



# THE CZECHOSLOVAK SPECIALIST



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## OUR NATIONAL SYMBOLS – PART III by Miroslav Vostatek trans. by Vladimír Kralicek

If we look more closely at our national symbols and their historical evolution, then without a doubt we would notice that one aspect of them has been missing and that no mention has been made of it so far. It concerns the matter of our national flag.

Statute No. 252 of March 30, 1920, among other things, exactly defined just that flag which to this day is our most distinctive symbol. It is little known that its designer was the academic painter Jaroslav Jareš (1886-1967). His grave can be found inside Vyšehrad cemetery. In the post-war years, a public competition was announced for the design of the national flag, and it was J. Jareš who won it. Tradition has it, for example, that the well known Czech artist, Vojtech Preissig, whilst staying in the USA during the WWI period, was working on the design of our flag. It is even noted that he used the stars and stripes, so well known from the American flag. And this is understandable since they were used in a number of designs from competitions of that period. Since we have made reference to V. Preissig, we should mention that in 1988 his painting *Modráček* from 1903 was used as the basis for a Czechoslovak stamp (Tr. 2870 [sic 2871], Sc. 2722).

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**Our National Symbols — Part III**  
*(Continued from Page 1)*

But let us in fact return to symbols. After the occupation of our country and the establishment of the Protectorate, it understandably came to the national symbols being changed. The national flag consisted of three lengthwise stripes -- white, red, and blue. The national coat-of-arms was formed from a quartered shield where the Bohemian lion on a red field was shown twice, and similarly the Moravian eagle on a blue field was shown twice. This symbol even appeared once on a Protectorate postage stamp issued in 1943 for the benefit of the German Red Cross (Tr. 112, Sc. B21)(Fig. 3). This national symbol together with the German eagle and the swastika were also used as the motif for the second Official Service issue. Finally, separate shields containing the Bohemian lion and the Moravian eagle can be found on the stamp commemorating the 3<sup>rd</sup> anniversary of the establishment of the Protectorate (Tr. 114, Sc. B23).



Fig. 1. A stamp booklet (of the first Czech stamp from January 1993) on which is not only the Czech flag, but also the Bohemian lion

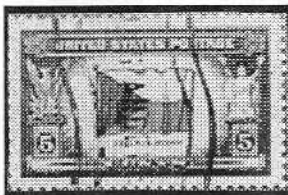


Fig. 2 A Czechoslovak flag on a USA stamp from the Occupation period, from a stamp series showing the flags of countries that were under foreign occupation



Fig. 3 The state coat-of-arms of the Bohemia & Moravia Protectorate on a 1943 semi-postal stamp for the benefit of the German Red Cross

Once again it is necessary to remind you of the outstanding artist, V. Preissig (1873-1944), who had already at the beginning of WWII designed a Czechoslovak postage stamp. Not surprisingly its motif was the Bohemian lion (with the Slovak cross on its chest) which was crushing a swastika with its paws (Fig. 4). This lion was more than once the theme of illegal printings in which V. Preissig was a noted collaborator. He was arrested, together with his daughter, Inka, and died in the Dachau Concentration Camp.

After the end of WWII, we returned to our original prewar national symbols, that is, until the Constitution of 1960 implemented some fundamental changes. The Bohemian lion lost his royal crown, and in its

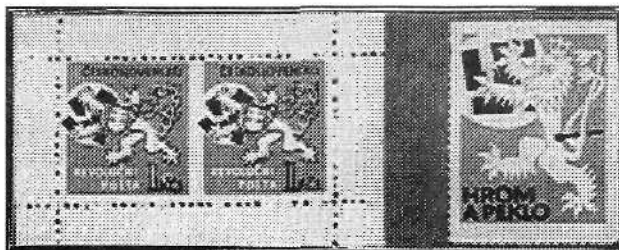


Fig. 4 Stamp design for the Revolutionary Post, and a label from the estate of the renowned artist V. Preissig which were given out after the war

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Fig. 5 Changed state coat-of-arms of the Czechoslovak Socialist Republic on the establishment of the new constitution in 1960

place appeared a five-pointed star; also lost was the double bared Slovak cross, which was replaced by the "Vatra" within a shield; and all of this was encompassed within a Hussite shield (Fig. 5). According to the experts it was divorced from all heraldic rules.

After 1989 not only outstanding political changes began to occur, but also changes to our symbols. In 1990 the national symbol was changed; once again it was the quartered shield, in which was the Bohemian lion twice and the Slovak coat-of-arms twice. On the Presidential Standard, along with the national coat-of-arms, there appeared instead of the motto "Truth Will Prevail", the motto -- in Latin

-- "Veritas Vinci". Unfortunately, this coat-of-arms has not been used on any postage stamp. On the other hand numismatists have sufficient coinage containing the above described national coat-of-arms.

After the division of the Nation, the first Czech stamp was issued at the end of January 1993 with the Bohemian lion theme. A miniature sheet from June of that year already illustrated the new Czech Republic symbol,

which once again was a quartered shield with two Bohemian lions and the Moravian and Silesian eagles in the traditional color arrangement (Fig. 6). The Czech nation preserved its flag in the original form, and we find it, for example,

on the first Czech stamp booklet. It is not necessary to add that on the cover of the wrapper is a Bohemian lion executed in beautiful color.

In subsequent issues, the Bohemian lion appears only in company with Jan Luxemburgh's portrait (Tr. 105, Sc. 2982a). However, the franking machine of the Government Offices of the Czech Republic has as its main symbol the state coat-of-arms; the imprints are of excellent quality (Fig. 7).

It was difficult to succinctly describe the rich history of our national symbols, because it historically concerned a very lengthy period of time. It is very pleasing that our stamp production did not treat this application with disrespect -- on this point we, as a nation, can justly be proud.

*[Ed. Note: This is the final part of a three part article; the first two parts appeared in the previous two issues. This part originally appeared in the Mar/Apr 1997 issue of Merkur Review. It is reprinted here in translation with the permission of the Editor-in-Chief, Jan Klim, and the author.]*



Fig. 6 New Czech Republic national symbol on a stamp from June 1993



Fig. 7 Imprint from the Government Offices of the Czech Republic franking machine from 1996

## SOCIETY EXHIBITS AT BRNO'00

by Henry Hahn

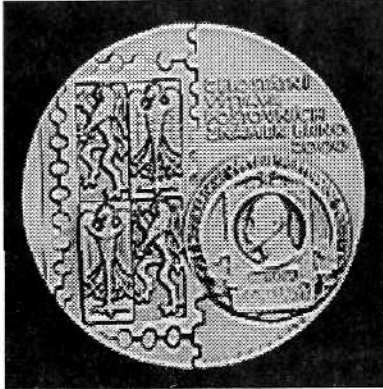


Fig. 1a

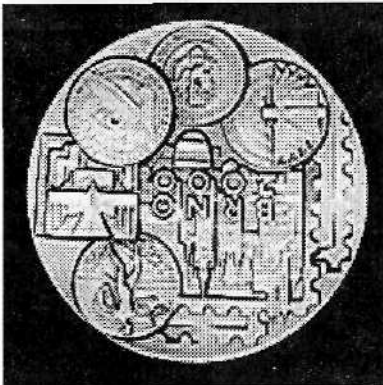


Fig. 1b

The BRNO'00 "ALL-STATE EXHIBIT OF POSTAGE STAMPS", with international participation, was organized in celebration of the 150<sup>th</sup> anniversary of the birth of Czechoslovakia's first President Tomáš G. Masaryk. The exhibit took place at the Brno Fair Grounds and the Observatory of Nicholas Copernicus between March 5<sup>th</sup> and March 11<sup>th</sup>. It was held under the patronage of Brno's Mayor, RNDr. Peter Duchoň and was supported by the European Federation for Philately (FEPA).

The Chairman of the Organizing Committee of BRNO'00 was Mgr. Vladimír Schiebl, and the Chairman of the Coordination Committee was Ing. Miroslav Otáhal. The international jury was chaired by Mr. Lumír Brendl, Chairman of the Union of Czech Philatelists. Ing. Jan Karásek served as Honorary Chairman, while Prof. Alan K. Huggins of Great Britain, Mr. Kurt Kimmel-Lampart of Switzerland and Ing. Pavel Pittermann of the Czech Republic acted as Vice Chairman. Mr. Vladimír Viklický acted as Secretary of the nineteen (19) man jury, all of whom are FIP accredited. The twentieth juror and member of the Expert Group, Mr. František Žampach passed away recently and was not replaced. Ing. Pavel Pittermann and Mr. Svätopluk Šablatúra of Slovakia were included in

the Expert Group. Three jury apprentices participated in the deliberations but had no vote. The jury included several notables, such as Ing. Ladislav Dvořáček former FIP President and Giancarlo Morolli of Italy. Also included were three members of the Society for Czechoslovak Philately: Ing. Jan Karásek, Ing. Pavel Pittermann, and Henry Hahn.

About 245 exhibits from 20 European countries and the USA were presented and included non-competitive, competitive national class, traditional, postal history, postal stationery, aerophilately and astrophilately, thematic, fiscal and maximaphily.

A special Promotion class for exhibitors not qualified to exhibit at FIP or FEPA shows was included. These received medals based on five (5) additional points added to their score. Figures 1a/b show the front and back of the very handsome show medal.

As was the case at PRAGA'98, Mr. J.L. Klein, member of the SCP and residing in the Netherlands, won the Grand Prix with his superb, and the show's only Large



Figure 2: Jan Karásek assists Hans Klein haul away his awards. Soelie gives moral support.

Gold medal exhibit, titled "The Postal History of Bohemia" (Fig.2). This, incidentally, is not the same exhibit with which he won the Grand Prix National in 1998, and which at BRNO'00 was shown in the Court of Honor. Another star performer belonging to our Society was Mr. Otto Hornung who won two Gold medals



Figure 3: Otto Hornung allows Mrs. Hornung to do the hauling away.

with his exhibits of "Postal History of the Carpatho-Ukraine" and "Branch Offices of Istanbul" (Fig. 3). Of the fourteen Gold medals presented at BRNO'00, six were won by members of our Society.

Among the fourteen invited non-competitive exhibits were those of four members of the SCP including Charley Chesloe's "Engravings and Drawings of K. Seizinger and B. Heinz", Henry Hahn's "Czechoslovakia -- The First Republic (1918-1938)", Jan Karásek's "Czechoslovakia -- Air Mail 1920-1939", J.L. Klein's "Stamps of Czechoslovakia 1918-1938", and Pavel Pittermann's "Jugoslavia 1918-1921".

A complete listing and scoring of SCP member's exhibits follows, with apologies if anyone was inadvertently omitted.

#### COMPETITIVE EXHIBITS SCORING AT BRNO'00

<u>Name</u>	<u>Orig.</u>	<u>Title of Exhibit</u>	<u>Award/Points</u>
J. L. Klein	NL	Postal History of the Kingdom of Bohemia	Lg Gold + G. Prix/95
Otto Hornung	GB	Postal History of the Carpatho-Ukraine	Gold + SP/91
Otto Hornung	GB	Branch Post Offices of Istanbul	Gold/90
J. L. Klein	NL	The Allegoric Issues of Czechoslovakia	Gold + SP/90
J. J. Verner	USA	Czecho. Field Post in France, Italy, Slovakia	Gold + SP/90
M. L. Vondra	USA	Masaryk on Stamps, Covers and Post. Stat.	Gold + SP/87(Prom)
L.V. Fischmeister	USA	Czechoslovakia 1918-1945	Lg Vermeil + SP/88
van Dooremalen	NL	Postal History of Brno up to 1869	Lg Vermeil + SP/88
J. J. Verner	USA	Czecho. 1918-1938: Highlights of Spec. Coll.	Lg Vermeil/88
Tomas Morovics	CZ	Postal Stationery CSR 1918-1939/Postcards	Lg Vermeil + SP/87
Georg Wilhelms	D	Czechoslovakia -- The Hradcin Issue	Lg Vermeil/87
Richard Beith	GB	Italian S. Atlantic Air Mail Service 1938-41	Lg Vermeil + F/86
J. Hammer	D	Brunn-Brno the Capital of Moravia	Lg Vermeil + SP/86
Gosta Hedbom	S	Czechoslovakia Air Mail 1920-1939	Lg Vermeil/85
Olech Wyslotsky	USA	Hradcany and Usages	LVer.+ SP/82(Prom)
Walter Rauch	D	Postal Devel. in Protect. Boh. and Moravia	Vermeil/81
Walter Rauch	D	Frontier Changes in CSR 1938/39 & 1945/47	Vermeil/81
Georg Wilhelms	D	Modern Czechoslovakia 1943-1983	Vermeil/81
Charley Chesloe	USA	Slovakia 1938-1945	Vermeil/80
Charley Chesloe	USA	Eastern Silesia	Vermeil/80
Brian Day	GB	Military Posts in Slovakia 1918-20	Vermeil/76(Prom)
Vladimir Cermak	D	Postal Mailing in Slovakia after End of WWII	Lg Silver/79
Markku Korhonen	FIN	Czechoslovakia -- Hradcany Issue 1918-20	Lg Silver/79
Juan E. Page	SP	Carpatho-Ukraine	Lg Silver/79
Richard Green	USA	Phil. of Austria w/ Special Emph. on Moravia	Lg Silver/75
Dominick Riccio	USA	Postal History of Carpatho-Ukraine	Lg Silver/75
Gosta Hedbom	S	Czechoslovakia SO 1920	Lg Silver/75
Juan E. Page	SP	Czechoslovak Postal Stationery 1918-92	LgSilver/70(Prom)
Ludvik Svoboda	USA	The Czechoslovak SPECIALIST	Silver/71
Mogens Norbjerg	DK	Spec. Collection of Hradcany Drawing 1(Extr)	LgSil.Br./60(Prom)

The Judges, as confirmed by the Expert Committee, found a rather serious problem with forgeries in the exhibit of Mr. Ludvík Pytlíček, titled "Czechoslovak Air Mail 1870-1930, Pioneer Flights". This exhibitor showed a number of forged covers for which he was to receive a warning not to show the forged covers again.

In their report, the jurors thanked the exhibitors for their support of BRNO'00

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Figure 4: Just part of the Moravian entertainment. They sound as good as they look.

by sending such an interesting range of material. The jury was impressed by the considerable number of new exhibits in all competitive classes from the Czech Republic as well as from abroad. The non-qualified exhibits were judged using the same criteria as were employed in qualified exhibits except that the medal levels were adjusted in accordance with the Czech Union of Philatelists medal scale. (The non-qualified exhibits were placed in the Promotional Category and marked "Prom" in the above table.) An Expert Team was used for the first time in the Czech Republic. The jury was particularly pleased to see the great interest shown in the exhibits by the large number of visitors to the show and congratulates the Organizing and Coordinating Committees on creating such a successful event.

The jury was treated most generously and thoroughly enjoyed the strenuous task of judging. The Palmares was a colorful and joyous event, including excellent entertainment as shown above (Fig. 4) and blessedly short speeches. The dinner, including a second serving at about midnight was first class.

Brno as well as Prague are excellent places to hold stamp shows, and we eagerly look forward to the next one.

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## POSTAL ISSUES OF CZECHOSLOVAKIA AND SLOVAKIA WITH UKRAINIAN CONNECTIONS (PART 1)

by Andrij D. Solczanyk

*Editor's Introduction. This article is a comprehensive review which gives details about Personages (Part 1) and Localities (Part 2) that are included on stamps from Czechoslovakia and Slovakia and that have a Ukrainian connection. This is not meant to be a complete treatment of each subject.*

### PART 1: PERSONAGES

Besides Russia/USSR and Poland a great number of postal issues of Czechoslovakia and Slovakia show Ukrainian connections.

Only issues of Bohemia and Moravia, and Slovakia, will be indicated with country name. Issues of Czechoslovakia, which dominate this review, will not show country name to save space. Stamp numbers are from Ref. 11 [Scott's 1998 Catalog], and postal card numbers from Ref. 8 [Novotný, Příručka, 1970]. This review is organized by topics.

#### **1. Architecture**

Josef Hlavka (1831-1908). Portrait, stamp 2348 (Fig. 1), 10/3/81. This architect worked in Bukovyna between 1864-73. He designed the residence of the Metropolitan of Bukovyna, now University, and the Armenian Catholic Church (1865-75), both in Chernivtsi. He applied the Roman-Byzantine style with the wide utilization of Ukrainian folk art when designing in Ukraine.

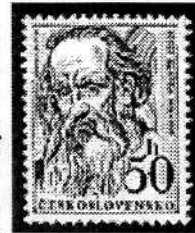


Fig. 1



Fig. 2

Aleksei Shchusiev (1873-1949). Lenin Mausoleum, Moscow, designed by Shchusiev, stamp 641 (Fig. 2), 5/3/54.

Shchusiev worked in Ukraine for a period of time. He designed the Holy Trinity (Troitskyi) Cathedral at Pochaiv monastery (1905-12), church at the estate of I. Khanenko in Natalyne, now Kharkiv oblast (1908-12), and monastery buildings at Ovruch, now Zhytomyr oblast (1904-11). Shchusiev also designed the iconoclasts for the Dormition

Cathedral at the Kyiv Cave Monastery (1902-12). After World War II he worked in Kyiv on the reconstruction of the Khreshchatyk and designed the Observatory of the Ukrainian Academy of Sciences (1949).

#### **2. Historians**

Zdenek Nejedlý (1878-1962). Portrait, stamp 2155 (Fig. 3), 10/2/78. He was the author of a series of works on the history and culture of the Slav people including Ukrainians. Nejedlý had written works on the history of Ukrainian people: "Ukrainians" (1919), "Ukrainian Question" (1927), "Dovbush" (1944), "Short History of Carpatho-Ukraine" (1944), "Ukrainian Republican Capella" (1920), and article on T. Shevchenko (1939). He was an expert on Ukrainian folk music.



Fig. 3

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František Palacky (1798-1876). Portrait, stamps 355-356 (Fig. 4), 20/6/48; Palacky Bridge, Prague, stamp 2179, 30/5/78. He was a founder of the "Journal of the Society of the Patriotic Museum in Bohemia" where works of history and culture of Ukrainian people were published. Palacky corresponded with prominent Ukrainians. He studied sources of Slav history including Ukrainian and published materials about the history of Czech-Ukrainian relations in the Middle Ages. In 1830 he wrote about Ukrainians: "Ruthenians as the language is concerned are different from Russians and Poles. They are not excoigated people, but totally distinct people".



Fig. 4

Frantisek Rieger (1818-1903). Portrait, stamps 355-356 (Fig. 4), 20/6/48. He expressed himself even stronger than Palacky on Ukrainians: "I recognize Ukrainians as a distinct people. I know Galicia personally and its literary language. National aspirations of that persecuted, but striving for independence people should be respected".



Fig. 5

Francois Marie Arouet de Voltaire (1694-1778). Portrait, stamp 2913 (Fig. 5), 2/2/94. Voltaire had written "History of Russia during the Reign of Peter the Great" (1759-63) where Ukrainian affairs are described. In his "Histoire de Charles XII" (History of Charles XII; 1731) Voltaire writes: "Ukraine a toujours aspire a etre libre" (Ukraine always aspired to freedom).

### 3. Literature

Karel Čapek (1890-1938). Portrait, stamps 875 (Fig. 6), 20/8/58; 1583, 18/11/68; 2771, 9/1/90. This writer wrote the trilogy "Hordubal" (1933), the action of which takes place in Transcarpathian Ukraine.



Fig. 7

Svatopluk Čech (1846-1908). Portrait, stamp 876 (Fig. 7), 20/8/58; Svatopluk Čech bridge, Prague, stamp 2183, 30/5/78. This writer visited Ukraine in 1874 (Odessa, Crimea). This was reflected in his poem "Steppe" (1908) where events of the 1905 revolution are narrated. In that poem are descriptions of Ukrainian landscapes and events from Ukrainian history. Čech translated excerpts from several poems by T. Shevchenko.



Fig. 6

František Čelakovský (1799-1852). Portrait, stamps 544-545 (Fig. 8), 5/8/52. He translated the poetry of many Ukrainian poets. In 1842 he published these translations in the first Czech anthology of Ukrainian literature. Čelakovský collected, translated, and published "Slav Folk Songs" (Vol 1-3, 1822-27) where 15 Ukrainian songs are found.

Anton Chekhov (1860-1904). Portrait, stamps 665-666 (Fig. 9), 24/9/54. This writer was born in Tahanroh, a territory once populated by Ukrainians, and travelled in the Ukraine. Descriptions of the people and landscapes of Ukraine are found in



Fig. 8

his works ("Steppe", "A Man in the Box", etc.).

Karel Erben (1811-1870). Portrait, stamp 573 (Fig. 10), 28/2/53. In his book "Selected Folk Legends and Traditional Stories of Other Slav People" (1869) is included Ukrainian folklore collected by Yakiv Holovatskyi and Ivan Vahylevych. Erben translated into the Czech language "Nestor's Chronicle" (1867) and "Slovo o polku Ihorevi" (The Lay of Lhor's Campaign; 1869).

Ilya Erenburg (1891-1967). Portrait, postal card 106/11, 17/11/50. Russian writer born in Kyiv. Events in 1917-21 war in Ukraine are described in the novels "Cutthroat" and "Life of Lazyk Roitshvanets". During and after WW II, Erenburg wrote several communist propaganda articles on Ukrainian themes. Aleksandr Fadeev (1901-1956). Portrait, postal card 106/12, 17/11/50. This Russian writer wrote a novel "The Young Guard" about the Komsomol organization in Krasnodon, Donetsk oblast, during the German occupation in the World War II.

Maksim Gorki (1868-1936). Portrait, stamp 1585 (Fig. 11), 18/11/68. Several of his works have Ukrainian topics: "Fair in Holtva", "Mother", "My Fellow-Traveller", and "Great Love". Gorki travelled to the Ukraine, and in 1897-1900 lived in the village of Manuilivka, Poltava region.



Fig. 11

Jaroslav Hašek (1883-1923). Portrait, stamps 2432 (Fig. 12), 26/11/82; 2444, 24/2/83; "Good Soldier Švejk", stamp 1696, 31/8/70. During WW I, this Czech writer surrendered to the Russians and lived in Kyiv, 1916-18. The first version of this book "The Brave Soldier Švejk in Captivity" was written and published in the Czech language in Kyiv (1917). When in Kyiv, Hašek worked for the newspaper of the Czech Legion "Czechoslovak". In his novel "Adventures of the Brave Soldier Švejk" (4 vol. 1921-24)



Fig. 9



Fig. 10

there are descriptions of the sufferings of the Ukrainian population during WW I.

Karel Havlíček-Borovský (1821-1856). Portrait, stamp 315 (Fig. 13), 5/7/46; 760, 23/6/56. I. Frank highly praised the works of Havlíček-Borovský and published his poetry and biography in 1901. In his epigram "Patrons of Galicia" he criticized Austrian rule in Galicia. In 1843 Havlíček-Borovský wrote in the newspaper *Narodní Noviny*: "Ruthenian language is similar to Czech and therefore it is easy to learn it". After his travels to Russia he touched on the Ukrainian problem in Russia in the article "Slav and Czech": "Little Russia-Ukraine is a constant curse, which oppressors proclaim over themselves. This way oppressed Ukraine takes revenge over oppressors. As long as the injustice is not vindicated real international peace is impossible". On Ukrainian themes he wrote the work "Baptism of St. Volodymr" (1854).



Fig. 12



Fig. 13

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Fig. 14

Josef Hora (1891-1945). Portrait, stamp 1041 (Fig. 14), 27/3/61. In 1925 he visited Ukraine. There he wrote the article "Present Czech Literature" in the Ukrainian journal "Molodniak" (The Youth; 1927).

Janko Jesensky (1874-1945). Portrait, stamp 671 (Fig. 15), 25/11/54. This writer surrendered to Russian troops during WW I and lived in Kyiv during the years 1916-20.



Fig. 15

Ján Kollár (1793-1852). Portrait, stamps 495-496 (Fig. 16), 30/1/52; Slovakia, stamp 165, 20/5/93. Kollár was personally acquainted and corresponded with Ukrainian writer Yakiv Holovatskyi. He had a great influence on the "Ruska Triitsia" (Ruthenian Triad), especially on M. Shashkevych. In his works J. Kollár had written about Ukrainians and defended their right for national aspirations and recognition.



Fig. 16

Oleksandr Kornichuk (1905-1972). Portrait, postal card 106/16, 17/11/50. Ukrainian playwright born in Khrystynivka and died in Kyiv. Most of his plays were written in conformity with Communist Party politics.



Fig. 17

Vladimir Mavakovsky (1893-1930). Portrait, stamps 404-405 (Fig. 17), 14/4/50; 1630, 17/6/69. Russian poet of Ukrainian descent. In his verse "Debt to Ukraine" (1926) he expresses sympathy to the fatherland of his ancestors and their language.



Fig. 18

Adam Mickiewicz (1798-1855). Portrait, stamp 725 (Fig. 18), 27/10/55. When exiled to Odessa (1825), he visited Kyiv, Yelyzavethrad (now Kirovohrad), Kharkiv and Crimea. In Crimea Mickiewicz wrote "Crimean Sonnets" (1926). His "Book of the Polish People and of Polish Pilgrimage" (1832-33) influenced the Cyril-Methodius Society in Ukraine and "Books of the Existence of Ukrainian People". Some Ukrainian elements are found in his work "Pan Tadeusz" (Master Tadeusz).



Fig. 19

Jan Neruda (1834-1891). Portrait, stamp 670 (Fig. 19), 25/11/54. He held T. Shevchenko in great esteem and promoted publications of Czech translations of Shevchenko works.



Fig. 20

Stanislav Neuman (1875-1947). Portrait, stamps 414-415 (Fig. 20), 5/6/50. Neuman visited Transcarpathian Ukraine in 1932-33. This resulted in several stories from the life of Carpatho-Ukrainians: "Flowers from Pip Ivan" (1933); diary "Carpathian Summer" (1934); cycle of poetry "Carpathian Melodies" in the collection "The Bottomless Year" (1945). Several of his articles are on Ukrainian themes: "Czech Writer and Transcarpathian Ruthenia" and "About the Exotic Novel".

Ivan Olbracht (1882-1952). Portrait, stamp 781 (Fig. 21), 18/1/57. Olbracht spent the summers 1931-33 in the Transcarpatian village of Kolochava. As a result several works with Ukrainian themes appeared: "The Land Without a Name" (1932); "Exile in the Valley" (1937); and "Robber Mykola Shuhai" (1933).

Aleksandr Pushkin (1799-1837). Portrait, stamp 388 (Fig. 22), 6/6/49. Pushkin lived in Ukraine during his exile. His most well-known work on Ukrainian themes is "Poltava" (1828). Other works with Ukrainian themes are "Cossack", "Hussar", "To the Sea", and "Brother Robbers".



Fig. 23

František Šalda (1867-1937). Portrait, stamp 783 (Fig. 23), 18/1/57. He authored works about literary figures including Ivan Franko.

Taras Shevchenko (1814-1861). Portrait, stamp 2731 (Fig. 24), 9/3/89. Great Ukrainian poet. For his poems against Russian rule in Ukraine he was exiled for 10 years to the Orenburg region. His works inspired Ukrainians to fight for their freedom.



Fig. 24

Ludovít Štúr (1815-1856). Portrait, stamps 358 (Fig. 25), 27/8/48; 757, 23/6/56; 1327, 20/8/65; 1410, 25/7/66; Slovakia, stamps 93, 20/1/44; 212, 20/4/95.

Lev Tolstoj (1828-1910). Portrait, stamps 631-632 (Fig. 26), 29/12/53. This Russian writer participated in the Crimean War of 1853-56, and he travelled to the Ukraine several times. Ukrainian themes are found in L. Tolstoj's works. His work "The Old Man in the Church" is based on the Ukrainian legend "The Saint and the Devil".



Fig. 25

Vladislav Vančura (1891-1942). Portrait, stamp 375 (Fig. 27), 26/3/49. Vančura had written a novel from the life of Transcarpatian Ukrainians "Poslední Soud" (The Last Judgement; 1929).

Wanda Wasilewska (1905-1964). Portrait, postal card 106/23, 17/11/50. Polish writer and wife of O. Korniičuk. She lived in Lviv and later in Kyiv where she worked. In her trilogy "Song Over the Waters", life of working people in Poland, among them Ukrainian peasants between the world wars, is pictured.



Fig. 21



Fig. 22



Fig. 26



Fig. 27

[To be continued]

[Ed. Note: This is the first installment of a two part article that will be published serially in the SPECIALIST. The two parts of the article (broken into three pieces) appeared originally in the Oct-Dec 98, Jan-Mar 99, and Jul-Dec 99 issues of The Southern Collector, the quarterly journal of the Ukrainian Collectibles Society Incorporated of Australia. It is being reprinted with the permission of the Editor, George D. Fedyk, and the author.]

## NEWEST RARITY?

by Ludvik Z. Svoboda

There is no question about it, there are times when it just pays to be lucky and to be in the right place at the right time.

As is reported in the New Issues section of this SPECIALIST the Czech Republic moved into another aspect of the modern philatelic era (but not necessarily in a positive direction) when on March 5 (in conjunction with BRNO 2000) they initiated the use by the public of vending machines which print-to-order the face value on non-denominated self-adhesive stamps. The attractive multicolored stamp depicts the Veverí Castle above the Brno dam. It is much more attractive and professional looking than the generic ones that have been used for this purpose here in the United States for a number of years.

Being a novelty, there was a constant long line at the one machine generating these new stamps. While waiting in line to get my copy, I overheard a conversation where a postal worker described to a customer the chaotic conditions that prevailed on the first few days of the exhibition. A recurring event involved several individuals coming in (they were from a neighboring country that produces most of the tourists in Czecho) with "bags full of 10 Kč and 20 Kč coins" and monopolizing the machine. The postal service finally got smart and stationed an employee right at the machine who did nothing but supervise to see that individuals did not monopolize it -- they were limited to 10 copies of any one denomination.

The way it would work, you inserted your money -- either coins or bills, but the bills almost never went in the first time and had to be reinserted two or more times before they were accepted, if ever -- and then pushed a denomination button (either 40 h, 1 Kč, 5 Kč, 5.40 Kč, 7 Kč, 8 Kč, 9 Kč, 11 Kč, 13 Kč, or 14.40 Kč) and possibly a 5x or 10x button if you wanted multiples of that denomination. Most people used the multiple buttons. For example, one of the individuals in front of me inserted 200 Kč notes, and then promptly began making up 10 copies of each of the 10 possible denominations. I was in line a long time.

But I got my reward a few days later. I was sitting examining materials at a bourse table when I overheard an older gentleman describing his experiences in getting his copies of the above stamp (they were similar to mine). He was showing someone his copies (he had been one of those that had made five copies of each possible denomination) when he made an exclamation. There was something wrong with one of his groups of five. Seizing the opportunity, I volunteered to purchase one of them (not even yet knowing what the problem was), and asked him how much he would sell it for. His response set me aback -- he wanted 995 Kč for it! I simply told him "Not from this person!". I then went on to explain who I was, that I was from America, editor of the SPECIALIST, and that I wanted to write up an article for the benefit of my readers, and that I would even include his name for some notoriety. He sat quietly for a minute, just looking at me, and then said, "No, I don't want my name used, but here is one of them for you so that you can write your article."

You can imagine my surprise when I finally got to see what the problem with the stamp was. The first look quickly explained from where he had gotten his selling

price (Fig. 1). He recalled that he had inserted 2 Kč into the machine, pushed the 40 h button, and then pushed the 5x button. The machine pumped out 5 stamps, but he had not even looked at them, just put them into an envelope. All five of these stamps had the huge denomination, which at the exchange rates in effect made them each denominated at approximately \$28.00.



I asked around as to whether anyone else had experienced such mistakes. I heard of some coming out listed as 0 Kč or having the denomination shifted on the stamp, but nothing like these five. I would obviously be interested to learn of any other oddities that were produced by this new system, so please let me know if you hear of any.

❖ ❖ ❖ ❖ ❖

## SOCIETY ANNUAL CONVENTION AT BALPEX

by Jaroslav Verner

BALPEX 2000 will be the venue for the Society's annual Convention and Exhibit. As in the past, BALPEX will be held at the Marriott Hunt Valley Inn on Labor Day weekend, that is from September 1 through September 3, 2000. We are working on the following tentative program and hope it will entice all of you to attend and participate.

- Thursday, August 31
  - 1300 - Board of Directors Meeting
  - 1900 - Dinner at a local restaurant
- Saturday, September 2
  - 1300 - Annual Meeting and Program
  - 1800 - Cocktails for members
  - 1900 - Palmáres
- Sunday, September 3
  - 0900 - Society Awards Breakfast

Please consider exhibiting your Czechoslovak related material at BALPEX. This year there are two members of the jury, Henry Hahn and Frederick Lawrence, who are well qualified to judge Czechoslovak related material. Exhibiting is not only a philatelic challenge, but also can be a rewarding experience. Furthermore, we need more exhibitors, because this is the best way to publicize the attractions of Czechoslovak philately to all who will attend BALPEX.

If you would like a complete copy of the prospectus (the application form is an insert in this issue), please contact Pat Walker at e-mail [walke96@attglobal.net](mailto:walke96@attglobal.net) or phone (410) 442-1034. When you send in your application, please make a copy and send it to me so I know how many exhibitors we will have there (Jaroslav Verner, 8602 Ewing Drive, Bethesda, MD 20817). If you have any other questions, direct them to me at e-mail [sibpost@erols.com](mailto:sibpost@erols.com) or phone (301) 530-2610.

## BRNO 2000 EXHIBITION

by Ludvik Z. Svoboda

While Brno may be the second largest city in the Czech Republic (obviously behind Prague) and consequently have to suffer that designation, there was nothing second class about the philatelic exhibition that it put on to honor the 150<sup>th</sup> anniversary of the birth of Tomáš G. Masaryk. Quite the contrary. It lived up to all of the hype that was vented by its advocates in 1998 when I saw them at PRAGA'98 -- "Wait until you see BRNO 2000!"

This was an outstanding show -- arguably one of the best that I have ever attended. Technically it was a National show organized by the Union of Czech Philatelists (SČF) and the Czech Post, but with "international" flavors -- collectors from countries in which Masaryk had worked during WWI to further the cause of Czech and Slovak independence were invited, and the fact that the exhibition was run under F.I.P. rules and with the patronage of the European Federation for Philately (F.E.P.A.).

The show was open for seven days, from Sunday until the following Saturday. It was primarily located in four buildings (no more than 200 meters apart) of the new modern Brno Exhibition Grounds that were extremely convenient to public transportation. As an added convenience, there was a 20 passenger bus that made the rounds continuously around the venue.

The exhibits were primarily located in the four story Congress Centrum building along with meeting rooms, a large coat room, restaurant, snack bar, restrooms on every floor, administrative offices, the Children's Post (ala PRAGA'98) and enough chairs scattered along the walls to seat a small army. The exhibit areas were very well lit (both indirect naturally as well as artificially) and had the Z-shaped panel rows spaced well apart to allow for easy two-way traffic. The excellent 52 page show catalog provided illustrations of every floor along with descriptions of what could be found there and the exact location of exhibits by their number. In addition, everywhere you looked there were young "helpers" in distinctive uniforms and wearing yellow arm bands to assist you with any problems.

It was obvious from the very beginning that the show had been very thoroughly planned. There were organized and trained teams that installed the exhibits under the watchful eyes of the exhibitor -- as a result, all of the exhibits were up and in place the night before the opening. All of the exhibit documentation (two bulletins, catalog, palmare, etc.) was very thorough, colorfully attractive, and professionally done. All of the events came off on time and with very few problems.

For the social affairs (the opening, reception, and Palmare) there was more music than "speech-afying". The Palmare in particular was a grand affair -- much more a social function than a bureaucratic "pass out the awards" session. From the moment you walked in, you were met by an 8 piece musical group in costume playing traditional Moravian tunes and a table full of Moravian wines to select from. All evening long you were entertained by one group or another, including a 30 piece salon orchestra, the Jávorník Brno folk music group (Valášské songs and dances), a 5 piece cabaret group, a ballet troupe, a group of three operatic soloists, and a group of modern dancers doing among other things the can-can. During all of this



you were constantly wined and dined, and they managed to find time to pass out the gold awards. It was concluded with dancing (obviously a lot of polkas) and a midnight "dinner".

"Our" only function was a dinner held in conjunction with the Czechoslovak Philatelic Society of Great Britain at the Slavia hotel. This was a wonderful evening organized by our Honorary Member Jan Karásek. As with the Palmáre, the food was excellent (four courses and choices with each) and the drinks flowed freely all evening. But the best part of this function was the opportunity to meet, renew friendships, and establish new ones with souls of a kindred spirit.

Which all brings me to a final comment: Brno started it right with the first Czechoslovak Philatelic Exhibition in 1923 and have now started off the next millennium in a grand fashion with BRNO 2000. Congratulations BRNO!

✻ ✻ ✻ ✻ ✻

**Souvenir Sheet Varieties**  
by Frank A. Garancovsky

Prague Castle Millennium  
Scott 1257, POFIS A1393

This souvenir sheet was printed in a four position format (Fig. 1). The usual cautionary approach to these position varieties is recommended. It is well to remember when searching for these varieties that the listed flaws could vary in intensity and even be missing in some copies. Generally if one or more prominent ones are found in any individual copy, it is usually enough to confirm a particular type.

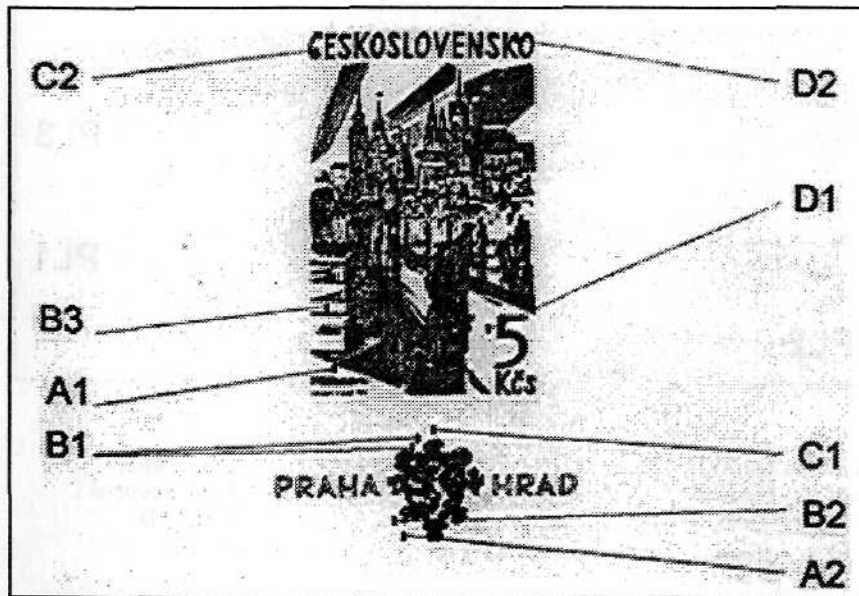


Fig. 1

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- Position A: a1 - there is a dot below the first lower pillar of the bridge  
a2 - there is a line below the lower left ornament of the coat-of-arms
- Position B: b1 - there are two dots to the left of the upper middle ornament of the coat-of-arms  
b2 - there is a dot at the lower left ornament of the coat-of-arms  
b3 - there is a blemish on the upper edge of the lower icebreaker
- Position C: c1 - there is a dot above the central ornament of the coat-of-arms  
c2 - there is a dot within the lower loop of the letter "Č"
- Position D: d1 - there is a dot left of the vertical line of the numeral "5"  
d2 - there is a line by the upper leg of the second letter "K" in  
ČESKOSLOVENSKO

### Prague Castle, Crown of St. Wenceslas Scott 1390, POFIS A1523

The 5 Kčs value was printed in a four position format as listed in "Zvaz Slovenských Filatelistov Československo 1945-1989" (Fig. 2). It lists the varieties HP1, HP2, HP3, and HP4, while another philatelic publication lists it as a PL (sheetlet), while yet others list these as types.

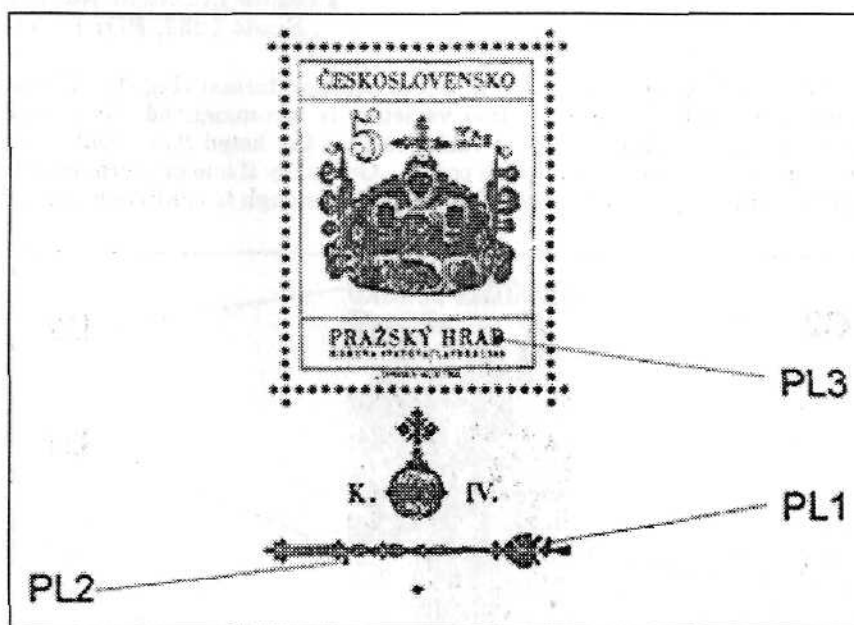


Fig. 2

- Position 1 -- there is a conspicuous dot in the upper part of the sceptre  
Position 2 -- there is a dot by the lower part of the handle of the sceptre  
Position 3 -- there is a vertical line inside of the letter "D" of HRAD  
Position 4 -- this position is without any of the above listed flaws

**Prague Castle, Head of St. Peter  
Scott 1539, POFIS A1681**

This souvenir sheet was printed in a four position sheet format with text on the position markings furnished by "Zvaz Slovenskych Filatelistov; Příručka pre Specializovaných Zbierateľov Československých Poštových Známk, 1945-1989" (Fig. 3).



Fig. 3

- Position 1 -- there is a blemish within the yellow mosaic of the shoulder
- Position 2 -- within the lower right frame line of the stamp next to the "D" of HRAD is a sharp protrusion
- Position 3 -- there is a hair thin line above either side of the lower framed picture, also there is a blemish in the leaves to the right of the picture
- Position 4 -- this position is without any of the above listed flaws

**INTERKOSMOS, Gubarev and Remek  
Scott 2226, POFIS A2364A/B**

This souvenir sheet was printed from two plate varieties which each had four positions (Fig. 4).

Variety I -- found perforated and imperforate:

- I-1 -- there is a dot under the "Re" of V. Remek
- I-2 -- there is a gold line in the Czech flag
- there is a brown dot under the "E" of INTERKOSMOS
- there is a brownish-black dot on the chest of cosmonaut V. Remek

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Fig. 4

I-3 -- there is a bisecting line on the earphone cap (this is a type II)

I-4 -- there is a brown dot in the circular part of the "9" of 1978

Variety II -- only found perforated:

II-1 -- brownish-black blemishes on Remek's chest in the gold of the spacesuit

brownish-black blemishes under the second "K" of Československo

brownish-black blemish between the frame line and Gubarev's hand

II-2 -- two brownish-black lines above the third "S" in the circular emblem

vertical brownish-black line in Remek's sleeve under the upper cuff

II-3 -- brownish-black dot above the middle letter of the second Cyrillic word

II-4 -- brownish-black dot on Remek's sleeve above the "T" of LET in emblem

ADVERTISEMENT

***Jiří Majer  
and Jaroslav Thraumb Auctions  
announce  
their thirteenth auction  
on June 10, 2000***

This auction already has an excellent balance of material from many Czechoslovak related interests. Of special note will be material from the Hradčany and Husite series. A scout telegram is included, as are a number of items related to the Vladní Vojsko. It is still not too late to get your better Czechoslovak related philatelic materials to us for inclusion. Catalogs will be sent to all of the past bidders.

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ZDENĚK NEJEDLÝ

Fig. 1

## ZDENĚK NEJEDLÝ

1878-1958

by G. M. van Zanten

On going through one of my catalogues, I noted 4 stamps were issued for professor Zdeněk Nejedlý, yet none showed the man himself. My curiosity led me to a photo of him in an old Czechoslovak Life magazine (Fig. 1).

In this brief sketch, I shall have a look at this important personality in modern Czechoslovak science and culture. He was a historian, music scientist and critic, the author of some 3800 scientific treatises and works of literary criticism, and the first President of the Czechoslovak Academy of Science after 1945.

In connection with him as a music critic I quote from the book "CZECH OPERA" by John Tyrrell (pg 9/10) the following: Once opera had found a permanent home, the National Theatre, opera became the chief vehicle of Czech cultural nationalism. "Not a place of entertainment, but a hallowed place, a shrine, a school, where the nation had to speak with the highest form of its own language about its feelings and its dearest aims". (Nejedlý, 1935)

In the early 1930's Nejedlý -- professor at Prague University -- was about to complete his immensely detailed, four volume work on Masaryk's youth, a book which Masaryk enjoyed having read to him at the end of his life.

In 1945 Nejedlý, now 67, was appointed Minister of Education -- a strategic seat of power in the Beneš Government. After the 1948 coup, Nejedlý was visibly disappointed not to be anointed as Chief of State, even if the job would have been a purely ceremonial one. Instead Zápotocký was appointed Premier. Nevertheless, he was regarded by the Communist Party as its principal intellectual and popularly known as the "Red Grandpa".

Now let us have a look at the two stamps issued in 1953 for the 75<sup>th</sup> anniversary of Nejedlý's birth. The 1.50 Kčs value shows the Smetana museum -- until 1935 the



Fig. 2



Fig. 3

Prague waterworks and built in 1883 (Fig. 2). The 4 Kčs value shows the Star Summer Palace (Letohrádek Hvězda) 1555-1556 (Fig. 3). For a time this building was turned into a powder storage facility. It was refurbished between 1945 and 1951 to house the Alois Jirásek Museum, to which in 1968 was added the Mikoláš Aleš Museum. The ground floor of this Palace has beautiful Italian Renaissance stucco work representing figures and scenes from ancient mythology. The Palace stands in the midst of a large park bearing the same name, laid out in 1530. Both of these stamps were issued to remember Nejedlý as a founder of Musea.



Fig. 4



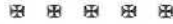
Fig. 5

The 30 h stamp of 1958 shows the Litomysl castle (Fig. 4). This small Renaissance castle has attractive gables as well as an interesting interior. Both Nejedlý and Smetana were born in Litomysl. The 60 h stamp shows the Bethlehem Chapel (Fig. 5) which was refurbished under Nejedlý's direction. Both stamps celebrate Nejedlý's 80<sup>th</sup> birthday and remembering him as a musician.

Post Script: As mentioned at the outset, none of the four stamps mentioned depicted Nejedlý. This was remedied, however, by a 30 h stamp issued on February 10, 1978, commemorating Nejedlý's birth centenary (Fig. 6). The stamp shows a portrait of him done by Max Švabinský.



Fig. 6



## WHAT IS AND WHAT IS NOT A SOUVENIR SHEET?

By Zdeněk Fritz  
trans. by Peter Kleskovic

In the last few years and especially recently there has again arisen a dispute regarding the concept of the souvenir sheet and assigning very specific characteristics to those postally issued. The dispute escalated in its importance when in the newly issued Czech catalogs they incorrectly used the concept of the souvenir sheet and its established letter designation of "A". In our opinion, this dispute is completely unnecessary. Contributing to its inception on the one hand was the production of an excessive quantity of nonstandard printing formats of issued stamps, especially during the 80's while still within the scope of Czechoslovakia (while some remainders of these issue practices have carried over into the issue activities of the Czech Republic). Also contributing was the unwillingness of certain parts of the philatelic public (including the experts) to respect the existing more or less perfected specifications of this concept, available in the open professional literature -- mainly Czech and Slovak. At best, this misunderstanding comes from unfamiliarity with the existing definitions, or from normal human forgetfulness, or from the poor excuse that these definitions are not precise or realistic, and that certain sources are not uniform, etc., etc. Even the issuer is not without fault, since in some cases (although not too often) he used this concept incorrectly in his announcements of new issues.

If we leaf through a relatively well known publication "Czechoslovak Philately", issued on the occasion of the World Postage Stamp Exhibition PRAGA '88 (Rapid Prague, 1988), then in the section "Basic Philatelic Terminology", compiled by an author's collective under the direction of P. Pittermann, on page 88, we read under the entry of "souvenir sheet" (in Slovak "hárček") the newest and, therefore, evidently the most contemporary definition of this term (quoting extracts from the

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most important text): "a postal item in a special graphic layout; . . . rules for the payment of postage by souvenir sheets, or if need be by the stamps separated from these souvenir sheets, are determined by the issuer, who also officially announces whether the postal item is or is not a souvenir sheet; the special graphic layout arises from an atypical arrangement of standard printing forms; the stamp design is normally supplemented with other text and pictorial additions . . . ; . . . if a same valued stamp is issued in the standard sheet format as well as in the souvenir sheet format, then usually the stamps of both forms differentiate in some of their characteristic features . . . ; the production run of souvenir sheets is substantially lower than of the stamps in the standard sheet format". They accompany the definition with illustrations of two typical souvenir sheets containing one imperforate stamp (May 1946 [Sc. B158]; Gottwald 1953 - the mourning issue [Sc. 586]).

The above definition or explanation of the concept of a "souvenir sheet" is currently the most complete one available, and in no way should be compared with the unsatisfactory definition used in the publication "What is What in Philately". Today, in spite of its being well thought out, it is not completely satisfactory, because some of its premises are understood differently than they were originally meant, being inaccurate and ambiguous. Some formulations in and of themselves are at issue, for example, ". . . layout arises from an atypical arrangement of standard printing forms" (is clearly meant as a modification of these forms, since a standard form cannot be at the same time atypical). Also, the premise about competency to determine what is and what is not a souvenir sheet does not need to correspond to reality, unless the issuer will not adopt some of the commonly accepted binding definitions of this concept and will also in practice not consistently respect them in their announcements.

Accordingly, today we wish to offer to the philatelic public a more definite and somewhat differently drafted definition of "souvenir sheet". It is a concept which could be evaluated and discussed by the readers, the philatelic specialists, and the competent philatelic organizations before it would be accepted as a whole or in its parts, and then incorporated into the existing philatelic terminology and, thus, accepted in practice. Obviously there would be consultations with the issuers. Therefore:

**A Souvenir Sheet** is a particular kind of postal item with a special graphic layout, prominently differentiated from the standard sheet arrangement of commonly issued stamps. For a postal item to be declared a souvenir sheet, it must -- through its design and technical development -- fulfill characteristic qualifications, of which some are required unconditionally (I), while others just optionally (II).

### **I. Unconditional Qualifications:**

I.1. The souvenir sheet must always have -- regardless of the type of printing technique used -- a smaller number of stamp field positions (from now on abbreviated ZP) than the standard counter sheet (from now on abbreviated PL) created by the printing technique for the production of regular stamps. This is as a consequence of two possibilities:

a) the format of the souvenir sheet is smaller (often prominently) than the format of the standard counter sheet of regular stamps;

b) the format of the souvenir sheet is admittedly identical to the format of the counter sheet, however, the stamp field positions of the souvenir sheet are positioned



differently and in smaller numbers than on a standard counter sheet (this applies to technologies producing stamps on relatively small counter sheets).

I.2. The conditions for the postal use of the souvenir sheet -- as a whole or as its individual parts -- are established by the issuer.

I.3. The printed product -- declared by the issuer in his official announcement at its issuance as a souvenir sheet -- is actually a souvenir sheet only when it corresponds in all of its parameters to the generally accepted definitions (i.e., also accepted by the issuer).

## II. Optional Qualifications:

II.1. The stamps printed on the souvenir sheet in quantities of one or more can be -- but do not need to be -- perforated, while at the same time both of these possibilities can exist concurrently on the same souvenir sheet.

II.2. The surface of the souvenir sheet outside of the printed stamp can be, but also does not need to be: graphically composed, provided with inscriptions, have supplementary motifs, be framed, etc. Therefore, supplementary graphic composition is not a necessary attribute of a souvenir sheet.

II.3. In certain cases (typical of certain stamp issuing countries, such as the Soviet Union, Hungary, USA, etc.) almost the full 100% of the surface of the souvenir sheet can be filled with an illustration motif, while the stamp is delineated on the souvenir sheet by way of two methods:

- a) only by a perforation frame on a part of the surface;
- b) the entire souvenir sheet is composed as a stamp (i.e., giant stamps).

The designation in our catalogs of items defined in this way should remain traditional, thus, the entire souvenir sheet by a prefixed letter "A" plus sequential numbering for its included stamps.

Let's attach a few complementary and clarifying notes to the definitions. Before all else, from paragraph I.1 arises a further characteristic feature in the form of a markedly lower ratio of souvenir sheet surface used for the stamp field positions in relation to the entire surface area of the souvenir sheet, compared to the ratio of the same characteristics in the standard stamp counter sheet (an exception, of course, is the special souvenir sheet described in paragraph II.3.b.). Expressing this comparison of ratios in a numerical form with definite concrete limits is perhaps not possible. However, from a qualitative basis, the matter is clear.

If we now limit ourselves to Czechoslovak and Czech stamp production, it is possible to state quite clearly that whatever additional compositions of printing sheets and counter sheets of issued stamps we may find, if they do not correspond to the accepted definition, then they cannot be considered to be souvenir sheets. Consequently, all basic compositions of counter sheets, produced by recess printing from flat plates, from which come a counter sheet of 4 stamps (e.g., the Art series, Bratislava motifs), 6 stamps (e.g., the Prague Castle series 1983, 1984, etc.), 8 stamps (e.g., ČSFR: Tr. PL2988-89 [Sc. 2837-38]; ČR: Tr. PL119-120 [Sc. 2989-90]; but also ČSSR: the Tr. PL2519 [Sc. 2392] counter sheet of 8) or 10 stamps are not souvenir sheets, not even if on the free areas around or between the stamps are placed certain graphic designs. They are items -- in various other countries classified as or called "small counter sheets" or also "small printing sheets" -- which, especially in the last few years, are issued by postal administrations (their printing, however, is done using different techniques). As distinct philatelic items, they are documented by all of the important catalogues (see, for example, the designation "Kleinbogen" in Michel catalogues). We can find such examples from Austria,

## THE CZECHOSLOVAK SPECIALIST

Russia, the former Soviet Union, and many other countries. Here, certain issuers also used the designation "modified printing sheet", and this even to products printed by the WIFAG technique, where indeed the "small" designation often did not apply (see, for example, Tr. PL2066a [Sc. 1920 counter sheet, with 16 stamps plus 9 coupons]; Tr. PL2091a-92a [Sc. 1945-46 counter sheet, with 16 stamps plus 14 coupons]).

In this context it is necessary to direct the reader's attention to the incorrect "news" recently published in the specialized catalogs of Czechoslovakia and the Czech Republic, "POFIS" (volume 1997), where the authors indicate that the counter sheets containing 8 stamps are sometimes souvenir sheets, only because they include certain graphic additions in contrast to similar ones "without any ornamentation" (for example, ČSFR: Tr. PL3006 [Sc. 2856] -- Columbus; ČR: Tr. PL48 [Sc. 2928], which includes only a very small emblem; Tr. PL119 [Sc. 2989], which differs from the "regular" Tr. PL120 [Sc. 2990] by an inscription of UNESCO; etc.). The authors, in fact, absurdly indicate as souvenir sheets even all of the Czechoslovak blocks of 10 "Olympic Games -- Tokyo 1964" (Tr. PL1394-99 [Sc. 1258-63]), and that is only because on one of the edges of the sheets are included the Czech and foreign inscriptions "18<sup>th</sup> Olympic Games Tokyo 1964" (!). Also improperly declared as souvenir sheets are Tr. PL2184 [Sc. 2051], Tr. PL2211 [Sc. 2075], Tr. PL2215 [Sc. 2080] and others. It is necessary to reject this practice as incorrect and misinforming.

On the other hand, it is necessary to introduce at least a few representatives of the small counter sheets (recess printed from flat plates) which, being in agreement with the definition, it is possible to designate as souvenir sheets -- it is so done and will continue to be done (we hope). These are, for example: Tr. A2334/35 [Sc. 2197], Tr. A2442 [Sc. 2316], Tr. A2520 [Sc. 2392a], Tr. A2538 [Sc. 2410], Tr. A2541 [Sc. 2413], Tr. A2652 [Sc. 2517], Tr. A2689 [Sc. 2550], Tr. A2763 [Sc. 2625], and other similar items.

Examples of souvenir sheets with perforated and at the same time imperforate stamps (paragraph II.1) can be the Czechoslovak issue Tr. A2840 [Sc. 2699a] (stamps 2838-39 [Sc. 2698-99]) or Tr. A2864-65 [Sc. 2690]. From European produced souvenir sheets without any graphic composition (paragraph II.2), let us point out: Monaco, a block 1 with one imperforate stamp (Mi. 163); Luxembourg, a block 4, again with one imperforate stamp (Mi. 387); Czechoslovakia, Tr. A1466 [Sc. 1336] (Titian -- The Toilet of a Young Lady); the former Soviet Union, a block 3 with a block of four imperforate airmail stamps (Mi. 570), etc. From the souvenir sheets corresponding to Paragraph II.3a, let us remember, for example, the items from Austria (Mi. Blocks 7 and 8), the former Soviet Union (block 46), Hungary (block 94), USA (blocks 12 to 15), and many others; to the items of paragraph II.3b belong, for example, the well known souvenir sheet of the former Soviet Union, "Green Tokyo" (1964) and others.

Our deliberation on the proposal of a more precise definition of the term souvenir sheet is suitably concluded with a reference to the true beginning, and that is to the actual first item in the "souvenir sheet" category in the history of postage stamp development, which is considered to be the Luxembourg souvenir sheet no. 1 (Mi. 142) from 1923.

*[Ed. Note: The SPECIALIST is pleased to reprint the preceding article in translation from the MERKUR REVIEW, May/June 1997, with the permission of the editor and the author.]*

## THE STORY OF THREE FEATHERS

by Karl J. Ruzicka

Do you remember the movie "The Four Feathers", where a man had to prove to his friends that he was not a coward? Here is another story of courage and chivalry.

In August 1999, the Royal Mail issued a set of four Welsh regional stamps, commemorating the creation of the Welsh National Assembly. The 64 (p) value shows three ostrich plumes which were adopted by Edward the Black Prince who became Prince of Wales in 1343 (Fig. 1).

In 1996, the Czech Republic issued a set of four stamps commemorating the kings of Bohemia of the Luxembourg dynasty. One of the stamps (all 14 Kč valued) shows Jan of Luxembourg (Fig. 2).



Fig. 2

What does a regional stamp of Wales and a stamp of the Czech Republic have in common?

In 1306 the death of Wenceslaus III ended the ancient Přemyslid line in Bohemia.

In 1310, the electors choose John of Luxembourg as king of Bohemia to found a new dynasty. His gallant adventures made Bohemia for a generation an unwilling citadel of chivalry. He could hardly live without tournaments, and when these proved too innocuous, he sallied forth to war in almost every realm of Europe. In 1336, on a crusade in Lithuania, he contracted a disease that left him blind.



Fig. 1

In 1346, as one of the battles of the Hundred Years War, the English and the French armies were to meet at Crecy. When John of Luxembourg learned that Edward III of England had landed in Normandy and was moving toward Paris, John and his son Charles, with 500 Bohemian knights, rode across Europe to succor the king of France. Father and son fought in the van at Crecy. When the French retreated, the blind King bade the knights on either side of him to bind their horses to his and lead him against the victorious English, saying, "So will it God, it shall not be said that a king of Bohemia flies from the battlefield". Fifty of his knights were killed around him; he was mortally wounded, and was taken, dying, to the tent of the English King. Edward sent the corpse to Charles with a courtly message, "This day has fallen the crown of chivalry".

Edward the Black Prince earned on that day, August 26, 1346, the praise of his victorious English father. The father took the helmet of John of Luxembourg, adorned with three ostrich plumes and a sign "Ich diene" ("I serve") and gave it to his son to be his personal emblem.

And so it came to be that on the battlefield of Crecy, the kings of France, England, and Bohemia met in the field, and the image of three feathers came to mean courage.

John of Luxembourg mortgaged the whole kingdom of Bohemia, including its crown jewels, to finance his adventures. His son, Charles IV, became one of the most beloved of the Bohemian kings.

Two stamps, one story . . .

## A Czech Expert Speaks

Jan Karásek  
Committee of SCF Experts  
trans. by Peter Z. Kleskovic

[Ed. Note: Jan Karásek is one of the leading experts on Czechoslovak and Czech Republic stamps. This column appears periodically, highlighting some of his findings that need to be brought to collector's attention.]

### VZOREC (SAMPLE) Overprint Forgeries (MERKUR REVIEW, Jan/Feb 1998)

Towards the end of 1997 there was documented a new source of forgeries on the philatelic market in the Czech Republic. Some forgeries first appeared from just this source. Although one can say that in this case it is not a question of scarce stamps or even ones very highly valued, we can state that the forgers are interested in anything that it is possible to sell for a profit.



Fig. 1

As an example, I am presenting three copies of stamps that were submitted to me (Fig. 1). They are from the Hradčany series, are perforated, and overprinted VZOREC. Altogether there were 14 different values submitted, of which 11 had forged VZOREC overprints. This overprint -- executed using typography -- is quite easily recognizable through a relatively small, three-fold enlargement. The irregular size of the individual letters of this overprint is easily recognizable, while ignoring the amount of surface and edge details of the individual letters.

Although we are dealing with low valued stamps, it is possible to claim that the forgers are always "ready for an opportunity". We are recommending that when purchasing these stamps, all collectors take great care and possibly get the advice of an expert of the SCF.

### The Counterfeiting of Stamps Continues (MERKUR REVIEW, Jan/Feb 1998)

Attempts to forge anything associated with the specialization of Czechoslovak stamps is today becoming a common affair. Not too long ago an imperforate specimen of a 25 h Hradčany stamp with a blackish-purple color shade was presented for certification of authenticity (Fig. 2). On the philatelic markets -- especially at the auctions of various philatelic companies -- this stamp realizes high values (to the extent of 4,000-7,000 Kč). It thus appears evident that the audacity of forgers knows no limits.



Fig. 2

The forger used a 25 h perforated stamp of the blackish-purple shade to fabricate an imperforate specimen by cutting off the perforations and completed it with the

appropriate additional [color] marking and the expert mark "Gilbert" (Fig. 3). At the subsequent inspection it was possible to determine slight traces of the perforations on its edges, followed by the expert mark "Gilbert" being forged. Also, the additional marking of "blackish-purple" was not the original one that Professor R. Gilbert used. It is recommended that philatelists pay increased attention when buying stamps of this kind.

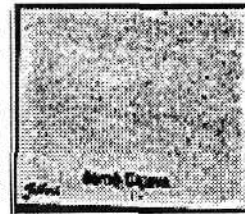


Fig. 3

### Czech Stamps Forged Again

(MERKUR REVIEW, Nov/Dec 1998)

As is well known, in the second half of this year there again appeared a forgery of another definitive stamp, the 6 Kč value (picture of the city SLANY) from 1994. The forgery was discovered once again in Prague where it was sold at newspaper stands on postcards sent abroad (postage of 6 Kč). This is already the third forgery of stamps from the same definitive series: the first was the 3 Kč value (Brno), the second was the 4 Kč value which was previously reported on in No. 3/98 [Sep/Oct 98 SPECIALIST].

It was again philatelists from Prague who called attention to the existence of this forgery when they accidentally noted the perceptible differences, especially in the way the perforations were executed and some other differences in the details of the drawing. The forgeries were made by using modern color reproduction techniques,

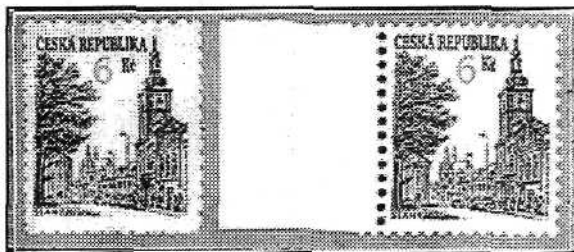


Fig. 4

and their colors are closely identical with the original, however, the contours of the drawing are not as sharp. The original stamp has a frame perforation  $\check{R}Z 11 \frac{3}{4}$ :  $11 \frac{1}{4}$ , while the forgery has the line perforation  $\check{R}Z 10 \frac{3}{4}$ .

For the information of collectors, we are depicting a substantially enlarged forged and original stamp (Fig. 4).

### An SO 1920 Forgery and Expert's Mark Forgery

(MERKUR REVIEW, Nov/Dec 1998)

Several weeks ago, a 15 h orange red stamp with line perforation  $\check{R}Z 13 \frac{3}{4}$  and an SO 1920 overprint was presented for the performance of an attest of its genuineness. The stamp has on its reverse side the expert marking "Karásek" and an additional mark "ř. 13 3/4".

During the controlled measurement of the specimen it was found that the stamp has the correct line perforation  $\check{R}Z 13 \frac{3}{4}$ , but that the overprint was evidently forged. After a detailed examination it was found that the expert marking "Karásek" and the additional marking "ř. 13 3/4" are forged. The forger "manufactured" a desirable and scarce stamp of the SO 1920 issue from a very inexpensive stamp of 10 Kč value.

We are presenting an enlarged reproduction of the front and the back of this stamp (Fig. 5). It is the first case of finding a forged expert marking on an SO 1920

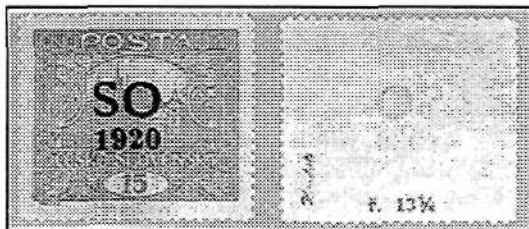


Fig. 5

issue stamp. We wish to make the collectors aware that when they are buying more expensive Czechoslovak stamps that a very thorough examination is required with an eventual photo-attest being performed.

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## Philatelic News and Views

### From Savoy Horvath:

- The results are in from the ballot for The Most Beautiful Czech Republic Stamp for 1999. Coming in at first place was the 17 Kč stamp from the November 10 Art on Stamps series, titled "Landscape With Marsh (c. 1880)" by Julius Mařák [see Jan/Feb 00 issue, pg38, fig. 8]. It received 3,581 votes. The next two (in order) both came from the Beuron Artistic School souvenir sheet issued October 20 -- "MATER DEI (1898)", 11 Kč (910 votes) and "PANTOKRATOR (1911)", 13 Kč (644 votes)[see Jan/Feb 00 issue, pg36]. Of the stamps voted for, the one that received the least number of votes was the 20 Kč definitive stamp from the September 8, Signs of the Zodiac series, "The Archer, Sagittarius". It received a single vote.

- A recent article in a Czech newspaper announced that at the end of 1998, the Czech Republic had 10,290,000 inhabitants, but that the Czech population had been decreasing for some time now. The Czech Statistical Office had drawn up a prognosis predicting that the number of inhabitants in the Czech Republic would drop to 9.7 million by the year 2030. But the really interesting aspect of the article had to do with its title "Předloni v Česku více lidí zemřelo, než se narodilo" (The Year Before Last More People Died in Czecho Than Were Born). What is interesting is the use of the term "Česku" instead of "Česká Republika". It may be a sign that the expediency of shortening article titles is helping the transition to the use of a shortened one-word name for the Czech Republic.

- Postal authorities in the ČR, Poland, Germany and other European countries have issued warnings to their respective post offices to be on the lookout for envelopes bearing stamps that have been painted over with glue which, after drying, becomes invisible. When a stamp covered with this glue is canceled, all the recipient has to do is soak the stamp in water -- the cancel does not penetrate from the glue to the stamp and simply washes off -- leaving a clean stamp that may be reused. It is my understanding that this deceptive practice comes from certain fan clubs and similar organizations. The ČR postal system has issued an order to mark all such mail bearing stamps covered with this glue as requiring postage due because the stamps have been defaced. Shown here at Figure 1 is a cover mailed in Trebič on 1.11.99 with a correct franking of 4.60 Kč. Because the entire top right corner was covered with glue, the receiving station in Prague marked the cover with a T and, for some reason or other, with a postage due of 9.60 Kč.

- When I first read about the automated stamp machines coming to ČR, my first thought was, that no way would they be mounted in lobbies or halls as they would be gone after the first weekend. It seems that at the present time they are for philately only, the general public won't even know about them. As I understand it they only have two machines. One will stay at yet an



Fig. 1

unannounced Brno post office, and the other will be in Prague behind counters where postal clerks will operate them, and most probably lock them up in a safe room for the night. I've not seen it as yet, but I would think the Czechs will shorten

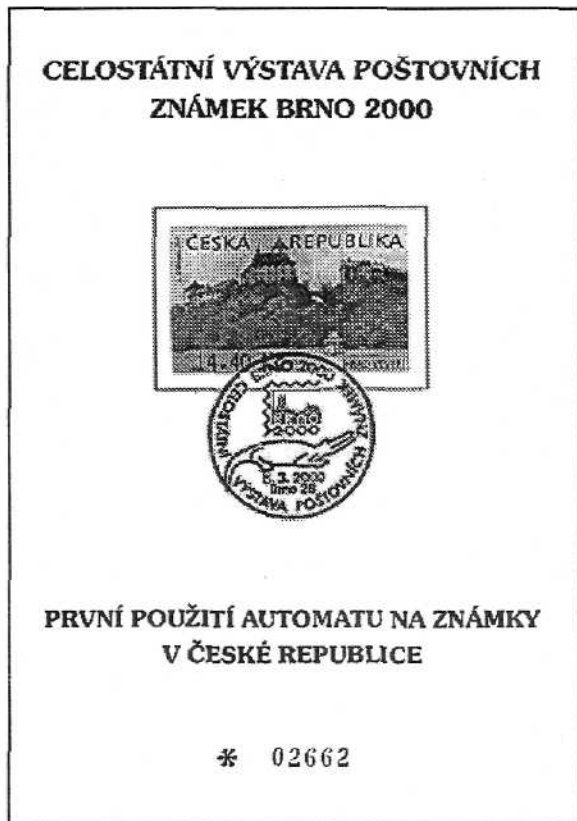


Fig. 2

From Mirko Vondra:

- There are some interesting stories flowing out of BRNO 2000. A friend of mine writes that while there, he sent me a postal card with a special Masaryk commemorative cancel that required additional postage for mailing overseas. At the Show, they had an automatic vending machine made in France. Since he did not have the proper change, he inserted a 200 Kč paper bill which the machine rejected several times. The postal supervisor tried it for him with the same results. So he gave him two 100 Kč bills of which he inserted one and again it wouldn't accept it. He then gave him four 50 Kč bills, and this time the dispenser accepted the one he inserted, but unfortunately it did not dispense any stamps. A mechanic was summoned. He opened the machine with a key, made some adjustments and closed it again. Now the machine did its job. Does the story end there? NO! The next customer in line also threw in currency requiring change. He got the change, but no stamp. So once again the repairman had to return and make further adjustments. By this time -- my friend writes -- there were almost 50 people waiting in line. He

the name "automatove známky" (automated stamps) to AZ. A friend told me he had seen a malfunction of the AZ machine while in line to buy some for himself. A man inserted some money to get some AZ's, the first stamp came out without an imprinted value, the next stamp had the value double printed, and this was followed by normal stamps. I have already also seen these stamps with the imprinted value significantly shifted upward into the "foliage" above the water, and another with the "HRAD VEVEŘÍ" shifted upward about half a centimeter. Finally, I think that the French so far are the only ones having their automated stamps in both francs and Euro's.

- This special numbered souvenir card (Fig. 2) was sold to the public and also given out at BRNO 2000 to exhibitors and officials. It commemorates the first use of automated stamps in the Czech Republic on March 5, 2000 at BRNO 2000.



said he was surprised how patient and calm they were, occasionally joking about the matter, but no one became belligerent. As he puts it, the Czechs have learned to take matters like that in stride.

From Henry Hahn:

- I have just returned from COLOPEX'00 (Columbus, Ohio, March 31 - April 2) where I was one of the judges. I am very pleased to report that one of our long time members, Mirko Vondra, exhibited -- for the first time -- his 5 frame exhibit, entitled "Czechoslovakia -- Thirty Years of Postal Stationery". He not only won a Vermeil medal, but also the show's Marcus White Award for the best postal stationery exhibit. Congratulations!

✱ ✱ ✱ ✱ ✱

## EXCHANGE PARTNER

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## *New Issues*

### CZECH REPUBLIC

by G.M. van Zanten

1. On March 1, 2000, the Ministry of Transport and Communications issued a multicolored commemorative souvenir sheet containing a single 17 Kč stamp bearing the portrait of the first Czechoslovak president Tomáš Garrigue Masaryk (1850-1937) and remembering the 150<sup>th</sup> anniversary of his birth (Fig. 1). Masaryk worked as a university professor of philosophy and sociology, an editor and a politician. In 1914 he left the country to lead the anti-Austrian movement for Czech and Slovak independence. In 1916 he became chairman of the Czechoslovak National Council in Paris and took part in setting up Czechoslovak legions. Masaryk was president of the republic from 1918 to 1935. He led an economically developed state based on democratic principles. The graphic design of the souvenir



Fig. 1

## THE CZECHOSLOVAK SPECIALIST

sheet was by Oldřich Kulhánek, while the engraving was by Miloš Ondráček. The 60 x 86 mm sheet was printed by the Post Printing House in Prague by recess print from flat plates in red, blue and grey-blue. At the bottom of the sheet there is a composition of symbols characterizing the personality of T.G. Masaryk -- a book, a cap, and linden twigs. A FDC in grey-blue shows a study of a hand and a leafed twig. It bears a postmark from Hodonín.

2. On March 1, 2000, the Ministry issued a multicolored 5 Kč stamp commemorating the 700<sup>th</sup> anniversary of the Royal Mining Right as well as the anniversary of UNESCO (Fig. 2). The mining code known as the "Ius regale montanorum" was



Fig. 2

drawn up in 1300-1305 on the instructions of King Wenceslas II of Bohemia. For several centuries, this law was the most advanced legislation on mining and formed the basis of mining rights in many countries all over the world. Together with the enactment of the Royal Mining Law, a reform of coinage was carried out. Wenceslas II introduced a single currency throughout his kingdom -- the Prague groschen. The Italian Court (Vlášský dvůr) in Kutná Hora became the seat of the central mint, where all minting of these silver coins was concentrated. Kutná Hora was the source of the wealth of the Czech lands for three hundred years. Kutná Hora's coat of arms originated at the end of the 13<sup>th</sup> century after the rich silver deposits had been discovered near by. Soon after, it was proclaimed a royal mining town and thus grew in importance in the Kingdom of Bohemia, second only to the capital Prague -- the 14<sup>th</sup> century town seal bore the imperial eagle and the Czech lion, crossed mining hammers and the imperial crown. In the reign of George of Poděbrady the Hussite chalice was added and in turn replaced with the Austrian escutcheon under Ferdinand III. In 1918 the chalice reappeared. The stamp humorously depicts the figures of miners with their contemporary tools, five royal crowns, and the coat-of-arms of Kutná Hora. The stamp was designed by Zdeněk Mézl and engraved by Bohumil Šneider. It was produced by the Post Printing House, Prague, by rotary recess printing in black combined with photogravure in ocher, yellow, green, and red in printing sheets of 30 pieces. There will also be philatelic booklets with 8 stamps and 4 labels, sized 23 x 19 mm bearing a drawing commemorating contemporary mining -- ventilation equipment, a ladder, a royal crown, and the initials of Wenceslas II. A FDC in black depicts a piece of horse-powered equipment turning a mill against a background of the town's buildings. It bears a circular postmark from Kutná Hora and the initials of Wenceslas II.

3. On March 1, 2000, the Ministry issued a 5.40 Kč definitive stamp bearing the portrait of President Václav Havel based upon the 4.60 Kč stamp issued January 29, 1998 (Fig. 3). The graphic designer of the stamp was Jiří Rathouský, while the engraver was Miloš Ondráček. It was produced by the Post Printing House, Prague, by rotary recess printing in blue combined with photogravure in orange-brown in printing sheets of 100 stamps.



Fig. 3

4. On March 5, 2000, the Ministry issued a non-denominated, self-adhesive, definitive stamp depicting Veveří castle over Brno dam to be used in vending machines (Fig. 4). The machine -- made by the French firm Amiel Electronique -- was installed for public use for the first time at the BRNO 2000 Postage Stamp Exhibition. Following the wishes of the customers, who could insert either banknotes or coins, the machine would print one of ten desired face values on



Fig. 4

the stamps. The stamp will be catalogued under the number Au1 and is valid for inland and international postage. It was designed by Antonín Odehnal. This 40 x 25 mm self-sticking stamp was printed by multicolored offset in rolls of 1000 pieces in France.

5. On April 5, 2000, the Ministry issued a 5 Kč commemorative stamp entitled "Easter" (Fig. 5). This multicolored stamp, which is intended primarily for Easter correspondence, contains a baked Easter cake in the shape of a lamb, painted eggs, painter's brushes, and a bouquet of spring flowers. This lively stamp reflects the colorful customs and traditions of Easter, the next most important festival in this country after Christmas. The traditional preparations for this spring celebration include baking an Easter cake in the shape of a lamb and painting eggs. The stamp was designed by Olga Čechová and engraved by Bedřich Housa. It was produced by the Post Printing House, Prague, using rotary recess printing in black combined with



Fig. 5

photogravure in yellow, red, blue, and dark grey in printing sheets of 50 pieces. A FDC in green shows a young lad and a girl engaged in traditional Easter custom activities. It bears a cancel from Prague including two Easter bells.

6. On April 5, 2000, the Ministry issued a commemorative souvenir sheet containing three stamps and three coupons dedicated to Prague as the European City of Culture of the Year 2000 (Fig. 6). The title "European City of Culture" is awarded every year to a city selected on the basis of a decision of the Council of Ministers of Culture of the European Union in Brussels. The aim is to encourage European cooperation and to promote knowledge and development of the cultural values of individual nations. This year, Prague is one of 9 cities awarded this title. Exhibitions, theater performances, film showings, concerts, literary and museum projects and many other events will present Prague as a city with a rich cultural past and present. This celebration of Prague also includes the issuance of this souvenir sheet, measuring 165 x 108 mm, dominated by Prague Castle and the figure of Charles IV together with symbols of the beauty and culture of this Central European metropolis. The upper left coupon is dominated by the logo of Prague 2000 with a composition expressing Czech statehood and culture. The upper right coupon bears a statue of Winged Victory being pulled in her chariot by three horses over an ornamental letter P as the initial of Prague. The bottom coupon bears a symbolic portrait of cultural



Fig. 6

Prague -- painting, music, theater and literature. The souvenir sheet was designed by Josef Liesler and engraved by Martin Srb. It was produced by the Post Printing House, Prague, using recess printing from flat plates in black combined with multicolored offset.

- The 9 Kč stamp shows the statue of the "Winner" by Stursa at Belveder with the towers of Prague Castle in the background. A FDC in black depicts a sculptural motif from Vrtbovská garden.

- The 11 Kč stamp depicts the wooden statue of King David from the Na Karlově church which originates from c. 1725. A FDC in black shows a man with a bunch of grapes (part of the house sign of a house on Husova Street in Prague).

- The 17 Kč stamp shows the figure of King Charles IV against a background silhouette of Prague Castle together with symbols of the beauty and culture of Prague. The FDC in black contains a statue of St. George from the III<sup>rd</sup> courtyard of Prague Castle.

### SLOVAKIA by F. Garancovsky

7. On February 1, 2000, the Ministry of Transport, Posts and Telecommunications issued a 0.50 Sk definitive stamp in the Cities series commemorating Bardejov (Fig. 7). The two-colored stamp depicts the gothic church of St. Edigius (which dates back to the first half of the 15<sup>th</sup> century), the town hall of Bardejov, and the city's coat-of-arms. Bardejov is one of the best preserved old towns in Slovakia and gives a decidedly medieval impression. It became a town in 1320; half a century later it was elevated to a royal free town. The



Fig. 7



Fig. 8

stamp was designed and engraved by František Horniak. It was produced by the Postage Stamps Printing House, Prague, using rotary recess printing in combination with recess printing on printing sheets of 100 pieces.

8. On February 15, 2000, the Ministry issued a 4 Sk commemorative stamp "Stations of the Cross" from the Easter stamp series (Fig. 8). On the dark-brown stamp is depicted Christ's head from the panel painting, Coronation of Thorns, from the Christ's Passion grouping on the main altar in St. Jacob's Church in Levoča. The stamp was designed and engraved by Martin Činovský. It was produced by the Postage Stamps Printing House, Prague, using rotary recess printing in combination with recess printing on printing sheets of 50 pieces. A FDC in brown depicts an engraving by Václav Fajt from a drawing by Arnold Feke, and is postmarked in Levoča.

9. On February 15, 2000, the Ministry issued a 5 Sk commemorative stamp "The Global Year of Mathematics" (Fig. 9). The two-colored stamp depicts a portrait of two famous Slovak mathematicians -- Juraj Hronec and Štefan Schwarz -- along with a hexagonal mathematical motif. The stamp was designed by Jozef Baláž and engraved by František Horniak. It was produced by the Postage Stamps Printing House, Prague, using rotary recess printing in combination with recess printing on printing sheets of 50 stamps. The FDC contains an illustrative painting, logo and text, and is postmarked in Bratislava.



Fig. 9



Fig. 10

10. On February 15, 2000, the Ministry issued a 4 Sk commemorative stamp "EUROLIGA 2000 -- Women's Basketball, Ružomberok" (Fig. 10). The multicolored stamp shows an illustration including a basketball hoop whose cords include a stylized flower pierced by an arrow (being the town's coat-of-arms) and the globe as a ball. The stamp was designed by Svetozár Mydko and engraved by Rudolf Cigánik. It was produced by the Postage Stamps Printing House, Prague, using rotary recess printing in combination with recess printing on printing sheets of 50 pieces. The FDC is postmarked in Ružomberok.

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### Letters to the Editor

1. Dear Mr. Svoboda:

I have some more information about "Feldkorrespondentz Karten", that were discussed in letters from the Jul/Aug 99 and Nov/Dec 99 issues.

Some time ago I purchased an intriguing group of these cards. Figures 1a/b

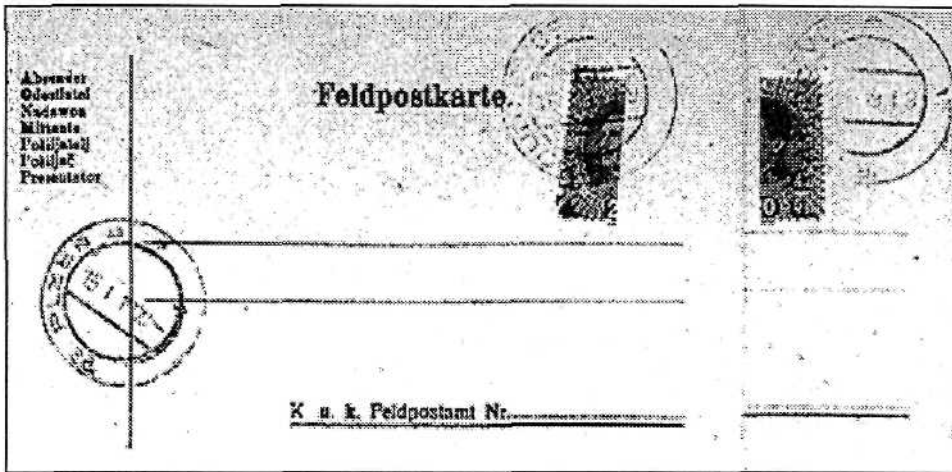


Fig. 1a



Fig. 1b

show the two types that I possess. One type is franked with a bisected 20H Karl I Austrian stamp overprinted FRANCO (both left and right sides shown); "mailed" in DOUDLEVCE 13.I.1919 (postmark Votoček 1794/1a), the "arrival" postmark being PLZEN 2/3a 15.I.1919 (Votoček 1786/2a). The other types bear both a red 10H Austrian postage due stamp or an orange 10H Austrian newspaper stamp (both overprinted FRANCO), "mailed" in PLZEN 13.XII.1919 and "arrived" in DOUDLEVCE 14.XII.1919 (same postmark types as above but reversed, PLZEN being the "departing" post office, and DOUDLEVCE the "arrival" one).

Clearly, these "pre-used" cards were produced by someone, maybe a post office clerk, who could freely dispose of cancelers in both post offices, and in the same



Fig. 2

restricted area; DOUDĽEVCE in fact from 1925 changed its denomination to PLZEŇ 10.

Then I purchased a "traveled" card (Fig. 2), same typology as above, franked with a red 10H Austrian postage due stamp (overprinted FRANCO), mailed (truly?) in PLZEŇ 29.I.1919 and arrived in DOUDĽEVCE 20.I.1919. Addressed to a Mr. Bláha, the card bears the name of a sender, Mr. Jan Novák, and a short greetings message on the reverse side.

Was Mr. Novák the producer of these cards, or are both sender and addressee names fakes? Was maybe Mr. Novák a Plzeň stamp dealer who prepared these cards, or did he purchase these pieces from a dealer, simply adding his address and faking a destination? Are the overprints fakes, or were they authorized by some postal authority? If so, what caused such a shortage of Hradčany stamps to impose the use of overprinted Austrian stamps?

Perhaps some of our fellow members can help me with some of these questions.

Yours truly  
Michele Pallini

## 2. Dear Lou:

Just a short comment on the article entitled "Smallest and Largest?" printed in the latest "The Czechoslovak Specialist" [Mar/Apr 00, p27]. While the regular postage Thomas Jefferson 3 cents stamps were official issues of the U.S. Post Office, the huge Austrian card pictured at that article's Figure 3 is actually a privately printed piece of postal stationery. The Austrian post office would never have printed a postal card with the German language in a secondary position, as shown. The Ganzsachen Oesterreich (Austrian postal stationery) catalog, published by the late Ing. Franz Schneiderbauer in 1981, notes that in the years 1892 to 1894, permission was first granted for private individuals or companies to print their own postal cards or postal stationery, making use of (in this instance) the 2 Heller stamp imprint.



Fig. 3

It is noted that the previous Figure 3 illustration is somewhat similar to the Austrian postal card issued in 1897/98, copy of which is enclosed (Fig. 3). The format of the official Austrian card is 140x90 millimeters, which is quite different from the 27.5x17.5 centimeters for the privately issued card. Also, the private printer's symbol is seen at the bottom left of the previous card itself. While the postal card rate for 1897 was 2 Heller, this large card would have required the letter rate, which had a 3 Heller basic rate in 1897. One of the postmarks on the card has an 1897 date. I can make out a 5 Heller postage stamp canceled on the upper left top of the previous Figure 3 card. The 2 plus 5 Heller postage would have been more than adequate for the postal delivery of this huge card. Interestingly, the two Prague postmarks at the top are of different types, and with four dissimilar cancels on the face of this card, it would seem that perhaps this was a philatelic usage. All of the above being said, this is the first time that I have seen or heard of this type of privately printed stationery card. It would make a nice addition to anyone's collection.

In closing, I would just like to commend you on the great work that you are doing as Editor of our journal. It makes for good and enjoyable reading. All the very best to you.

Sal Rizza

3. Dear Mr. Svoboda:

Please forward the information below to John Miskevich about his General Eisenhower's visit to Prague article which appeared in the Jan/Feb 2000 Czech SPECIALIST.

In your article you ask if there was a Czech special commemorative postmark for General Patton's visit to Prague on July 27, 1945. I don't know of any. However,





Fig. 5

there was a special Patton commemorative Czech postmark by the town of STRAKONICE on July 17, 1945. It reads "Návštěva velitele amerických vojsk generála Pattona". The Patton cancel was in black and, according to a 1947 Novotný catalog, it has a value of 15 Kčs as compared to a value of 3 Kčs for the Eisenhower cancel. However, keep in mind that these are 1947 values.

I believe that these post WWII cancels are also listed in more recent specialized Czech catalogs in the Society library. The Patton cancel may be illustrated in these. Try item #93 "Nebeský, Václav: Československá Příležitostná a Prapagační Razítka 1919-1969" and library items #211-212-213 "Svazu Česk . . .". But these are past listings with no prices or values. My 1947 catalog has prices of cancels and is "Novotný Katalog Celin". It covers stationery and commemorative cancels from Czechoslovakia and Bohemia Moravia and Slovakia, 1919 through Oct 28, 1947. It gives prices for all cancels, except Slovakia. It does not cover slogan cancels, as far as I can tell. . . . note there is a Praha 10 Hrad, September 21 and 22, 1945 cancel for British General Montgomery. It reads "Návštěva Maršála Sira B.L. Montgomeryho". I have a philatelic cover with this cancel dated 22 IX. 1945 (Fig. 4), and it is priced the same as the Eisenhower cancel (3 Kčs) in Novotný.

Regards  
Phillip Melamed

P.S. See Czech SPECIALIST Nov. 1995, p27, for a General Patton 1995 cancellation illustration.

4. Dear Lou:

In response to Savoy Horvath's remarks in the last issue about Eduard Zeman's recommendation that the country's name be changed to a single word, I wholeheartedly agree. But Czechia is not the appropriate word. Nor is Cechy.

## THE CZECHOSLOVAK SPECIALIST

When the two major provinces in the country were Cechy and Slovakia, it was easy to make the name a combination of the two -- Czechoslovakia. Now that the provinces are Cechy and Moravia, why not again combine the two in a phonetically acceptable word? My suggestion is "Cechymor" in Czech, and "Czechamor" in English. And for those who like it fancy, "Czechamora" might also do.

Mirko Vondra



Fig. 5

5. Dear Lou:

Page 40, New Issues, of the March/April 2000 issue, informs about commemorative stamps in the Slovak "Museum of Jewish Culture" series.

This was a joint Israel-Slovakia issue, and I am enclosing information on it from the Israel Philatelic Service; also a copy of one of the two Israeli stamps (Fig. 5).

"Jewish Culture in Slovakia' by Yehoshua R. Buchler. Archaeological findings show that Jews were on Slovakian territory as early as the 2nd century. Excavations at an ancient Roman site in South Slovakia revealed a round ceramic menorah eight branched, similar to menorahs used by Jews in Egypt and other places. The menorah was probably brought by Jews who accompanied the Roman legions on their invasion of this region. The menorah is considered as dating from the 2nd century CE [AD]. Jewish presence in the region ended as the Roman empire began to fall. There is evidence Jews were part of the great Moravian empire during the 9th and 10th centuries, which covered areas of Slovakia. Jewish refugees who fled the western countries during the time of the crusades, began arriving in Slovakian territory at the beginning of the 12th century. . . .The Senica community was one of the most important communities of western Slovakian Jews . . . (its) burial society handled all arrangements pertaining to funerals and burial . . . was amongst the most senior and renowned in Slovakia. . . . Two large and ornate 18th century ceramic urns used for purifying the dead before burial, were preserved by the burial society. Illustrations and writings in Hebrew, show that one urn was contributed in 1734 by community leader Rabbi Moshe Katz Ben Zelig. The second urn belonged to the burial society of the Senica community and states the date 1776. The urns are decorated in the 18th century Slovakian-Haban style, and they are of immense historical and ethnographic importance. During the holocaust, when the Senica Jews were sent to the concentration camps, the urns were preserved loyally by a resident of Senica, Dr. Pavel Braxatoris. After the war the urns were handed to the National Slovakian Museum and are currently on display at the Museum for Jewish Culture and Heritage in Bratislava."

With best regards,  
Karl [Ruzicka]

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