



# THE CZECHOSLOVAK SPECIALIST



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## CZECHOSLOVAKPHILATELY.COM

by Jaroslav J. Verner

As of September 1 the new web site of the Society for Czechoslovak Philately is going public. And this time with its own domain name:

[www.czechoslovakphilately.com](http://www.czechoslovakphilately.com).

This site is intended, first and foremost, for the members of our Society, but hopefully it will also attract other collectors and philatelists interested in Czechoslovak philately. It should be noted that our current site is the source for about half of our new members, and we hope the new one will be an even better recruiting mechanism.

It is a long domain name, to be sure, but it has the advantage of clearly indicating what we are about. Of course you will only have to type in this name once and then designate it as one of your "favorite sites", which we hope it will remain. We have attempted to add some new features, for instance drop down menus, which make it easier to move about the site. All the old sections have been retained and many have been updated. We are grouping them somewhat differently than in the past so that a visitor to the site can quickly focus on what is of the most interest to them. You will find these main sections on the drop down menu of the Society home page. By clicking on the section title a drop down menu will list all the sub-sections which can be accessed by clicking on them in turn. *(Continued on Page 39)*

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### In Memoriam

Ing. Hynek Ondrášek passed away during the night of April 26/27 after a short but deadly bout with cancer. He was a brilliant stamp collector, writer and jurymen, and also a very good friend of mine. His contributions to Czechoslovak and Czech Philately are too many to enumerate. He was a highly regarded member of the Union of Czech Philatelists and was one of the founders of the Commission for Territorial Philately (which publicizes the ZPRAVODAJ) and its leader since the founding in 1989. Since that date, the Commission published over 70 specialized handbooks, some of which I had the honor of reviewing for the SPECIALIST. He was also co-author and initiator of the book OCELOTISK (printing from steel plates), postage stamps and commemorative sheets, part I, 1943-1953. His devotion and love of Czechoslovak Philately were evident in all he did. We honor his memory.

Henry Hahn

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## CZECHOSLOVAKS INTERNED IN ITALY DURING WWII by Piero Santangelo

There are several points that relate to the situation involving foreigners interned on Italian territory -- and we are talking especially about Jews.

Immigration to Italy from Germany and from German occupied countries was relatively low when compared with other countries, but not when comparing Jewish immigrants to the number of Jews already in Italy. With the start of armed conflict the number of Jewish refugees increased, because they preferred the Italian laws -- even though strict -- to German persecution.

After 10 June 1940 and Italy's entry into the war, the Jews in Italy (without consideration of their nationality whether German, Czechoslovak, Polish, etc.) were sent by the local police administrations to various concentration camps. This happened even to those who had a residence permit. By 4 September 1940 the vast majority of foreigners, Jews and political dissidents were interned in camps throughout various parts of Italy. The Czechoslovaks were located in the camps of NERETO, NOTARESCO, CAMPAGNA, and FERRAMONTI TARSIA, or were placed into compulsory restricted housing in various locations (Fig. 1).

The living conditions at the camps varied -- it depended upon the temperament



Figure 1: BRIENZA -- registered letter of 25.6.1941 mailed by an interned Czechoslovak to Bohemia. Censor cancel "Gabinetto R. Questura-Potenza".



Figure 2: Correspondence of 13.6.1941 between an internee of the FERRAMONTI camp to the CASOLI camp. Overprinted card with the cancel of the camp censor.

of the camp's police commissioner or commander. The situation for the individuals in the restricted housing was much better. There was a certain number of rooms, hotels and villas set aside for them, twice a day they had to report in to the police station at their compulsory housing, and they were not allowed to travel. All kinds of correspondence, both arriving as well as departing, was controlled through camp censorship. In the case of those in the restricted housing, this was performed by the police station, the local commission, or the National Guard. Some of the camps used pre-printed cards (Fig. 2).

The number of Czechoslovak Jews substantially increased with the arrival of the refugees from the steamer PENTCHO. In 1939, when the political situation was becoming consistently worse, the Slovak Zionist organization "BETAR" offered aid for their fellow citizens. By way of the 250 ton steamer PENTCHO, the refugees -- mainly young people -- were supposed to reach Palestine by sailing down the river Danube to the Black Sea. On 16 May 1940, with 407 persons on board, the steamer sailed for Palestine. After a 4 month cruise they finally arrived at Sulina on the Black Sea. The whole voyage was marked with bureaucratic and logistical difficulties and relative shortages of provisions.

On 21 September 1940 the steamer departed Sulina. However, during the voyage on 9 October 1940, one of the ship's boilers burst and the ship became uncontrollable. It ran aground on the island of Khamili (Scarpanto) which was controlled by Italy. After eight days the survivors were spotted by the Italian steamer "Camogli" which embarked them all and transported them to the island of



Figure 3a: RODI – letter "in franchigia" (bulk mail postage) mailed on 4.12.1941 to Slovakia; provided with a censor cancel "Internati Civili di Guerra - Franchigia Postale".

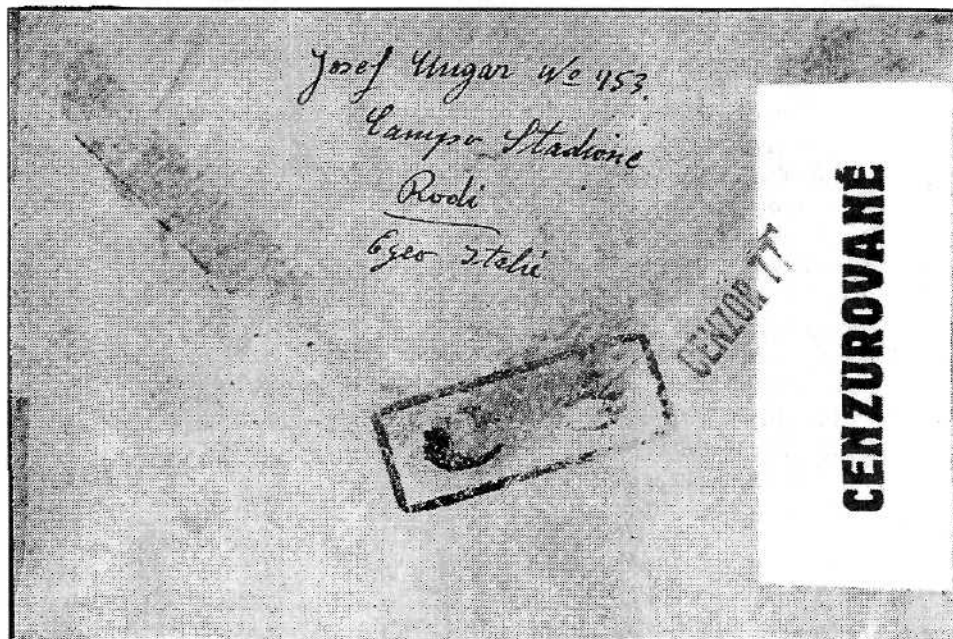


Figure 3b: Reverse side of this cover, the sender was interned in the camp "STADION".

THE CZECHOSLOVAK SPECIALIST



Figure 4: FERRANDINA (MT) -- registered letter mailed from Michalovce (Slovakia) on 10.6.1943 to the FERRAMONTE TARSIA camp and then sent on to FERRANDINA to the new address of the recipient. Cancel attesting to censoring "R. Questura Matera".



Figure 5: FERRAMONTI TARSIA - letter posted in Slovakia on 9.11.1942 to an interned Slovak in this camp.

Rhodes. Here the Jews were interned and lodged within a tent township which was set up in the city's stadium (Fig. 3a/3b).

Their stay in the stadium lasted until February-March 1942 whereupon they were transferred to the FERRAMONTI concentration camp by Tarsia (Cosenza) in Italy (Fig. 4 & 5). The camp, which contained approximately 3,500 people, was liberated by the Allies and eventually finally closed on 14 September 1943 when the advanced guard of the British V<sup>th</sup> Division arrived.

The majority of the Czechoslovak Jews who were fit for military service were transferred to England where they were forming the Czechoslovak Foreign Legion [*trans. note: actually the Czechoslovak Armoured Division*] and into which they were incorporated. The remainder worked for the Allies, and many of them were placed in various administrative offices as translators.

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**FOKKER OR ANT 9 OR WHAT?  
(AN ADDENDUM)  
by Richard Beith**

Further to my article in the May/June [2001] *SPECIALIST*, I have discovered an old reference which strengthens my feeling about a French input to the design of the stamp.

Marton<sup>1</sup> noted:

"The designs of the stamps were selected from amateur photographs which were re-engraved and copied in with the aeroplane, which comes from a propaganda poster of a French Air Line Company." [Beith's underlining]

The writer appears to ignore the fact that more than one aeroplane was used in the set, but could he have been writing about my figure 5, the CIDNA poster? The article is mainly concerned with stamp image size, perforation varieties, etc.

<sup>1</sup>J. H. Marton, "The 1930 Air Stamp Issue of Czechoslovakia" in *The Aero Field*, Jan-Feb 1940, pages 226-228 and March 1940, pages 13-15.

## 20h LARGE STATE SEAL OF 1929, PLATE 1/1A IN COIL FORMAT?

By Henry Hahn

Quite recently, while going through my duplicate plate numbers, I came across a mysterious phenomenon which I am reporting mainly to solicit help from my fellow collectors. The mystery (to me) can be found in the illustrations below.



Fig. 1

Of concern is the item in Figure 1 showing a coil with plate number 1A. I have never before seen plate number 1A on this coil stamp, and my favorite reference<sup>1</sup> clearly indicates that only plate 2/2A exists in the coil format. This can be seen in Figure 2 where the plate number 2A is just barely discernible on the lower left of the stamp on the right.

To insure that the coil stamp with plate number 1A is part of a line pair, I looked at the left

side of the stamp and did indeed find a line just where the stamp was cut off, as shown in Figure 3. The line is not readily visible in Figure 1 because of the dark contrast background.



Fig. 2



Fig. 3

I also verified that the distance of the line from the left perforation -- which is significantly greater than in the plate 2A item (Fig. 2) -- corresponds with the dimension in the sheet format of plate 1A (Fig. 4), which it does.

My next suspicion was that some "wise guy" produced this coil format from a sheet format plate 1A by trimming off the bottom half of the plate number. But that is unlikely, since the horizontal perforation in the sheet format generally falls above the plate number as seen in Figure 4.

With that behind me, I e-mailed an expert in the Czech Republic to find out whether plate 1/1A was indeed used for the coil format, and hence reference 1 needed correction. The answer was brief: "Yes, he had once seen a coil with plate 1/1A, but it is rare". No further explanation.



Fig. 4

### References:

1. Monografie Československých Známek, Vol. 3, p. 164



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Czechoslovak Philatelic Society of Great Britain

**CZECHOSLOVAK FORCES - CHOLMONDELEY PARK  
SIXTIETH ANNIVERSARY CELEBRATIONS**

**SUNDAY, 9<sup>TH</sup> JULY 2000**

**by Frantisek Kaplan**



Fig. 1

*Senior figures from the Czech Republic and Slovakia governments [Jan Kavan, Minister of Foreign Affairs (CR), Vladimir Vetchy, Minister of Defense (CR), Eduard Kukan, Minister of Foreign Affairs (SR), Pavol Kanis, Minister of Defense (SR)] were at Cholmondeley Park, to celebrate the 60<sup>th</sup> anniversary of their forces' arrival in Britain (Fig. 1). They were hosted by the Marquess and Marchioness of Cholmondeley. The Royal Family was represented by Air Vice-Marshal John Weeden L.B.R.I.*

*The ministers were accompanied by the Prague garrison military band (Fig. 2) as well as The Janosik Slovak folklore dancers and musicians. After the ceremony, Lady*

*Cholmondeley invited all of the participants for refreshments to the Castle (Fig. 3). The Czech military band and Slovak folklore dancers entertained the guests.*

Following the collapse of France in June 1940, the Czechoslovak Division, which up-to-then numbered 12,000 men, was partially disbanded. Many of its men were Czechs and Slovaks who had settled in France between the two wars and had, at the start of World War II, the option of joining either the French or the Czechoslovak Forces which were being formed in the town of Agde in Southern France. The camp had previously been used as a detention centre for former members of the International Brigade who crossed into France after the end of the Spanish Civil War. The conditions there were appalling. Fortunately, in the Spring of 1940, various units were moved to other, more salubrious centres.

When the German push was in full swing and threatening Paris, the two Infantry regiments were despatched to the front lines. They were shortly joined by the Signals. Not long after, they were engaged in battle just southeast of Paris; they were in danger of being encircled as troops on their flanks were retreating. They had no alternative but to follow suit. The infantry regiments were, for several days, fighting rear-guard actions at river crossings and other strategic places. Once the



Fig. 2

hostilities ceased and with no transport of any kind available in the early days, it was a long march for the members of the two regiments to the south of France where their headquarters were situated. The Signals were fortunate in having a small number of lorries at their disposal but due to conflicting directives issued by French Liaison Officers, they could not contact the regiments. They themselves were already split into two groups which lost contact with each other. In the chaos that ensued, it was more or less a question of every group, small or large, for itself. The troops were without proper food

as they made their way south. All they had was what they could find in deserted houses and whatever was offered to them by individuals whom they encountered on the way. The main body went all the way back to Agde where they joined the rest of the Czechoslovak Forces who had not been engaged in the fighting. Small groups or individuals who lost touch with their Headquarters or units at the front made their own way out of France.

Those who had families in France were released from their service

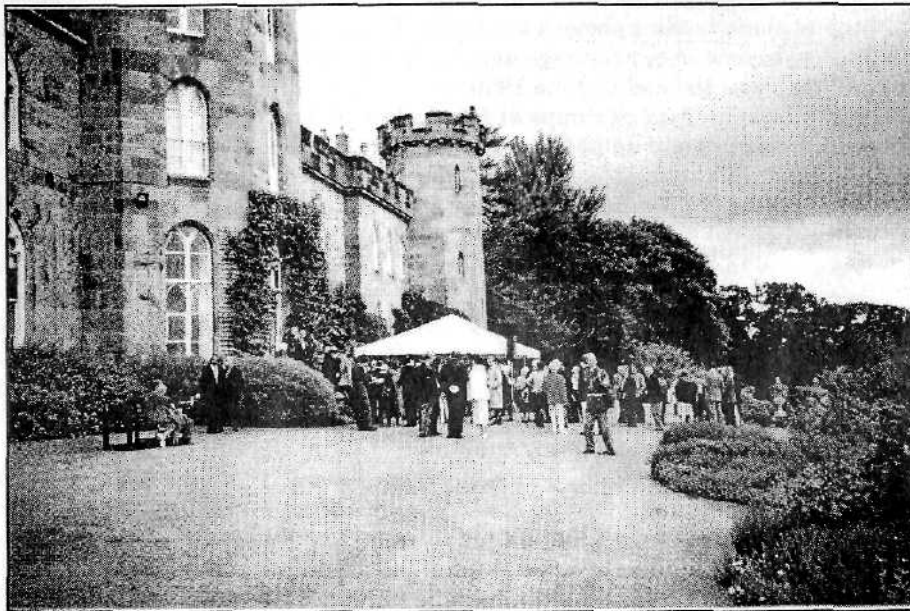


Fig. 3

## THE CZECHOSLOVAK SPECIALIST

commitments: for them, the war was over. The rest, mainly those who escaped from their homes in Czechoslovakia and risked being arrested by the Germans as traitors, congregated in Sete and embarked available ships bound for England, via Gibraltar.

Finally, the groups arrived in England. Our group consisted of approximately 40 officers and men, some Czechoslovak airmen and civilians escaping from Paris whom we picked up on our way through France. We were trying to get to the west coast. Unfortunately, the Germans seemed to be advancing in that region more quickly than we were retreating east of them, so it was some time before we managed to reach France's western coast. We arrived in Bordeaux the day the cease-fire was signed between France and Germany. Due to that, we had to travel to Le Verdon at the mouth of the Gironde estuary where we persuaded a willing Captain to take us out of France. We eventually landed in Liverpool and our introduction to the British way of life began.

Having spent a day or so in the marshalling area for ships entering Liverpool harbour, we were taken by small boats to the famous Landing stage. There, a long array of tables covered with sandwiches, cakes, tea and other soft drinks awaited us. The ladies behind them could not have been more helpful. It was the first decent food we had had for weeks and we were encouraged to help ourselves to as much as we wanted. The last time we had so much attention and genuine willingness to help lavished on us was before we left our homes. From there we marched to the central railway station. People in the streets cheered and pressed chocolate and cigarettes into our hands (rationing wasn't too severe at that time). At the station, we were ushered onto the platform where we formed groups of 8. The train arrived and we got the order to board. Proper, soft covered seats for each of us -- utter luxury! What a change from our last journey in France where we travelled in cattle trucks, World War I style, 8 horses or 40 men. As we passed through the countryside, we saw bunkers and plane-landing obstacles in fields. From what we had experienced since we landed, everyone in our carriage agreed on one thing -- this country cannot lose the war. That was the end of June 1940.

After passing through camps at Haydock Park and Aintree racecourses, the time came for us to move on to Cholmondeley. The train, luxury again, took us to Beeston where we were met by buses to take us to the Park. As it was a beautiful day (and our Chief Officer didn't know how far it was), it was decided that we would walk. We set off, as with most Czechoslovak Forces, singing. We sang most of the way. People were coming out of the houses as we passed, slightly bewildered, anxious to see what all the noise was about but smiling and clapping. What a difference from the day we walked to the goods station at Montpellier to start our journey to the front lines. We sang then as well, only to be jeered and shouted at by the people in the streets who were accusing us of lack of respect to their menfolk who were fighting and dying in battle. The fact that we were on our way to join them to share their fate somehow escaped them.

We were the first to arrive at Cholmondeley and it was a few days before we welcomed the first contingent of our comrades. In the meantime, we had some unpleasant chores to attend to. Some tents were already erected when we arrived but we could not move into them immediately as the straw was infested with bugs. I don't know who the previous occupants were but it was a few days before we could

use them. Before too long, with our comrades coming in steadily, we established ourselves and started to get used to life in England. The daily visit by the YMCA van with cigarettes and other goodies soon took care of the sixpence a day we were then getting. The food was also very different from what we were used to and caused the cooks many a headache. The cookhouse was not far from the Lodge gate and close to where our unit was camped. On one occasion, there was a delivery of some flat, smelly fish. Our cooks had no idea what to do with them but, in the evening, they started to glow in the dark! Not long after, a procession formed and marched in the dark, down the tree-lined drive, singing and carrying 'fish lanterns' aloft on sticks, which the English military liaison personnel quickly advised how to transform into delicious kippers.

It took us a little time to get used to the friendliness of the local people. In France, a girl would never be seen with a soldier, especially a foreign one, fearful of what her parents would say. At Cholmondeley, however, the girls and parents came to the gates offering invitations for tea, weekend stays at their homes and generally making us very welcome. You can imagine what effect this had on us. We felt like normal people again. After all, most of us were civilians in uniform who had a job to do which necessitated being in the army. The wonderful, warm, friendly welcome we received at Cholmondeley had a great effect on all who passed through the Park. Even now, the mention of Cholmondeley brings smiles and even tears of joy to those who had the good fortune of passing through that haven of peace in the midst of an uncertain world. Our feelings have been expressed by Colonel Karel Trojáněk, the highest ranking judiciary officer of the Czechoslovak Forces in Britain during World War II. He died in the United States in 1987 and in his Will, requested permission to return to Cheshire to 'rest amongst the kindest and friendliest people he ever encountered in his life'. His ashes are buried in the grounds of Bickley church, near Cholmondeley and his inscribed memorial stone is tenderly looked after by the local parishioners. He certainly was a very good judge of people.

During our stay in Cholmondeley, we were visited by the Czechoslovak president, Dr. Eduard Beneš [*This visit took place on 26<sup>th</sup> July 1940 and was the occasion for the use of the first commemorative cancellation (Fig. 4) to be produced by the Czech Field Post Office. A large decorative rubber handstamp showed the entrance to the camp, and was inscribed in English and Czech.*], and on 28<sup>th</sup> September 1940 by the then Czechoslovak Minister of Foreign Affairs, Jan Masaryk. It was on that occasion, that he unveiled the Stone Memorial which was restored and rededicated in July last year.

Our stay at Cholmondeley was a short one but one never to be forgotten. The local people, with their friendship and understanding were responsible for restoring our morale which had been so badly shaken by our experiences in the latter days of our stay in France.

*[Ed. Note: The SPECIALIST is pleased to reprint the preceding article based on a pamphlet produced by the author in conjunction with the anniversary celebrations described. The author, branch chairman of the Association of Czechoslovak Legionaries, also provided the pictures from the celebration.]*

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AN INTRODUCTION TO  
CZECH AND SLOVAK MUSICAL PHILATELY  
by Richard Beith

(Continuation from previous issues and Conclusion)

A single 60h stamp appeared on 28 September 1977, in honour of the Congress of the UNESCO International Music Council, with a first day commemorative cancel from Bratislava [101]. The Cultural Anniversaries series for 2 April 1979 included a 30h stamp honouring the 50<sup>th</sup> anniversary of the Radio Symphony Orchestra in Bratislava (67). Mikuláš Schneider-Trnavský (1881-1958), sometimes called the Slovak Schubert and perhaps best known for his songs, was honoured with a 50h portrait stamp as part of the 1981 Celebrities Anniversaries set, issued on 10 March (68). A set of five stamps issued on 26 November 1982 featured the work of famous sculptors. The 4.40Kč value showed a fine portrait bust of Leos Janáček by Miloš Axman (69).

The two theatre stamps issued on 18 November 1983, celebrated the centenary of the National Theatre (50h) and a view of both the National and Estates Theaters (2Kč) to honour the Year of Czechoslovak Theatre (70, 71). On the same day, the centenary of the National Theatre was further marked by a set of five stamps showing works of art taken from the decoration of the theatre. This issue formed the 17<sup>th</sup> of the annual series of Art stamps. The individual designs featured a detail from a lunette by Mikoláš Aleš (1852-1913) (1Kč); "Genius", a detail from the stage curtain by Vojtěch Hynais (1854-1925) (2Kč); "Music" and "Lyrics", ceiling drawings by František Ženišek (1849-1916) (3Kč); "Prague", a detail from the Presidential Box by Václav Brožík (1851-1901) (4Kč); and "Hradčany Castle", another detail from the Presidential Box, but by Julius Mařák (1832-1899) (5Kč) (72-76). All five stamps were printed in attractive sheetlets of four stamps each, with additional marginal illustrations and the inscription: *ROK ČESKÉHO DIVADLA 1983*.

The 1984 Year of Czech Music received 50h and 1Kč stamps on 11 May, showing musical instruments and organ pipes respectively (77, 78). The stamps were inscribed: *1984 Rok české hudby*, but the FDC for the higher value also featured a portrait of Smetana, some of the last bars of the festive opera *Libuše* and Smetana's dates: 1824-1884. On 2 January 1986, a single 1Kč stamp showing the Victory Statue in Prague was issued for the 90<sup>th</sup> anniversary of the founding of the Czech Philharmonic Orchestra (79). Another single 1Kč stamp appeared on 8 April 1986 to commemorate the 40<sup>th</sup> anniversary of the first Prague Spring Music Festival. The design was a still-life of musical instruments (80).

After the Velvet Revolution, the first music stamp issue (10Kč) took place on 9 January 1990 to honour the centenary of the birth of Bohuslav Martinů (81). On 4 February 1991, a 1Kč stamp commemorated both the bicentenary of Mozart and the reopening of the Estates Theatre after a major restoration project (82), and on 18 February 1991 the 150<sup>th</sup> anniversary of the birth of Antonin Dvořák was the subject of a 1Kč portrait stamp with *se-tenant* label (83). A special postmark was used at his birth village of Nelahozeves in September at the time of the actual anniversary.





Fig. 1



Fig. 2

## Czech Republic: 1993 onwards

The first music stamp from the new Republic was a 3Kč value issued on 19 January 1994 to commemorate the violinist Jan Kubelík (1880-1940) (84). A virtuoso of world renown he was also a composer and, of course, the father of the conductor Rafael Kubelík (1914-1996). When the Czech Philharmonic Orchestra first played in London in 1902 it was described as *The Kubelík Bohemian Orchestra from Prague*, as one of its main duties was to accompany Kubelík under the direction of Oskar Nedbal.

In 1995 the 70<sup>th</sup> anniversary of the founding of the Liberated Theatre in Prague saw the issue on 15 March of three *se-tenant* 3Kč stamps with caricature heads of the composer Jaroslav Ježek (1906-1942) and his compatriots in theatrical anarchy, the actor Jiří Voskovec (1905-1981) and the writer Jan Werich (1905-1980) (85-87). A simple miniature sheet was issued later that year, on 20 September, featuring a single stamp showing all three performers on stage (88). On 2 January 1996, the centenary of the Czech Philharmonic Orchestra was celebrated with a single 3.60Kč stamp of symbolic design (89), and on 2 May 1966 a single 8Kč stamp was issued honouring the great soprano Ema Destinnová (Emmy Destinn), making her second appearance in the stamp album (90). Destinnová was born in Prague on 26 February 1878 and died at České Budějovice on 28 January 1930. The FDC showed some bars from Act 2 Scene 3 of Smetana's *Dalibor* quoting the words of the jailor Beneš: *I know of no Czech who music would not love*. This stamp was part of a Europe wide stamp issuing program featuring 'Famous women'.

On 27 May 1998, two more musicians were featured in the personalities issue: the 4Kč value commemorated the 150<sup>th</sup> anniversary of the birth of František Kmoch (1848-1912), the famous bandmaster and composer (102) and the 6Kč showed the conductor (and occasional composer) Rafael Kubelík (1914-1996) with baton raised (103). Son of Jan Kubelík (see 84), at a tender age he conducted the Czech Philharmonic Orchestra in full tours of the British Isles in 1937 and 1938. He was chief conductor of that orchestra from 1942-1948, after which he left Czechoslovakia for political reasons and developed a career in the west including a short period as Music Director at London's Royal Opera House, Covent Garden, where he introduced Janáček's *Jenůfa* to the British stage in 1956. It is a pity that the stamp designer did not use this issue as a means of recording Kubelík's return to his homeland in 1990 and his famous performances of Smetana's *Má Vlast* cycle at that time. Finally, on 9 May 2000, Gustav Mahler (1860-1911), more famous in his lifetime as a conductor than as a composer, and who was born in the East Bohemian village of Kaliště and who spent his youth in Jihlava, was rewarded with an 8Kč stamp (104).

## Slovakia: 1993 onwards

After the split into separate republics, the first music stamp from Slovakia was a 5Sk value issued on 20 May 1993 to honour the 150<sup>th</sup> anniversary of the birth of the composer Ján Levoslav Bella (1843-1936) (91). Bella was born in Liptovský Sv. Mikuláš, a center of Slovak nationalism. Ordained as a priest in Banská Bystrica in 1866, he left the priesthood in 1881 and became director of music in Sibiu, now in Romania. On 28 February 1995 a 10Sk stamp, showing a montage of masks, commemorated the 75<sup>th</sup> anniversary of the Slovak National Theatre, the



Fig. 3



Fig. 4

## THE CZECHOSLOVAK SPECIALIST

home of opera and ballet in Bratislava (92). On 15 June 1999, the 50<sup>th</sup> anniversary of the founding of the Slovak Philharmonic Orchestra was marked with a 4Sk stamp of symbolic design (105).

### Other Countries

Gustav Mahler has also featured on the stamps of four other countries: **Austria** commemorated the centenary of his birth with a single S1.50 portrait stamp issued on 7 July 1960 (93). On 10 July 1985, in **Hungary**, Mahler was shown on a 5 Ft stamp to mark the 125<sup>th</sup> anniversary of his birth. The design included a portrait head and a selection of orchestral instruments (94). In **Israel** Mahler appeared on a S 4.65 stamp in a series devoted to "Jewish Musicians", issued on 17 April 1996. In common with many Israeli stamps, the stamp proper is linked to a non-denominated "tab" which continues the design (95). To celebrate the 1995 Mahler Festival held in the Amsterdam *Concertgebouw*, an 80c stamp was issued in the **Netherlands** which featured the composer in flowing cloak plus some bars of music from the Seventh Symphony (96).

Antonin Dvořák has appeared on two "foreign" stamps. In 1992 he was featured on a 200 franc design from the former French African colony of **Guinea**, (!) apparently to commemorate the 90<sup>th</sup> anniversary of his death in 1904, i.e. two years early. The design includes a somewhat fanciful illustration labelled *Le Diable et Catherine* which suggests that the designer was unaware that this opera (*Čert a Káča*) (*The Devil and Kate*) was a comedy (97). There is also a miniature sheet incorporating the same stamp but with a scenic background of mountain peaks and some elks (?) labelled *La Symphonie du nouveau monde*. By comparison, there was far more reason for **Slovenia** to issue two stamps on 24 September 1994, to celebrate the 200<sup>th</sup> anniversary of the Ljubljana Philharmonic Society. Dvořák is one of the celebrated musicians shown; he was made a member after conducting the Society in a performance of *Svatební košile* (*The Spectre's Bride*) in the *Musikverein* in Vienna in 1896 (98).

Two more stamps to be recorded are from **Bulgaria** and **Germany**. The 2s value from a 1970 Bulgarian set depicting famous opera singers features the soprano Christina Morfova (1889-1936) and a scene from Smetana's *Bartered Bride* (99). A wartime "Winter Relief Fund" issue from Germany (5 November 1940), includes one 15pf + 10pf value showing a view of the *Neues Deutsches Theatre in Prag*, better known after the war as the Smetana Theatre, today the State Theatre (100).

The works of the composer Eric Wolfgang Korngold are receiving something of a revival at the moment. Born in Brno on 29 May 1897, the family soon moved to Vienna. The **Austrian** Post Office issuing a single 20 schilling value to commemorate the centenary of his birth [106]. This showed a scene from his best known opera *Die tote Stadt* (*The Dead City*), first performed in 1920. Later Korngold moved to the USA where he wrote opulent scores for some of Hollywood's most famous romantic movies. In 1999 he was duly honoured by the **United States Post Office** in a series devoted to *Hollywood composers* [107].

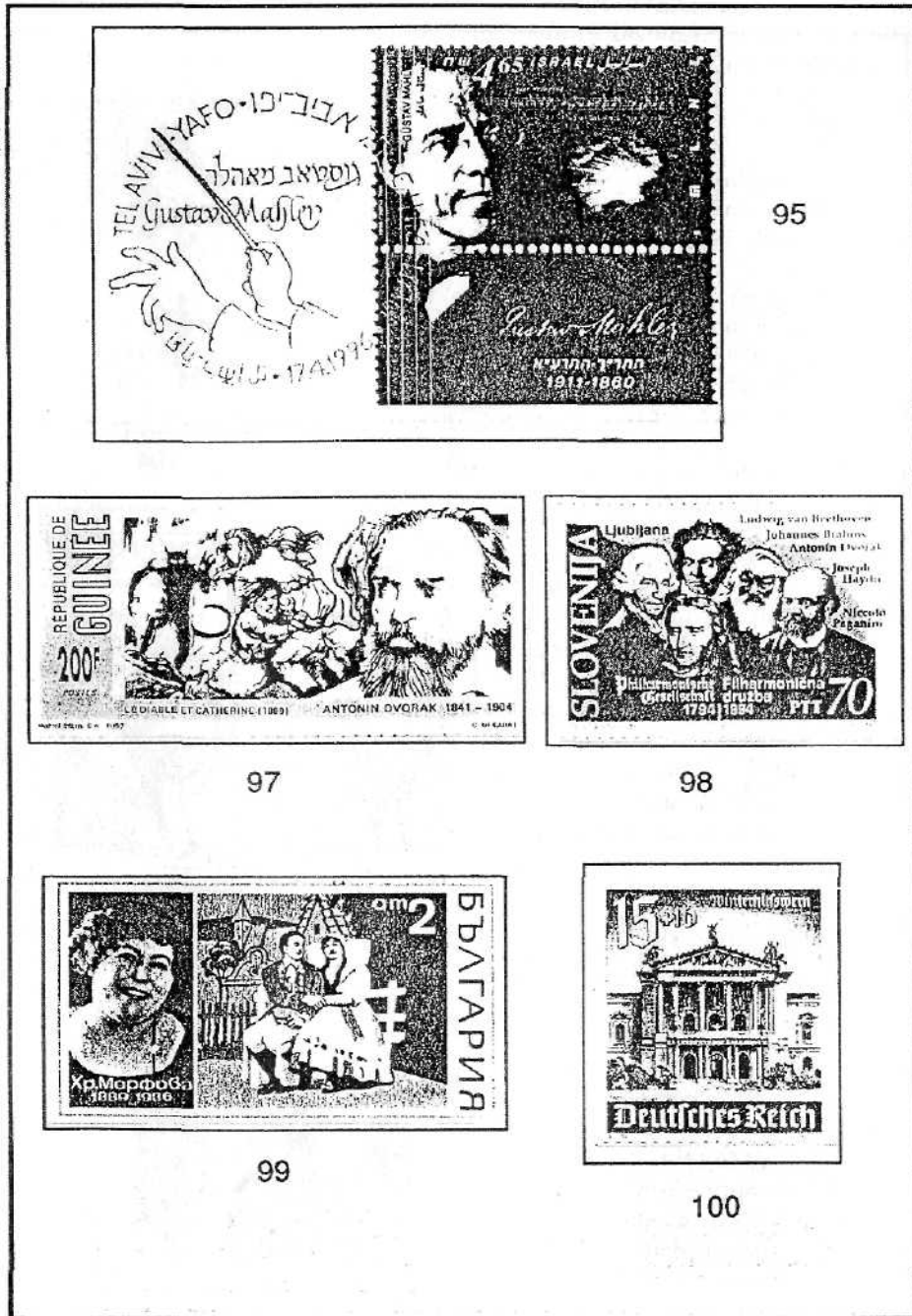


Fig. 5



Fig. 6



© Richard Beith 2001

**Acknowledgement:**

This text is a slightly amended and updated version of an article which featured in *Czech Music*, Volume 20, 1997/1998, the journal of the Dvořák Society of Great Britain. Thanks are due to the Editor of that learned journal, Graham Melville-Mason, for encouraging the author to prepare the original version.

**Further reading:**

1. Nebeský V, *Československá příležitostná a propagační razítka, 1919-1969*, Volume I, Brno, Merkurfil, 1971
2. Norstedt J A, *A checklist of postage stamps about music*, Bury, Lancs, Philatelic Music Circle, 1997
3. Schiffler H C, *Theatre Philatelic*, Johnstown PA, American Topical Association, 1994

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**Book Review**

**SPEZIALKATALOG KARPATEN-UKRAINE/  
СПЕЦІАЛНИЙ КАТАЛОГ ЗАКАРПАТСЬКА УКРАЇНА  
(SPECIALIZED CATALOG OF CARPATHO-UKRAINE)  
by Georg von Steiden**

*Published by the author in an edition of 1,000 copies, Munich, 2000, 192 pages, softbound. Available from the author: Georg von Steiden, Lautererstrasse 3, D-81545 München, Germany for \$58 (surface mail) and \$65 (air mail).*

First of all this is a catalog and not a handbook, although in its style and manner of presentation it rivals (and in many ways surpasses) the best of the Carpatho-Ukraine handbooks. It does, however, deal solely with the issues of independent Carpatho-Ukraine (1939 and 1944-45), and this is the primary characteristic that distinguishes it from its predecessors. That and the fact that everything listed is priced (more on this later). The book is bilingual German and Ukrainian -- sometimes it's in a two column format and sometimes whole chapters are duplicated, illustrations and all (one of my gripes).

The author specifically mentions the handbooks of Táborsky (1969, Czech), Blaha (1989, Czech) and Simády (1991, Hungarian), but omits mention of Rauch (1975, German) and Richet (1966, French). The detailed article by Petretsky (1983, Russian) is also mentioned in the bibliography. Prior to the appearance of this catalog, the only source of pricing information for Carpatho-Ukraine issues was Rauch and the annual Michel Europa-Katalog Ost.

The author states that Michel numbers will be used throughout, which ties his listings to something that most of us are familiar with (even if they are somewhat less than ideal). Prices are given in Euros (€). For all practical purposes that means that the prices are in US dollars.

Does the book have some problems? Yes it does, and hopefully they will be corrected in future editions. But even if you just dabble in Carpatho-Ukraine, and even if you aren't fluent in German or Ukrainian, you should ignore these little

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anomalies and just buy this book! It deserves a spot in your library. In fact, don't even read the rest of this review. Just BUY THIS BOOK!

I first need to say a few words on the overprint types of the Užhorod first edition overprints. As most specialists know, there are Types I, II, III and IV, plus subtypes of Type I and III (IIIa, missing 'a' at the end of 'Закарпатська'). Von Steiden follows Táborický and Petretsky in recognizing both Type Ia (damaged right leg of the 'III' in 'IIIOIII'A') and Type Ib (broken 'H' in 'YKPAIHA'). Blaha and Rauch omit the damaged 'III' (considered to be a minor variety which also happens to occur in the second edition), and their Type Ia is the same as von Steiden's Type Ib. Confusing!

(Richet doesn't mention the overprint types at all, and in fact illustrates a forgery. Simády, however, goes into even greater detail with Types Ic and Id, as well as IIIb and IIIc. I believe Simády is the perfect companion to von Steiden, and for those challenged by the Hungarian language the relevant sections have been published in English in *The American Philatelist* of December 1989.)

The section on the Užhorod overprints is amazing. Every stamp is illustrated. In fact, nearly every variety (type, invert, etc.) is illustrated. And covers! All in full color! This is an incredible *tour de force*. But it's also a major problem in that it takes 84 pages to do the job. If you want to look up a particular stamp you're in for a lot of page flipping. My personal preference would be for a more compact catalog listing, but without the loss of any of the superb illustrations.

One of the great strengths of the book is the listing of quantities issued for many varieties, including all of the inverted overprints. I don't know where the author found this data, but I'm thankful to finally see it in print. However it is obvious that the data was taken from a source that did not include a Type Ib, as the quantities given have not been corrected to account for this fact. For any given stamp, the quantity listed for Type Ia should really be for Type Ib, and about one third of the quantity listed for Type I should really be for Type Ia. Finally, I should note that the quantities listed for inverted overprints have not been subtracted from the quantities listed for the normal overprints.

The author is silent on the issue of who overprinted the Užhorod issue. The traditional wisdom was that Földesi printed the first edition (Types I-IV) while Lam printed the second edition (Type I only). Simády says exactly the opposite, and I was hoping that von Steiden would take a position on this.

Following the lead of Simády, von Steiden does describe and illustrate the five subtypes of the second edition. These are the only two publications to do this. This is important information, since almost all forgeries are of second edition stamps. A genuine stamp must, obviously, match one of these subtypes. But then he goes on to list a 'Special Type' which does not match any of the subtypes! This could certainly use a better explanation. (I'm guessing that this is actually an early printing of one of the five subtypes, prior to some damage to the type. I think this will become a little research project for me.)

I cannot leave the subject of the overprints without mentioning the omission of the variety on the 20+2 filler War Invalids stamp where the overprint is '60' instead of '40'. This is a genuine error and is known se-tenant with the correct stamp. The author more than makes up for this omission by the many listings of varieties I never heard of before.

The treatment of the definitive issues is straightforward and not very specialized. I was somewhat disappointed in this, but hopefully this can be improved

in future editions. This section begins by illustrating a few proofs and dismissing them as being of little value. But this is a highly interesting facet of Carpatho-Ukraine philately and should be treated in depth, even if the items are given low monetary values. Furthermore, there is no mention of sheet formats, and no treatment of plate numbers and printer's imprints, all highly collectible. The author does list gutter pairs, but also lists stamps with tabs. (In the case of Michel 81-88, I would consider these to be mutilated gutter pairs.) There is much room for expansion in this section.

Local issues are covered next. This section includes basic listings of the Chust and Mukačevo issues (revenue stamps with Mukačevo overprints are omitted), and abbreviated listings of Berehovo, Tereswa and both of the 1939 Jasina issues. There is also a separate listing for stamps of Chust used on cover in Košice (Slovakia).

Next is a four page, beautifully done chapter on cancellations, which illustrates one of the basic problems with the structure of the book. The illustrations are superb, but they are repeated in both the German and Ukrainian sections. I think this is unnecessary and could be fixed by going to a two column format (similar to the main catalog sections).

The final major chapter covers the overprinted postal stationery. This includes the machine-overprinted official issues of Užhorod, Mukačevo and Berehovo as well as the hand-overprinted local issues of Chust, Mukačevo and Jasina (1939). For some reason, the author abandons the use of Michel numbers for this section. So far I have been unable to synchronize his listings of Mukačevo with those in Michel. While Michel bases its listings on the original cards (postal card, message and reply halves of double cards), von Steiden emphasizes the overprints. As far as I can tell, this has resulted in some Michel varieties being lumped together into a single von Steiden number. However, there are also a few cards listed which are clearly not in Michel. This is another area I plan to study.

Before wrapping this up I have to say a few words on prices. Common stamps, overprints as well as definitives, rate a price of €10.-. Thus Michel 6 and Michel 81 have the same €10.- price, even though there is almost a 100 to 1 disparity in quantities issued. It appears that the catalog prices are based on Michel, which for years has been high for 78-88.

The prices quoted for varieties are absolutely amazing. Has anybody ever paid anything close to €5,000.- for one of the inverts known in a quantity of 1 to 5 copies? There are dozens of stamps priced at or near that level! For the definitive issues, prices are not normally quoted for full sheets. However, on page 132 a full double sheet (200 stamps) of Michel 88 is shown and priced at €40,000.- or 1,000 times the price of a single! (Does anyone want to buy some sheets?)

To conclude, I need to state that my review is based on the German text. In this age of electronic spell checkers, I was a bit surprised to find several spelling errors, but I'm confident that these will be eliminated in future editions. And I have to emphasize that all of the problems I have set forth are really trivial compared to the overall value of this book. There is so much information contained herein that is just unavailable anywhere else, that my only possible recommendation is **BUY THIS BOOK!**

Jay T. Carrigan

*[Ed. Note: The SPECIALIST is pleased to print the preceding article which is being published in the anniversary issue of Ukrainian Philatelist, Vol. 49 No. 2 (85), 2001, with the permission of the editor and the author (who is a member of our Society).]*

RARE AND UNUSUAL STATIONERY #4  
by Wayne Menuz

Austria Printed-to-Private-Order Post Card  
H&G KX --- (Not Listed) Schneiderbauer --- (Not Listed)

Austria's post office offered to the public a PTPO [printed to private order] facility, and though used primarily by businesses, philatelists used the system to create collectable varieties. The below card (Fig. 1) was resubmitted six times, each

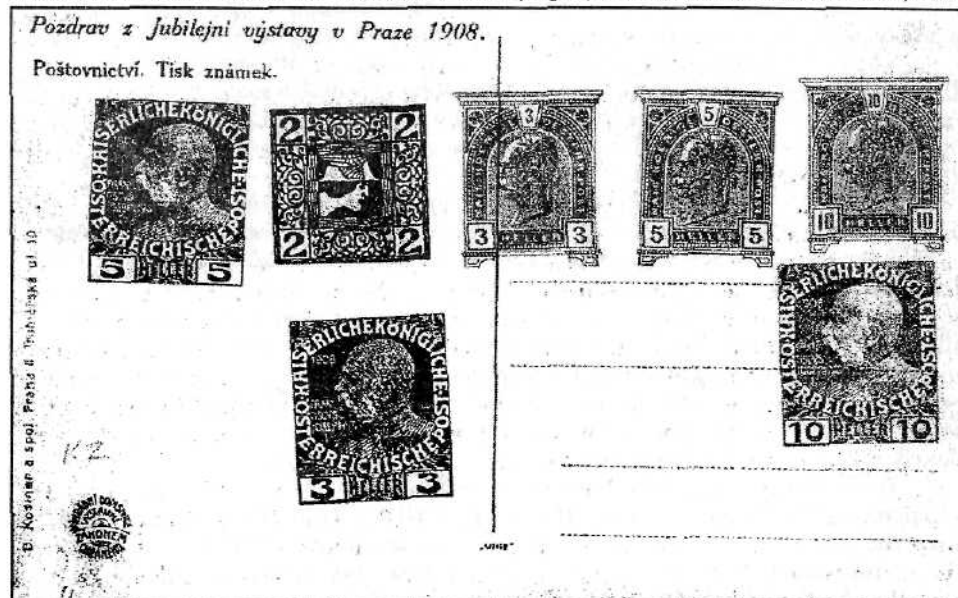


Fig. 1

asking for additional postage, to create what I understand to be the most stamp impressions on a country's PTPO item of any type: seven! The card would have had to have been held for some years after the first stampings, awaiting a change in die types. The back of the card has a bonus: an illustration of the PTPO stamping machines (Fig. 2).

[Ed. Note: The SPECIALIST is pleased to reprint the preceding article from *Postal Stationery*, May/June, 2001, the journal of the United Postal Stationery Society, with the permission of the editor and the author. The back of the card informs that it was printed in Prague, and the text reads "Greetings from the Jubilee Exhibition in Prague 1908. Postal matters. Stamp printing." If any of our readers has more information on this philatelic oddity (especially as it pertains to the Czechoslovak area), please share it with us.]

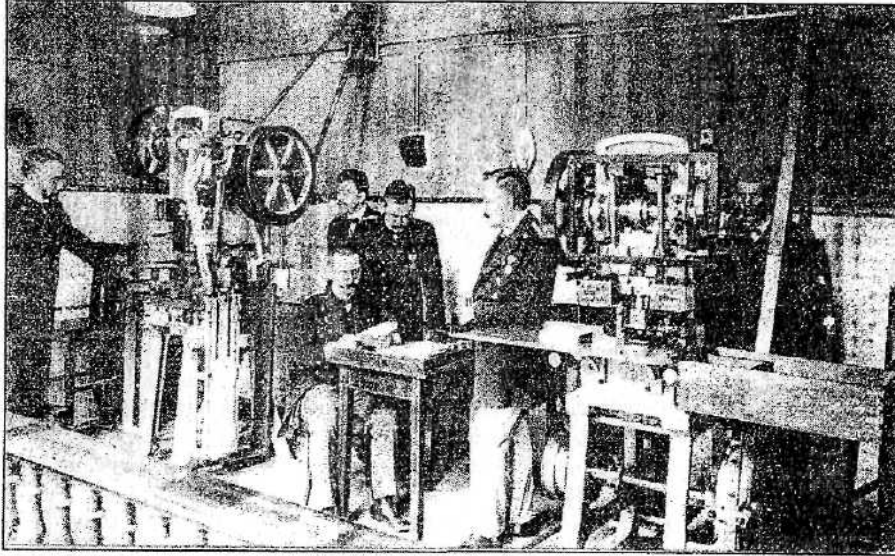


Fig. 2

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## THE FIRST CZECH IN ANTARCTICA

by Antonín Boháček

trans. by Mgr. Petra Boháčková

*More than 70 years inexorably divides us from the moment when on September 25, 1928 the young Czech polar explorer Václav Vojtěch departed from Prague's Willson railway station. After three days he reached the English port of Southampton. Here, while still in a snug corner of continental Europe, he boarded the modest vessel Maratona that then safely transported him to New Zealand, and consequently again closer to his purely naive dream of Antarctica.*

Václav Vojtěch was born on November 28, 1901. His father, František, served as a forester in Skřivany u Nový Bydžov. Václav studied in the faculty of philosophy at Charles University in Prague. Soon after his successful graduation in 1922 his student career took him to Paris. This visit to the city above the Seine had a deciding influence on the further life's destiny of the young doctor, i.e., here he saw the devastating film about the tragic Antarctic expedition of R.F. Scott (1911-12). It was in Paris where the young Vojtěch definitely made up his mind to do research in the polar regions. The deciding moment came when he declared a persistent interest to become a genuine polar explorer.

After the defense of his dissertation Vojtěch worked for a short while as an editor in the Prague press agency, Central European Press (Centropress). It was here that he became acquainted with the very latest information on the preparations for the Nobile Excursion on the dirigible ITALIA, as well as about the planned

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Richard Evelyn Byrd Expedition. This expedition was aimed directly at the unexplored Antarctic continent. Dr. Vojtěch made up his mind only too quickly for the Byrd Expedition. However, he lacked the contacts, the useful acquaintances, and -- most importantly -- the money for such a demanding journey.

Vojtěch is determined however. He even gets financial help from Czech businessman, Tomáš Baťa. Thanks to him, he can plan a departure for New Zealand. Vojtěch has Byrd's invitation, but he does not however have a guarantee. The young doctor departs via England and the Panama Canal for New Zealand's Wellington harbor.

He meets with R.E. Byrd who unfortunately confirms that he does not have a correspondingly qualified scientific position in his expedition for the young and likeable Czech. Byrd was surprised by the courage and persistence of the young man. It was these qualities which greatly impressed him, and so he came up with a compromise. He offered Vojtěch the position of stoker on the supply ship, Eleanor Bolling. Vojtěch worked there until being almost completely exhausted, because he was not accustomed to hard physical labor. He persisted however, and -- like a physically and psychologically acclimated person -- later qualified for the demanding work of the all-around polar explorer.

On the special day of Sunday, January 27, 1929, shortly after 6 p.m., he sets foot -- as the first Czech -- on the landmass of the Antarctic continent. At 78°30'S and 163°53'W, Dr. Vojtěch visits the Bay of Whales within the symbolically named territory of Little America (Fig. 1).

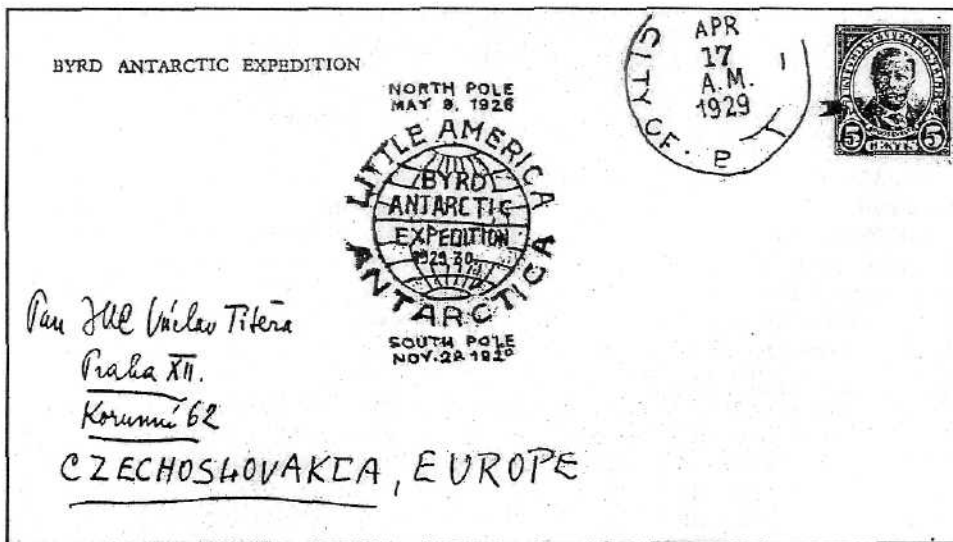


Figure 1: Cover of a letter sent by Dr. Vojtěch to a friend in Prague, dated Apr 17, 1929.

His journeys were not at all easy-going. Even before he finally got to step on the shores of "Little America", he worked as a ship's steward (serving meals). Then for a change he sails as a sailor on board the flagship City of New York again headed for New Zealand where he becomes a successful dog handler. It is here that his excellent qualities to be a polar explorer begin to appear. After winter he returns by ship directly to Byrd's main camp at the Bay of Whales. He makes himself useful

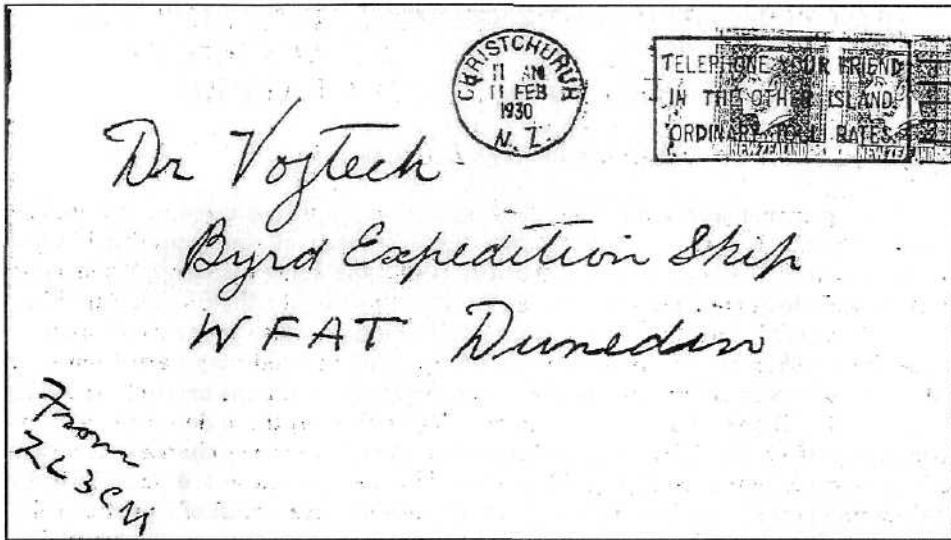


Figure 2: Cover of a letter sent to Dr. Vojtěch from Christchurch, dated 11 Feb 1930.

as a recognized dog handler during a quick evacuation of Little America (Fig. 2). On February 19 he departs the shores of Antarctica as the last member of the Byrd expedition. In July 1930 he finally re-appears in his beloved preserve in Skřivany.

The first successful Byrd Antarctic expedition lasted almost three years. On April 24, 1930, Václav Vojtěch returned to New York along with the expedition. At first he was not allowed to step on New York soil because he was a foreigner and didn't have an American visa. But by two days later -- having gotten his citizenship -- he turns up on New York's Broadway just after 9 in the evening. He stayed in America for two months. On 19 June he accepts via a handshake the congratulations and thanks of US President Hoover for the successful conclusion of the Antarctic expedition. Later -- in August of that year -- he receives the highest American decoration.

The tragic fate of Dr. Václav Vojtěch is soon fulfilled when on August 6, 1930, he drowns in the Labe River near the town of Sadska. He had overcome many of life's rocky perils -- of which there are never a shortage in the Antarctic -- only to come upon his sudden and commonplace death in the tame and slow-flowing Labe at home. It was a tremendous irony to his courageous life.

Dr. Václav Vojtěch was presented with the US Congressional Gold Medal -- the highest American decoration. R.E. Byrd personally appreciated very highly Vojtech's contributions to his expedition. He pointed out the exemplary versatility of the young Czech, who was even for many Americans a genuine role model of the courageous and tireless individual.

*[Ed. Note: The SPECIALIST is pleased to reprint the preceding article from Polární Zpravodaj 26, 1999, with the permission of the editor and the author. The journal is a publication of the Polar Philatelic Section of the Union of Czech Philatelists. More information about the organization and its journal can be found on its web site: [www.sweb.cz/filatelic/polar.htm](http://www.sweb.cz/filatelic/polar.htm).]*

## SHIFTING OF COLORS DURING THE PRINTING OF DEFINITIVE STAMPS – ROTARY RECESS COMBINED WITH PHOTOGRAVURE

by Karel Holoubek  
trans. by Peter Z. Kleskovic

This printing technique -- used by others also -- was carried over from the previous Czechoslovakia, and in this way the continuity of stamp production has endured. After the division of the Republic [1993] the same printer and the same printing technique continued to be used for us as well as for the Slovak Republic.

It is possible to think about stamp printing as a mass production process. While the number of a commemorative stamp issue printed may vary from only 300,000 to several million, the number of some definitive stamps printed can reach hundreds of millions. As a result it is possible to find on these definitive stamps various imperfections. We are not talking about those that are by chance or isolated, such as various white or colored blemishes, lines, etc. -- these are dealt with by catalogs and periodicals, but rather we are discussing here a shift of a printed color during a multi-color printing process in which the various colors are not printed at once, but in subsequent runs.

Today it is common for definitive stamps to be reprinted -- public demand requires it. This may happen several times over a few years. The printing of the definitive stamp issue "City Architecture" was begun in 1993; the original series had eight values (Pof. 12 - 19)(Fig. 1); in 1994 postal operations required additional values (6 Kč and 7 Kč, Pof. 52 and 60)(Fig. 2); and in 30.3.1994 there was an additional 3 Kč value printed with a different illustration (Pof. 35)(Fig. 3). There were 173 million of this latter 3 Kč stamp printed, while 147 million of the first one (Pof. 14) were produced. The printing of the definitive stamps with this motif ended in 1995 when those with the "Historical Building Styles" designs came out, and they were printed until 1997 (Fig. 4).

It is only logical that the need by the public for the different stamp values will vary. We can learn of the number of stamps issued of a given value after the printing has been completed, and when this information is published by the postal administration. But we know quite well that the stamps with a value of 3 Kč are required substantially more than those with a value of 10 Kč. Thus, with the stamps of lower values we will find a greater number of varieties.

On definitive stamps the most commonly occurring production variety is a shift in the value numeral. These shifts occur to all sides, not only up and down, but also left and right. In addition, different types of the value numerals have been identified (Fig. 5). However as far as stamp colors are concerned, significant color varieties have not been reported.

In view of the fact that Slovak Republic postage stamps are printed here using the same technique, it is not surprising that they exhibit the same kinds of variations (Fig. 6). And finally, we can also search for these shifts among today's definitive stamps, "Zodiac Signs". This series began to be issued in 1998 (Pof. 200 and above)(Fig. 7). In view of the fact that definitive stamps are produced in such



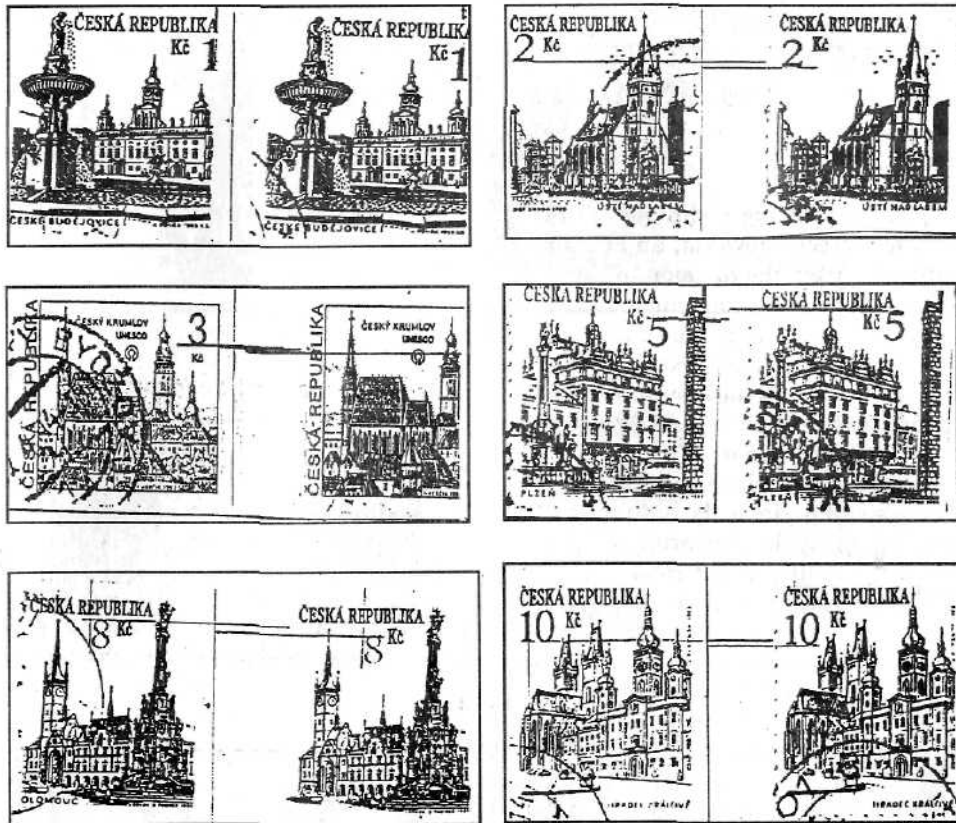


Fig. 1

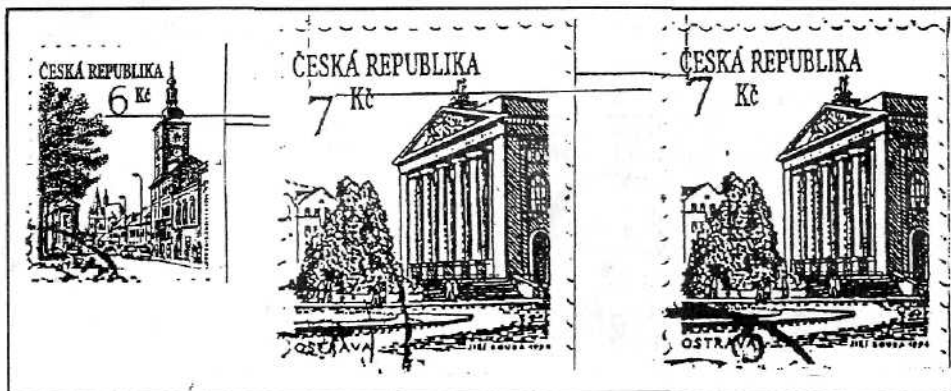


Fig. 2

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Fig. 3



Fig. 4



Fig. 5



Fig 6



Fig. 7



Fig. 8

large numbers, we can assume that they occur with various kinds of paper, perforations and gum, but this is not the subject of this article. Just as a reminder, even forgeries have appeared on the market (Pof. 35)(Fig. 3).

These every-day and often occurring stamp varieties offer an opportunity for specialization. To be sure however, their pricing -- as is indicated on the second page of the cover of *FILATELIE 1/2001* -- is greatly exaggerated. During rotary printing this color shift does not occur as an isolated instance (consequently on one single printing sheet), rather the shift gradually becomes larger and then in the same way reduces until it disappears. In this way printing sheets are produced having various degrees of shifting (Fig. 8).

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### *Philatelic News and Views*

From Richard Beith:

-- It is my understanding that an exhibition entitled "Dvořák and Philately" will be presented at the Dvořák Museum, Ke Karlovu 20, Prague 2 in the autumn of 2002, in cooperation with the Czech Postal Museum.

From Kivdul Adobovs:

-- In looking through the *SPECIALIST 1939-1992 Index*, I noticed that there was not even one listing for the 10h Hradčany issue -- not for the Scott #3, rose (imperf) nor for the Scott #43, yellow green (perf and imperf). How is this possible? Over that 53 years, NO ONE wrote an article about this denomination of the Hradčany issue? It sounds like fertile ground to me for some new research.

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From Savoy Horvath:

-- It turns out that the 7 Kč Ostrava definitive of 1994 reported in the Jul/Aug issue as having a forgery is just a color changeling.

-- At the recent WIPA philatelic exposition in Austria, they selected a Czech Republic stamp as the most beautiful stamp in the world for the year 1999. It was the 17 Kč stamp from the November 10, 1999 Art on Stamps series, titled "Landscape with Marsh (c. 1880)" by Julius Mařák [see Jan/Feb 00 issue, pg 38, fig. 8]. This stamp was previously already selected by voters in the CR as the most beautiful CR stamp for 1999.

-- Maybe the US Postal Service should take some lessons from the CR Post. As reported by Lucie Přibaňová, *FILATELIE* 7/2001, the CR Post delivers 94% of its ordinary letters by the next business day. Since 1994 the RAYSA service agency has provided an independent evaluation of postal service. Every year about 400 collaborative agencies send more than 30,000 ordinary letters about which they record information on date and place of posting as well as arrival. The model used for the letter-routes distribution is based upon actual postal operations. Over the period 1994 - 2000 the percentage of ordinary letters delivered by the next business day has improved from just under 80% to today's 94%.

\* \* \* \* \*

## MASARYK MOURNING CANCELLATIONS – A DIALOGUE (PART 3)

by Phillip Melamed, Lubor Kunc, Ray Miller,  
and Vladimir Kralicek

*[Ed. Note: This part introduces another e-mail correspondent (Ray Miller) and another regular postal correspondent (Vladimir Kralicek) to this series (May/June 2001 - pg. 8, July/August 2001 - pg. 26). It sounds like these four are going to try to establish a TGM Mourning Cancellation census to tack down first days of use, relative scarcity, etc.]*

7 June 2001, 20:45:

Dear Ray: Thank you for your information. Now I know that Topolčianky used the Slovakian wording "Smutok", and that Cheb 2 used the cancel as early as Sept. 18, 1937. Except for my PRAHA 10 Sept. 16, 1937 cancel, Lubor's BRNO 2 Sept. 19, 1937 cancel, and your Cheb cancel, these are the only cancels that I know of that are prior to Sept. 20, 1937, which is why I questioned if all the listed Post Offices started using this mourning cancel on the first date of use of Sept. 16, 1937.

Phil

9 June 2001, 19:34:

Dear Lubor: Are you (or Phil or Lou) aware of any existing census of the mourning cancels, something which would give us a better idea of actual usage dates and an idea of rarity? If not, perhaps it is something which we could initiate, polling members of the major societies and researching previous auctions.

Ray

9 June 2001, 23:40:

Dear Ray: In response to your email asking about scarcity and first dates of use, consider the following:

The only scarcity ranking that I am aware of is the pricing in the 1947 Novotny catalog. That pricing was included in the published Czech SPECIALIST article [May/June 01, pg. 10,12]. Note that these cancels, priced from 4 to 25 Kčs in 1947, were priced higher than all other 1935-1938 Czech commemorative cancels in the catalog. All of the other 1935-1938 cancels were priced at 1-3 Kčs . . . and most early cancels (prior to 1925) were priced at 10-20 Kčs. My guess is not that the Mourning cancels are as scarce as the prior to 1925 cancels, but that they were just much more popular, in 1947.

As to first date of use for each Post Office, personally I don't think all Post Offices started using the cancel on Sept 16, 1937, 2 days after Masaryk died.

Phil

10 June 2001, 01:17:

Dear Ray: . . . for your information I have 2 different first day covers of each of the mourning stamps (2 canceled Sept. 18, 1937 and 2 canceled Sept. 20, 1937 -- one is illustrated in the SPECIALIST article), and NONE of them is canceled by a mourning cancellation. That is another reason that I think that first day use of these cancels did not occur at all post offices on Sept. 16, 1937.

Phil

12 June 2001, 19:13:

Dear Ray: A note on the rarity of the Masaryk mourning cancels. I have no good news for you. The normal cards/covers with the mourning cancellation sell in the Czech Republic for ČZK 5 to ČZK 30 per piece depending upon its quality and the stamps affixed.

The main reason - there is a very, very limited number of collectors interested in the cancels, and there is a large quantity of philatelic souvenirs having the mourning stamps and cancels affixed. Sometimes it is difficult to find a cover used for business correspondence that is franked with the mourning stamps. Nevertheless, such covers are also not expensive, because the existing quantity of covers is sufficient for the existing quantity of collectors.

The prices mentioned in Novotny's 1947 catalog are stated in Czechoslovak currency which was valid prior to the monetary reform of 1953. During the reform, the old currency was exchanged at the rate of 1 new Crown for 50 old Crowns, therefore the prices mentioned in the catalogue would not exceed a single new Crown, which was valid until 1993.

I cannot confirm that the mourning cancels would be more expensive in the current Czech Republic than the other special cancels from that period. You can only get higher prices for the BRNO 2 error cancel (about 400 ČZK for a cover) or for items delivered by tube mail (from hundreds to a few thousand ČZK).

The exact dates of usage of the mourning cancels are problematic because of the absence of serious collectors of the area.

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I wish you success in searching for other interesting Masaryk covers, especially the ones sent abroad. Such covers are certainly more expensive than the normal ones sent as domestic mail in Czechoslovakia. If you were to save such covers mailed to the USA or Canada, it would be a wise action for the future, because

you will not find them in the Czech Republic (I have in my collection only 1 card/cover sent abroad), and in the future collectors will be looking for them.

Lubor

23 July 2001, 19:03:

Dear Ludvik: Today I received a letter from Mr. Kralicek [Society member] of New Zealand that concerns my discussions with Mr. Melamed about the Masaryk mourning cancels. He was successful in finding Masaryk mourning cancels from 14.9.37,

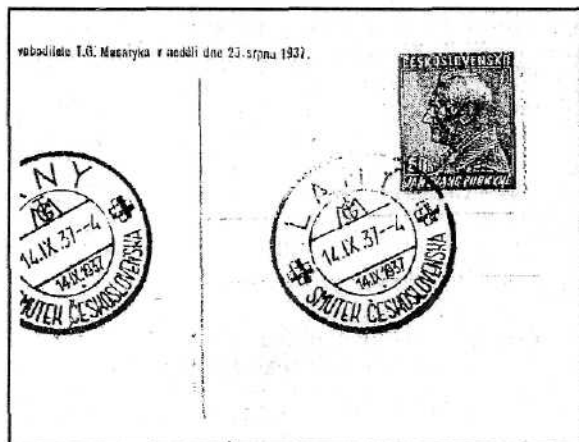


Fig. 1

i.e. the day that Masaryk died. Novotny mentions these cancels as beginning 16.9, but Mr. Kralicek has documents with these cancels already from the date 14.9.37 from the Lany and Hodonín post offices (Fig. 1 and 2).

Personally I believe that these cancels from Lany and Hodonín dated September 14, 1937 are antedated cancels (the cancels were applied later with the date that TGM died). The reasons for my opinion are the following:

1) Novotny, who is a very good source of information, only knows of the Masaryk mourning cancels being used for the first time on September 16, 1937.

2) The 14 September cancels have the hour datum shown as --4, which is 4 a.m. I feel sure that at 4 o'clock at night the mourning cancels were not produced or used at post offices. As you can see from the previous copy of the mourning cancel which was used at the Hradčany post office (May/June 2001 SPECIALIST, pg 9), the afternoon hours were stated as 14 o'clock, which is 2 p.m. If the Lany and Hodonín cancels had been used at 4 p.m.

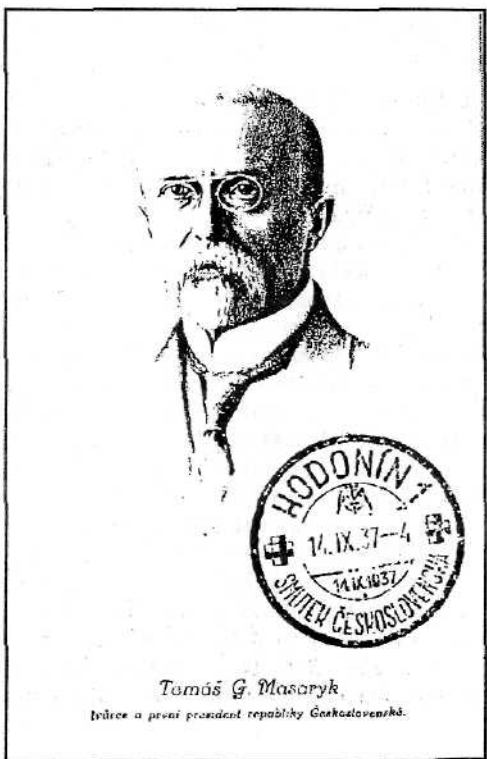


Fig. 2

(16 o'clock), we could accept that the mourning cancels were produced in the morning (totally or partially) and delivered to some post offices.

In my opinion the cancels are genuine, but they were used later and not on September 14, 1937 -- the date was changed to the day when Masaryk died. Of course, this is only my opinion!

I want to thank Mr. Kralicek very much for exhibiting these cancels in order for all collectors to see what was produced in connection with the death of T.G. Masaryk.

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## CZECHOSLOVAKPHILATELY.COM

(Continued from Page 1)

The site contains the following sections and sub-sections:

**WHAT'S NEW** -- offers a quick review of what has been added to the site and when. This should be quite useful to the frequent visitor to check changes made since his/her last visit.

**ARCHIVES** -- for the Site.

### MEMBERSHIP --

*History* -- gives a short history of the Society

*Board of Directors* -- lists the Society officers and members of the Board and provides links to their e-mail addresses

*Benefits* -- lists the advantages of membership

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*The Czechoslovak SPECIALIST* -- describes our Society journal, lists the editorial staff as well as the table of contents for the current and most recent issue. The contents of the next issue is posted as soon as it is complete. A great place to check what our editor has in store for you.

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*Cover of the Month* -- is a monthly feature showing interesting covers as well as a short explanatory text. We would very much welcome your contributions of favorite covers. When you check out this page and its archives, you will see that all aspects of Czechoslovak philately are covered.

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## THE CZECHOSLOVAK SPECIALIST

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Many of these sections beg for expansion, and we hope you will send us material to include in all of them. Remember all illustrations are in color, and we will be happy to work with you to insure the quality of the scan meets your standards. Material can be published or not. But if you have not published your material, consider submitting it to our editor, Lou Svoboda, in addition to having it on the Web.

I would like to thank our Webmeister, Lida Verner, for the many uncompensated hours she has put into this project.

The web site will, if our time and energies hold out, always be a work in progress. Our aim is to continually add interesting material -- hopefully that which you supply. As in any new project, not all will be perfect so we ask your indulgence and help. Please give us your reactions as well as thoughts for improvement and/or corrections. We look forward to hearing from you. You can reach us at:

**sibpost@starpower.net**

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## *Letters to the Editor*

Dear Lou:

Some comments on the July/August 2001 issue: .

-- It stated that "Anne Vondra is nearing completion of her work compiling the new comprehensive Index of the SPECIALIST for the years 1939-1999". Anne tells me that the Index was completed a year ago, including the use of both Scott and Pofis catalog numbers.

-- Both Anne and I found the article on Czech and Slovak Musical Philately by Richard Beith of considerable interest, especially since she is putting together an exhibit of "Opera on Stamps".

-- I was particularly struck by your joint article with Alfred Weiner titled "Philatelic Culmination". In the third paragraph starting with "I began collecting



when I was nine years old . . .", I could have put myself in that same position because that is exactly the way it was with me, the sole exception being that my mother did not bring me to Chicago, but rather to that part of New York called Long Island (Astoria, to be exact). The rest is almost word for word the way it happened with me. I even expected my own name to appear there, which of course it did not. What impressed me most of all was Weiner's accumulation as listed on the bottom of page 16.

Best wishes to all . . .  
Mirko Vondra

Dear Lou:

Lately, two articles in the SPECIALIST dealt with the subject of border disputes between the two countries [Czechoslovakia and Poland]. The story of Polish invasion of Slovak lands ("Formation of Borders of Slovakia and Poland, 1918-1924" by Josef Tekel -- SPECIALIST Jan/Feb 2001) and the attempt by Poland to occupy the entirety of Austrian Silesia without Czech participation ("Silesian Territory Occupied by the Czechoslovaks in 1919" by Lubor Kunc -- SPECIALIST Sep/Oct 2000) were surprising examples of unfriendly behavior by one member of the Slav family against another.



Fig. 1

Enclosed is another example -- a 1938 Polish stamp with the motto "Poland welcoming Teschen people" (Scott #334)(Fig. 1). This happened when Poland participated with Germany and Hungary in the partition of Czechoslovakia. You would think that after being partitioned three times themselves, the Poles would not take part in doing the same to a Slavic country, especially in the company of Nazis and Fascists. Well, it happened.

Above is but another example of learning history through stamp collecting.

With best regards,  
Karl [Ruzicka]

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