately has as many "TRUTHS" as there are Commissions, Judges, Experts, and Organizations promoting the various aspects of our hobby. I will undoubtedly offend some of the "TRUTH SEEKERS" among you, but having seen Czecho collecting go through various evolutions of DO's and DON'Ts, I also have arrived at a "TRUTH", which at least I think is an "ULTIMATE TRUTH". That ULTIMATE TRUTH is that there is really no TRUTH as to what is COLLECTIBLE, EXHIBITABLE, or PUBLISHABLE.

The problem in establishing any "TRUTH" is lack of a philatelic pope or another universal, timeless and otherwise divine authority. Some well-meaning philatelic bodies have unfortunately assumed this papal role, not recognizing the futility of their efforts. Infallibility continues to evade even the most prestigious of our authorities, as clearly proven by generations of "TRUTHS" that are periodically altered in catalogues and pronouncements by official commissions and other "authorities".

This is not to say that we must not update our catalogues and concepts on the basis of new discoveries or newly gained knowledge. But leafing through Eckstein, Novotny, Pofis, and the recently published 1988 Specialized Handbook, we find these alterations dictated by other factors. These are often traceable to authorities which may be motivated by influences well outside the realm of our hobby. I refer to changes in government, lack of material, venerable hearsay, baseless custom, unwillingness to face reality, and promotion for economic or other reasons of certain philatelic areas.

Illustrations of these might include the treatment at times of the 1918 Šrobár and various local issue, the local issues of Chust and other local issues, It unreferenced discrediting of the overprinted Siberian Silhouette issue, the valuation of souvenirs issued to promote shows and books and, most recently, the downgrading of the Scout issue of 1918, which is probably the most popular Czecho issue outside Czechoslovakia. On the other hand, we continue to venerate the 4K and 10K "granites" and the Magyar Pošta overprints which we now know are not legitimate Czechoslovak stamps and most certainly have no association with Postal Services.

Hence, back to my ULTIMATE TRUTH. Today new "truths", unless supported by new discoveries in philately, might be tomorrow's nonsense and can even now act to damage the respect that Czechoslovak Philately enjoys throughout the world.

Yet philately, including Czechoslovakia-collecting, is facing serious challenges--at least in my part of the world. These range from the demise, a few years ago, of America's second largest philatelic society, the SPA, to the recent drastic price decreases (big rhubarb over price decreases in 1989 Scott Vol. 1 which is the British area) to the even more serious lack of youth Czecho collectors, who similarly as in Prague, can't cope with the mass of expensive new issues.

Czecho collecting, in my view, is not helped by the tendency to overformalize or limit the scope of what is collectible. Commissions and authorities must be guided by a more humble view of how time, taste and research affect our hobby. What then is the role of commissions and organized philatelic bodies? To guide us in our research and publication? Of course. But there are many more missions which are of paramount importance. I'll mention just a few.

1. Provide guidance to your stamp-issuing authorities. Take pity on our philatelic progeny by urging reduction in cost of new issues and help the kids who live abroad with a "direct" new-issues "subscription service" and periodically include some philatelic literature possibly taken from Mlady Filatelista, in English and German.

2. Encourage FIP to upgrade its international judging capability.
3. Publish a regular "Commission Column" in FILATELIE, reviewing and commenting on literature published abroad.
4. Publish new findings in various journals with Commission endorsement.
5. Discourage publication of "official" rarity lists--they bruise feelings.
6. Encourage re-expertizing and the stamping of "FALSUM" on the backs of forged or fake stamps to protect domestic collectors and to prevent dissemination of these abroad.
7. Support and cooperate in the activities of an International Commission on Czechoslovak Stamps, now in its planning stage. Please realize that in the past decades there has been a significant dispersion of Czecho stamps, as well as knowledge, to the far corners of the world. We hope that this Commission will complement yours, particularly in contributing to areas to which you may not have access.

These are just a few observations by one who wishes to congratulate you on the fine work you are doing and your part in this magnificent show. Remember that our friendship through philately has a very special meaning to those of us who live beyond the borders of this beautiful land.

TAPS FOR A FRIEND

We have learned recently of the passing of a staunch friend of the Society, Victor Indra. As a highly regarded author, he was a collector of Czechoslovak philatelic material and a contributor and supporter of our Society.

He expired on August 30, 1988 at his home in Olomouc. The Society, its Board and members, extend their deep-felt sympathies to his family and close friends.

BOUND SPECIALISTS FOR SALE

Your editor is happy to announce that after sorting, counting and collating all remaining back issues of the Specialist, we are able to offer for sale the following bound copies of the Specialist at these favorable prices postpaid:

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