



CZECHOUT

Journal of The Czechoslovak Philatelic Society of Great Britain
[Founded 1953]

DECEMBER 1999

ISSN 0142-3525

Whole No. 97 Vol.17 No.4

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We enclose with this journal the annual subscription form, AGM minutes, annual accounts, auction list, reprinted Handbook and programme card for 2000. The annual index for this volume will be sent out with the March issue of *Czechout*, and the next London meeting is on Saturday 15 January 2000 when Ernst Gorge will show *Allegories*.

We send best wishes to Douglas Baxter for a speedy recovery, who after visiting Prague in November, then had to go into hospital for a fortnight. Douglas is now at home.

Member J Peters, 28 Crown Hill, Rayleigh, Essex, SS6 7HG recently purchased an auction lot with the signature of Max Švabinský. John asks if members with examples of Švabinský's signature could let him have copies so that he could detail how it has changed over the years. Lindy Knight has responded from her sources and John awaits information from other members as well.

The Editorial team send their best wishes for Christmas and 2000 and thank all the contributors and translators for their help during the past year.

Opinions expressed in articles in Czechout are the sole responsibility of the author(s), and are not necessarily endorsed by the Editor or the Society.

NEWS & NOTICES

Meeting of Saturday 4 September 1999

The Vice-Chairman, Mrs Lindy Knight, welcomed 18 members to the meeting. Apologies had been received from three members, including the Chairman, Robert Kingsley, who was away in Karlovy Vary for a school reunion.

Lindy called for a minute's silence in memory of Honorary Life Member Josef Herčík, who had recently passed away. Many members will fondly remember their visit to this famous engraver's workshop and home during their visit to PRAGA 98.

Lindy presented a certificate to Ian Nickson in recognition of his masterminding, launching and maintaining the Society's web site. This has been very well received, and the Society is grateful to Ian for all the hard work he has put into this. The site has already been instrumental in gaining new members for the Society.

George Firmage announced a new *POFIS Catalogue of Czechoslovakia 1918-39*, the first since 1978. George will obtain copies for sale to members [see *Czechout* 3/1999 for details].

Bob Hill showed off new Czech and Slovak flags to be used to help promote the Society. He had obtained them through the good offices of member Dr Jan Dobrovolný.

The Hon Secretary gave details of three prospective new members:

Didier Dewulf from Bois Grenier, Nord, France

Edward Davison from Edinburgh

Stephen Holder from Bradford

whose applications were readily endorsed and formally accepted.

Lindy then called upon **Rex Dixon** to present the second part of his display on *Border Changes in Europe during World War 2*, the first part having been given on 11 January 1997. Even by splitting the display, Rex could only skim through the many changes of frontiers and administrations. After recapping the changes up to June 1940 in the East, Rex continued with the loss of Romanian territory to the Soviet Union, Hungary and Bulgaria. Then followed the war in the West, the various campaigns in Albania, Greece and Yugoslavia, and then the German attack on the Soviet Union in June 1941. The final chapter concerned the changes following the capitulations of Italy in 1943 and Bulgaria in 1944.

Bill Dawson gave the vote of thanks. He commented on the amazing range of material from some obscure places and wondered how Rex had managed to obtain it.

There being no further business, the meeting closed at 4.45 pm.

Rex A Dixon

The Society Weekend held Friday 1 to Sunday 3 October 1999 at The Manor House Hotel, Leamington Spa

The Society's second organised residential weekend, two years after the first at Maidencombe, was held at The Manor House Hotel in Leamington Spa, very close to the town centre. It had been ably organised by Dr Garth Taylor, who had put in a lot of work in advance to make everything go very smoothly, the only noteworthy problem being the hotel's inadequate staffing of the dining room. The new and much admired display frames were courtesy of the Loughborough PS, to whom our thanks are due.

After Friday dinner, Chairman Robert Kingsley welcomed 16 members and many of their spouses. In noting that the Society had adopted a social theme, Robert said that George Pearson and Kay Goodman would be very proud of what we've made of the Society today. Ernst Gorge and Hazel had unfortunately had to withdraw at the last moment as Ernst was indisposed – Ernst's display was later presented by Robert.

Saturday afternoon was devoted to a guided tour of Leamington Spa, led by David Morris who imparted his wide knowledge with a ready wit. The tour included the monument to the six Czechoslovak airmen who were parachuted in to assassinate Reinhard Heydrich, the Reichsprotektor.

The displays given were as follows:

Garth Taylor	Third issue of Czechoslovak airmails, 1930-38
Yvonne Wheatley	Hradčany, with single frankings
Ernst Gorge	Postage dues
Colin Spong	Slovakia, including the costumes/views definitives
John Whiteside	Parcel post
Richard Beith	Czechoslovak exiled forces in Leamington Spa
Lindy Knight	Austrian Navy during WWI: mail to the Czech & Slovak lands
Barry Horne	The art of the engraver
Heinz Vogel	An Ostrava miscellany
Rex Dixon	Upper Silesia and Teschen in WWII
Brian Day	The Vojtěch Preissig recruiting and propaganda cards
John Whiteside	Revenues 1938-45
Brian Parker	Prague postal history

Bob Bradford gave a presentation on the use of the computer to help write up a collection, covering such diverse topics as using tables to position text on the page, controlling the printed area, and using filters to extract information from spreadsheets.

Both Friday and Saturday evenings ended with open discussion sessions. Topics included pneumatic post and the Slovakian campaign of 1918-20. It was queried whether the Society should be renamed "The Czech & Slovak PS of GB", but there was a strong consensus not to change.

The guests dispersed after lunch on Sunday. It is Garth Taylor that must be thanked for making it such a success! Such a success that investigations are already in hand for the next such weekend, possibly to be held in April 2001.

Rex A Dixon

Meeting of Saturday 13 November 1999 2.30pm

The Vice-Chairman, Mrs Lindy Knight, welcomed at least 24 members to the meeting - not everyone signed the attendance book. Apologies had been received from six members.

There being no Society business she handed over the meeting to the Society Auctioneer, Roger Morrell, conducting his second auction for the Society. He was assisted at the top table by Robert Hill, the Hon Auction Secretary, and Bob Bradford, the Hon Treasurer. David Pearce acted as 'runner'. The auction was a great success, with some 86% of the lots sold, including all those sold for the Cholmondeley Branch of the Association of Czechoslovak Legionaries to raise money towards the refurbishment of the Memorial Stone in Cholmondeley Park. At the close, Robert Kingsley thanked all involved for their hard work, dedication and effort.

There being no further business, the meeting closed at 4.45 pm.

Congratulations

We send our best wishes to **Andy Taylor** on becoming the editor of *Austria*, and also to **Nick Harty** as he retires as editor, and hopefully an improvement in health, as well as eventually some articles from his personal computer.

To **Brian Parker** on being made a Life Member for services to the Society at the Annual General Meeting and **Tony Bosworth** on his election to Fellowship of The Royal Philatelic Society, London.

Letters to the Editor

Rex Dixon has received the following letter from Břetislav Janik [NETMAGAZINE JAPHILA <http://www.japhila.cz> e-mail: japhila@vol.cz and ON-LINE E-AUCTIONS Philately, Picture Postcards, Graphic Art... <http://www.japhilatrade.cz/> e-mail: janik@japhilatrade.cz]. We take the liberty of advising you that "Japhila Philatelic Net-magazine is inaugurating a Czech version of electronic (Internet) auctions which, for now, will encompass: >

1. Philately (postage stamps, postal stationery, covers, First Day Covers, philatelic literature);
2. Post cards – The theme of the 1st auction will be the topography of Czechoslovakia;
3. Miscellaneous – Currently we will offer prints, engravings, drawings, and gold coins.

The offerings and the timing of the auctions will vary:

1. The philatelic auction will end 31 October, 1999. A new auction with new material will begin immediately on the following day, that is on 1 November, 1999.
2. The post card auction will end on 20 September, 1999. A new auction with new material will begin on the following day, that is on 21 September, 1999. Offerings will be broadened to interest collectors of all countries and will be more thematic.
3. Miscellaneous - In this category the individual lots will have their own closing date and the submission of material is not restricted in any way. We will constantly offer you new material.

We hope you will be tolerant if you discover "growing pains" in our first Internet auction, otherwise interest in the material offered might elude you. Please work with us to prepare future auctions to achieve the quality level you yourself would desire. Please take into account that, unlike regular auction houses, here the auction will not be conducted in a hall or alternatively offered ahead of time on the Internet or in a printed catalogue, but will be solely conducted electronically on the Internet. Therefore all your efforts, comments, and tips will help us all. If you do not select anything in this auction, perhaps you will the next time. You can also help us by informing your friends and colleagues about our auctions. Please visit us either on our Internet diary (which is checked three times daily) or on our auction server. Our offerings are constantly expanding, our ideas and plans are successively being realized, to make Japhila a truly interactive philatelic point – the source of actual information – to which you too can contribute. Take advantage of our offers. Many thanks."

Richard Beith is giving his displays of *Czech and Slovak Evening* on 27 January 2000 at 7.30pm to Urmston PS, Shawe Hall Community Centre, Church Rd, Urmston, Manchester and on 10 February to Birkenhead PS, Williamson Art Gallery, Statey Rd, Birkenhead starting at 7.30pm. All members welcome. **Brian Day** is giving his display of *Czechoslovakia and its Forerunners* to Canterbury PS on 27 March 2000 starting at 7.30pm. Members wishing to attend please ring Brian on 01795 842678.

Yvonne Gren's Prague friend has a colleague who helps with translating English letters who would like to exchange stamps with someone from the Society: Antonín Stanislavčík, Hájkova 17, 130 00 Praha 3, Czech Republic.

We suggest members answering any requests should not send any stamps until contact has been confirmed and a satisfactory form of exchange, etc, agreed upon. The Society cannot enter into any correspondence or take responsibility for any transactions entered into.

Publications

We have received the following journals which will be available from the Society Library. Items of interest to members are:

- The Autumn 1999 issue of *Austria* No 127. The articles include:
 - ▶ Postablagen and Posthilfsstellen cancellations [on mail deposited in mailboxes] (Taylor).
- The June and September 1999 issues of *Bundesarbeitsgemeinschaft Tschechoslowakei*, Vol. 31, Whole Nos 120/121 and Douglas Baxter has kindly translated the list of contents for us. The articles include:
 - ▶ Our Study Group on the Internet <http://www.iaphila.cz>; Correction to Jnl No.119: New Registration Labels from the Slovak Post Office; Special Cancellations from the Slovak Post Office 1996 (Müller); The New Post Offices which offer a limited range of services depending upon local needs in the Czech Republic (Müller)*

* Douglas will try and find out more about this when he visits Prague later this year [with a choir giving two concerts].

- ▶ Cross-border postal deliveries for the Railway centenary (-); Airmail/Luftpost Aussig an der Elbe (Usti nad Labem) 1909 (Ueberall); Special Cancellations of Czechoslovakia 1969 and 1970 (Müller).
- The September/October and November/December issues of *The Czechoslovak Specialist*, Vol. 61, Whole No 557/8, No 5/6. The articles include:
 - ▶ Airmail during the Protectorate period (Horka); The so called Bučovice stamps of 1945 (Machala); The Defacing Overprints of May 1945 (Holoubek); PRAGA 1938 was not the First (Žampach); New Web Page from the Czech Republic (Hahn); ČR Postal Rates Changing (Horvath); Josef Herčík-Engraver "Par excellence" passed away (Janik); Sixty Years Ago [Opening of Slovak Parliament stamp 18.1.39] (Šesták); The end of Railroad Mail in the Czech Republic (Horvath)
 - ▶ Sudetenland: The German Occupation of Southern Moravia (Dawson); A Rarity awaiting recognition (Hahn); Children's Post, Centre of Attention of PRAGA '98 Visitors (Topfer); Results from STAMPSHOW '99 (Hahn); The Oldest Special Postal Cancellations from Brno (Žampach); Mail from Czechoslovakia to Persia in 1924 (Miskevich); Returned Mail Shipments (Holoubek and Kašpar); Telegrams of Czech Scout Post w/10h Masaryk Overprints (Lawrence); Extraordinary Discovery on the Souvenir sheet ČRA10 (Fritz).
- The 4/99 and 5/99 issues of *Merkur Revue*, by courtesy of Bill Dawson. The articles include:
 - ▶ Joint Types 150h Chainbreaker (Kašpar); Benda's Dove design (Žampach).
 - ▶ 20h Dove design type II (Kašpar, Závský & Kašpar); Chainbreaker series: joined types (Kašpar); Pneumatic Tube Mail System Anniversary (Hahn); War History on letters (Ustohal, van Dooremalen & Vostatek); Unissued banknotes of so-called C H issue (Moravec); Prague groschens and their marks (Hána).
- The June and December issues of *Stamps of Hungary* Nos 137 and 139. The articles include:
 - ▶ German Mail Service to the Old Austro-Hungarian Empire after World War 1 (Pizer)
 - ▶ Visszatért Flown (Benford).

OBITUARY

JOSEF HERČÍK: Engraver "Par Excellence" Passed Away

On Friday, 9th July, just several months after celebrating his 77th birthday, Josef Herčík died in Prague. One of the most outstanding Czech graphic artists and engravers, he was the engraver and/or designer of more than four hundred Czech, Czechoslovak, and foreign postage stamps, as well as prints, postal cancels, stocks and so on. The name Herčík is synonymous with the value and individuality of perhaps the smallest and youngest applied art of our time. The personal contribution of Josef Herčík (along with Bedřich Housa), was as the Nestor of contemporary, top-quality Czech stamp engraving.

Engraver Josef Herčík began his engraving activity by decorating guns at the arms factory in Uherský Brod. Step by step he worked his way up to becoming a phenomenon of Czechoslovak and, subsequently, Czech stamp creativity. In pursuing the engraving profession, he was assisted by his demanding and reliable preparation, often bordering on pedantic tenacity. Superlative preparation of stamp engravings is attested to by his execution of, for example, Picasso's "Guemica" or Titian's (Tiziano Vecelli) "Apollo punishing Marsyas", which exemplifies the absolute top of the engraver's art. Certainly the awards he has received, starting in 1967, attest to the recognition of his talent: five times the 1st prize of the Ministry of Communications of CSSR for engraving transposition; Grand Prix in Naples for "Guemica; III prize in Milan for Preisler's "Black Lake (1968);" and the most beautiful stamps issued to mark EXPO in Osaka "View of Fujiyama" and Orlik Castle (1970). Together with Vladimír Kovařík, in 1971 he received the award for the most beautiful stamp with a sports theme. (Coincidentally they both died in the same year and the same month, just three days apart). Josef Herčík received many awards, not only those enumerated. He also received politically tinged awards Honoured Artist of the ČSSR (together with Jiří Švengsbír) and For Merit in Construction; in his case it was for persistent hard work with an engraving tool in hand, continual eye stress, thousands of "peaceful" hours of sitting at tiring miniatures engraved into the hardest metal-steel.

Great recognition of Herčík's engraving was also indicated by the order from the German publisher Hermann Sieger Verlag to prepare facsimiles of the most beloved stamp classics, including the renowned Blue Mauritius. We recall that Herčík was constantly in the caldron of foreign postal authorities' interests, offering active participation in the stamp production plans of post offices throughout the world. At random we can cite Monaco and the United Nations Organization (UNPA), though there are many others for whom he produced. He himself said "I have long since inscribed stamp creation on my soul, but first of all I wish to create Czechoslovak stamps. Here I know precisely for whom I am creating, I know they think just as I do; I am here where the essence not only joins the contemporary, but also is the legacy of the great, world renowned graphic artist Václav Hollar."

Josef Herčík made his stamp debut in 1962 when he engraved stamps in the insect series designed by Sivko. (Václav Sivko actually "discovered" Herčík for stamp creation). Paradoxically, these stamps were issued later than his next stamp in the series marking the World Exhibition of Postage Stamps, PRAGA 1962. From that time on he engraved or designed and engraved more than 400 postage stamps, not counting the hundreds of drawings for first day cover cachets and postal cancellations. Herčík never limited himself to only the mere engraving requirements. His transcription retains all the details of the original, but adds the engraver's creative inventiveness. It depends on his ability whether multicoloured drawings will be translated by imperceptible transitional lines into engraved stamp image, produced with a maximum of the five basic colours. Furthermore, the engraving works only in a linear net, in contrast to a flat effect of a brush. It was simpler on those stamps where Herčík himself created the design or at least was able to select the subject.

Over the years Herčík was well disposed toward philatelic exhibitions. Here he met with his admirers and he was able to sign autographs for hours on end to satisfy the long, snaking line of Czech collectors. Already in Josef Herčík's artistic development we are able to observe his inclination toward the creation of postage stamps. This, however, does not mean that Josef Herčík was focused artistically on a narrow specialisation. At the beginning and throughout, Herčík devoted himself in parallel to graphic design: fine, heraldic, floral, Prague themes. Motivation is found, first and foremost, in the hundred and one views of the Mother of Cities Prague. His Prague is comparable to and yet different from the Prague of Jiří Švengsbir. Where Švengsbir piled up dominants, infusing them with fanciful suns, Josef Herčík treated his observations more realistically. Even though his Pragues are static gothic lines here and there broken by the curves of baroque and renaissance structures, warmth emanates from gentle dashes of the outline and masterful control of light and shadow, together creating the feeling of gradual linking to the third dimension. The domiciliary meaning of his excellently executed calligraphy, which draws on his beloved heraldic themes, make Josef Herčík's Prague series much sought after prints. All the more so in that they are a statement of a highly cultured man who has completely mastered the intimate knowledge of steel. These are the professional demonstrations of the author's inventiveness in one of the most difficult graphic disciplines - steel engraving.

Josef Herčík was, during all his 77 years, always an active graphic artist full of vitality. During his last years, along with his wife Helen, who was during all those years his consort and closest printer, and with their son, Josef, and daughter-in-law, founded the First Czech Graphic Society which quickly gained enormous (and State) respect and garnered orders throughout the world. It became one of the four licensed Czech security printers concentrating on production of Graphic artists' commercial and security papers as well as stocks. Josef anticipated long ago that his son Josef would continue his engraving, graphic, and printing activities and thus give continuity to the Herčík name. How many fathers succeed in accomplishing that which the late Josef Herčík accomplished? Unselfish and self-sacrificing, Herčík schooled a number of beginning engravers who today successfully continue the so-called Czech school of stamp engraving.

The entire world, especially Japan, envied our strong plethora of Czech and Slovak stamp engravers. For the entire time since his debut, Josef Herčík was at the very pinnacle of this plethora. The master's engraving tools of Josef Herčík senior have been symbolically orphaned.

We thank you, Master Herčík!

Břetislav Janík [Translation by Jaroslav Verner]

BOOK REVIEWS

Forging Political Compromise: Antonín Švehla and the Czechoslovak Republican Party, 1918-1933.
by Daniel E. Miller University of Pittsburgh Press, 3347 Forbes Avenue, Pittsburgh, PA 15261, USA.
July 1999. 454 pp \$45 hardcover. ISBN 0-8229-4091-4. >

Historians have long claimed Czechoslovakia between the world wars as an island of democracy in a sea of dictatorships. The reasons for the survival of democratic institutions in the Czechoslovak First Republic, with its profound divisions, have never been fully explained, partly because for years critical research was thwarted by the communist state.

Forging Political Compromise provides the first detailed English-language investigation of Czechoslovakia during the intriguing interwar period that focuses primarily on the Agrarian or Republic party. Drawing on information from European archives, Miller pieces together the story of the party and its long time leader Antonín Švehla.

Švehla, the "Master of Compromise," had an extraordinary capacity to mediate between political parties, factions, and individual political leaders. It was this ability, Miller maintains, that was essential to the establishment and maintenance of a democracy. Miller shows how Švehla's influence in the formation of cabinets, his official and behind-the-scenes activities in the parliament, and his personal charisma provided the new state with the stability and continuity necessary to cope with ethnic differences, political discord between socialist and "bourgeois" parties, and other factors that threatened its survival.

Forging Political Compromise illustrates the vital importance of effective political leadership in the creation of democratic institutions. And it returns the Czechoslovakian piece to the puzzle of how transformation from authoritarian to democratic regimes occurs.

"Miller sets out to examine how Antonín Švehla and his Agrarian Party ruled Czechoslovakia in the interwar period. There is nothing like it in English. It rivals Carol Skainik Leff's *National Conflict in Czechoslovakia* as an important contribution in the field."- Owen V. Johnson, Indiana University.

Daniel E. Miller is an associate professor of history at the University of West Florida in Pensacola, where he has taught since 1990. He is the recipient of fellowships from the American Council of Learned Societies, the International Research and Exchanges Board, and the Hoover Institution. His articles on Slovak and Czech history have appeared in journals and as chapters in *The Czech and Slovak Experience*, *The Economic Future of Central Europe*, and *Private Agriculture in Eastern Europe: Prospects for the 1990s and the Lessons of Prewar Cooperatives and Land Reforms*.

[*Forging Political Compromise* is part of the Pitt Series in Russian and East European studies edited by Jonathan Harris and is obtainable either from the publisher or a good bookseller in the UK. Ed.]

A History of Slovakia: by Stanislav J. Kirschbaum, McMillan Press Ltd, Houndsmills, Basingstoke, Hampshire RG21 6XS. 1995. 350 pp. Hardcover £35, ISBN 0-333-62079-8 and paperback £9.99, ISBN 0-333-68102-9.

Slovakia's declaration of independence in 1993 marked the re-emergence of a state about which remarkably little is known. Professor Kirschbaum describes the history of the Slovak nation from its arrival on the Danubian Plain to the present. Paying tribute to Slovakia's resilience, he describes its contribution to European civilisation during the Middle Ages; the development of a Slovak consciousness in response to Magyarization; its struggle for autonomy in Czechoslovakia after the Treaty of Versailles; its resistance (as the Slovak Republic) to a Nazi-controlled Europe; and its reaction to Communism. The final chapter examines the events that led to Slovakia's independence after the fall of Communism in Central Europe and the debate over its future.

Stanislav J. Kirschbaum, Professor of Political Science and Coordinator of the International Studies Programme at York University, Toronto, has written numerous books and articles on Slovak and East European politics.

The Scarecrow Press, 4720 Boston Way, Lanham, Maryland 20706 USA [distributed in the UK by Shelwing Ltd, 127 Sandgate Road, Folkestone, CT20 2BL and obtainable from them or a good bookshop] has published the following in their series of Historical Dictionaries under Europe:

No 23 *Historical Dictionary of the Czech State* by Jiří Hochman. 1998. 272 pp. \$46. ISBN 0-8108-3338-7

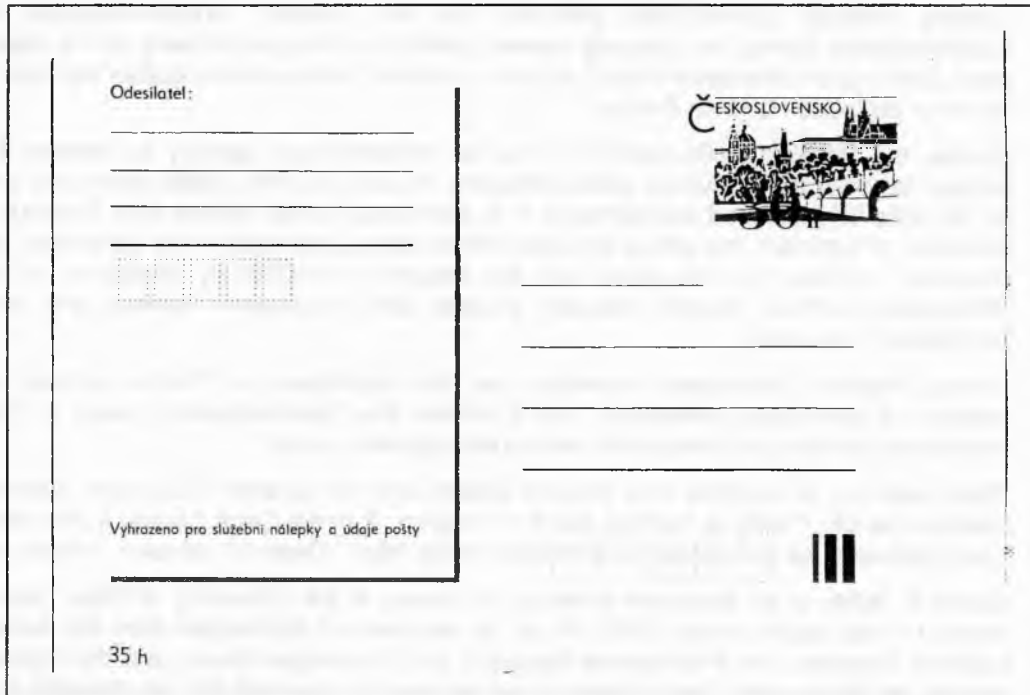
No 31 *Historical Dictionary of Slovakia* by Stanislav J. Kirschbaum. Fall/Autumn 1998. 320 pp, \$55. ISBN 0-8108-3506-1.

ABC-CLIO Ltd, 35a Great Clarendon Street, Oxford OX2 6AT have also published the following in their World Bibliographical series under Europe:

Volume 68: *Czechoslovakia* by David Short. 1986. 1,000 entries, 438 pp. £61.00. ISBN 1-85109-011-8

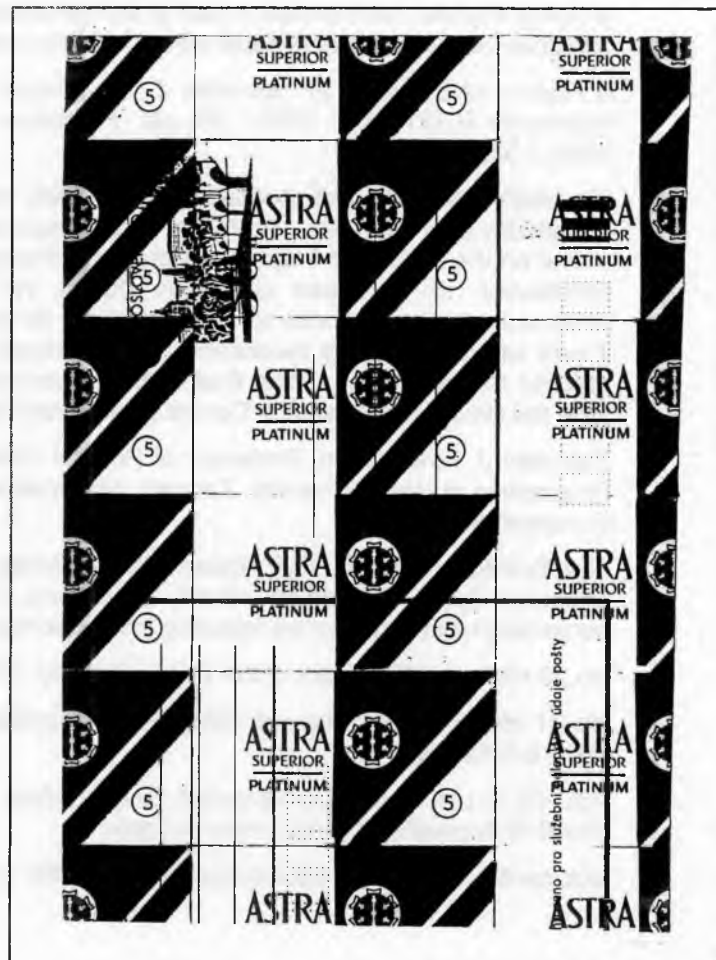
COVERS OF INTEREST

Tom Morovics has sent us several photocopies of covers of topical interest. The first entitled **Razor blades and Philately**



Do you think there is no connection between these two concepts? At the first look you may be right, but the stationery card described later will convince you to the contrary. In figure 1 we can see a very ordinary stationery card 30 heller value, printed on white paper in violet/black colours. So nothing unusual.

The surprise comes when we turn the card to see its reverse side, figure 2. Now we can see the same format as on the front, but it is overprinted on printer's waste from a razor blade's cover. I have never seen anything like this before. So, if you use this kind of blade, when shaving in your bathroom take care and look inside... before you throw it away. One never knows.



POSTAL RATES IN BOHEMIA MORAVIA PROTECTORATE (15.3.1939-8.5.1945)

- Translated by Douglas D. Baxter -
- Additional commentary from Rex A. Dixon -

I thank the Schwaneberger Verlag GmbH the publishers of the Michel Catalogue for permission to reproduce their table and our two members who have supplied translations of these postage rates and some additional commentary. Ed.

After the setting up of the Protectorate on 15 March 1939 and until the issue of the Protectorate's own stamps, the valid stamps of Czechoslovakia continued to be used. These could still be used up to 15 December 1939. The stamps were on sale at counters until 30 November 1939. Postage Due stamps were in use until the middle of January 1940 [presumably as a result of an internal arrangement]. The postal service in the Protectorate was subordinate to the postal authorities in the German Reich. All Protectorate stamps were produced by the printing firm *Bohemian Graphic Union, Prague* [a joint stock company].

Possible mixed frankings: 15 July to 15 December 1939, stamps of the Protectorate with stamps of Czechoslovakia, with Postage Due stamps up to 1940. Also, stamps of the Protectorate with German Reich stamps can be found on official mail.

Postal rates: From 15 March 1939, the rates for items sent within the Protectorate or to the German Reich were those of Czechoslovakia. They were adjusted stepwise [1.4.39, 17.7.39, 1.6.40, 1.10.40] to match the German inland rates, based on an exchange rate of 10 pfg = 1 Kč. At first, items which were prepared according to Czechoslovak rates were forwarded unhindered [lower rates].

The following table is for mail **within** the Protectorate. Rates to the German Reich and elsewhere will be the subject of a future article. For mail within the Protectorate there are three distinct phases:

1. Up to 31.5.40: Previous Czechoslovak rates remained in force.
2. 1.6.40 – 30.9.40: German rates for ordinary letters and postcards, Czechoslovak rates for everything else [special services, printed matter, etc].
3. From 1.10.40: Almost totally aligned with German inland rates and services. The exceptions are indicated in the table.

Postal Rates within the Protectorate of Bohemia and Moravia				
		15.03.1939	01.06.1940	01.10.1940
Letters: Local	up to 20 g	00.60	00.80	00.80
	100 g	01.10	-	-
	250 g	02.00	01.60	01.60
	500 g	02.50	02.00	02.00
	1000 g	03.00	03.00	03.00
	Letters: Long distance [rest of Protectorate]	up to 20 g	01.00	01.20
	100 g	01.60	-	-
	250 g	02.50	02.40	02.40
	500 g	03.00	04.00	04.00
	1000 g	04.00	06.00	06.00
Postcards [each part of reply cards]	Local	00.50	00.50	00.50
	Long distance	00.50	00.60	00.60
Printed matter	up to 20 g	-	-	00.30
	50 g	00.20(00.30 ²³)	00.30	00.40
	100 g	-	-	00.80
	150 g	00.50	00.50	-
	250 g	00.80	00.80	01.50
	500 g	01.50	01.50	03.00
	1000 g	02.00	02.00	-
	2000 g	03.00	03.00	-
Commercial printed matter ①	each 50 g	00.10	00.10	-
Commercial papers [e.g. invoices]	up to 100 g	-	-	00.80
	250 g	01.00	01.00	01.50
	500 g	01.50	01.50	03.00
	1000 g	02.00	02.00	-

Postal Rates within the Protectorate of Bohemia and Moravia				
		15.03.1939	01.06.1940	01.10.1940
Mailings in braille	up to 100 g 1000 g 2000 g 5000 g 7000 g	00.05 00.15 00.30 00.75 -	00.05 00.15 00.30 00.75 -	00.30 up to 5 kg
Samples	up to 100 g 250 g 500 g 1000 g	00.40 00.80 01.50 02.00	00.40 00.80 01.50 02.00	00.80 01.50 03.00 -
Packets [i.e. small parcels]	up to 2000 g	-	-	04.00
Cash on Delivery fee [C.O.D.]	value to 100 Kč 200 Kč each additional 200 Kč	01.50 02.00 00.50	01.50 02.00 00.50	As for a letter plus 02.00
Registration fee		02.00	02.00	03.00
Personal Delivery fee		00.50	00.50	01.00
Express Delivery fee		02.00 Surcharge of 100% for night delivery, 22.00 to 06.00	02.00 ⑤	04.00 08.00 where the addressee lives beyond the express delivery district of the delivering office
Pneumatic Post fee	[closed to public 01.06.1939 to 31.10.1940]	00.40	-	01.00
Receipt	a) on delivery b) after delivery c) for Insurance Office [ordinary letters]	02.50 04.00 01.00	02.50 04.00 01.00	03.00 ⑥ 04.00 01.00 ④
Poste Restante fee		00.50	00.50	-
Letters containing valuables	up to 100 g 250 g 500 g 1000 g	02.00 04.00 08.00 13.00	02.00 04.00 08.00 13.00	As for an ordinary letter Plus insurance premium of 01.00 for each 5000 Kč Plus handling charge of 04.00 up to 1000 Kč, or of 05.00 for over 1000 Kč
Plus insurance premium	for each 1000 Kč a) sealed letters b) unsealed letters	01.00 02.00	01.00 02.00	
Plus handling charge		01.00	01.00	
Unfranked or under-franked items. Penalty charge		x2	x2	x1.5
Business reply items: normal rate, plus a fee	a) for postcard b) for letter	00.10 00.20	00.10 00.20	④ ⑥
Newspaper printed matter	each newspaper first 100 g ⑦ each additional 100 g	00.05 ⁽⁶⁾ 00.02	00.05 00.02	④ 00.05 00.02
Delivery receipt [for ordinary packets]		-	-	01.00 ⁽¹⁹⁾

① See Czechout 2/89 for details of this service.

② Presumably the night-time surcharge continued, but the Michel Catalogue does not record this.

③ Evidence in the tables in Michel would suggest that note ⁽¹⁹⁾ applies, even though it is not indicated against this entry.

④ Service was not aligned with a German inland service.

⑤ Czechout 2/96 & 3/96 show that this service continued after 1.10.40, but Michel does not record the fees.

⑥ The Michel Catalogue says "each 100 g", but this must be a misprint.

Footnotes within the tables taken from the Michel Catalogue:

⁽⁶⁾ Also to Yugoslavia & Poland. ⁽¹⁹⁾ Valid from 1.8.1940. ⁽²³⁾ For partial printed matter, not valid from 1 June 1940.

RE: THE HUNGARIAN-CZECHOSLOVAK POSTAL WAR

- Csaba L. Kohalmi -

We thank Csaba Kohalmi, Editor, *The News of Hungarian Philately* for permission to use this article which appeared in their April-June 1998 issue, and John Whiteside for allowing us to publish his letter to Csaba, which appeared in the September issue. For previous articles on this subject see Czechout 3/97, 4/97, and 2/98.

The following illustration shown below was provided to Emmerich Vamos by Dr. Paul Szilagyi. It's a worthwhile example of a *non admis* cover of the postal war discussed by Emmerich Vamos in the Oct-Dec 1997 issue of *The News*. It also merits some additional analysis.



Non Admis Cover with Hungarian and Czechoslovak stamps

The cover was posted as registered air mail at the Budapest 82 post office on the morning of 12 June 1935. The 1 pengő franking included the 20f and 40f values from the 1933 air mail series depicting the *Guistizia per l'Ungheria* / *Justice for Hungary* aircraft being greeted by a Magyar standing in front of a radiating representation of the double-barred Apostolic Cross on top of the three hills. This artistic rendition is similar to an element in the national crests of both Hungary and Slovakia. The design of this stamp offended Czechoslovak sensitivities as discussed in the previous article. What makes this interesting is that the cover was also franked with a 4kč Czechoslovak air mail stamp. It received the *Mátyásföld Repülőtér* / *Aerodrome* transit marking on the same day in the afternoon and the *Praha-82-Letište* arrival cds on 13 June 1935. Upon arrival, the two Hungarian airmail stamps were boxed in with blue crayon, and the words *Non admis* / *Retour á Budapest 82* were added in ink with arrows pointing to the offensive stamps. At the same time, the Czechoslovak stamp received a large 'X' and the addressee information was crossed out. This was the typical marking and handling for inadmissible mail.

So how did the Czechoslovak stamp end up on the cover? The words typed at the top give a clue: '*Filatelische Sendung* / *Philatelic Mailing*' and '*Frankierung für: Č. S. R. | Ungarn* / *Franking for Czechoslovakia | Hungary*.' The sender obviously knew that the *Guistizia per l'Ungheria* stamps would be rejected by the Czechoslovak post office, but decided to test the resolve by adding the Czechoslovak stamp. The philatelist felt that perhaps the presence of this stamp would obligate the Czechoslovak post office to accept its own stamp and forward the letter to its destination in Bratislava thus creating a cover that evaded the blockade. Evidently, the Czechoslovak post office did not fall for this ruse, 'X'-d out its own stamp, and rejected and returned the registered letter. >

To rule out the possibility that this cover was 'doctored' at a later date by adding the Czechoslovak stamp (something that an unscrupulous collector might do to enhance its appeal), Dr. Szilagyi's collection produced another example of a similarly prepared and endorsed cover posted six days later on 18 June. On this cover, the Mátyásföld cds touches the outer frame of the Czechoslovak stamp. While it was not the intention to 'cancel' this stamp, the outer circle of the cds does 'tie' the Czechoslovak stamp to envelope providing proof that it was on the cover when it was posted in Budapest. Unfortunately, the 'philatelic' markings were written in ink and reproduce poorly, so only a section of this cover bearing the Czechoslovak stamp is shown below. The names are different on the two covers. If we only knew that the covers were destined to *bona fide* addresses, then we could correctly judge the intentions of the sender for mailing these attempted 'blockade runner' covers.



Czechoslovak Airmail Stamp 'Tied' to Cover with Mátyásföld CDS

Converted to Hungarian currency, the 4 koruna Czechoslovak stamp was worth about 68 fillérs at that time according to a numismatic reference that I have. Vic Berecz surmised that the sender's idea perhaps was to put a valid Czechoslovak stamp (valued at 68f) on the cover as replacement for the two Hungarian stamps (worth 60f) that the Czechoslovak post considered invalid. The sender may not have duplicated all the stamps on the cover, only the ones he expected to be rejected. Can anyone 'break down' the Czech postal fee structure that this stamp would have covered? Also, does anyone have information on actual postal usage of the 10 and 16f stamps picturing the Lockheed *Sirius* aircraft on cover addressed to Czechoslovakia? Vic Berecz raised the possibility that these stamps were also treated in a *non admis* manner, but there is no mention of this in any other piece of literature with which I'm familiar. So, it would be nice to document the existence of a *non admis* cover with these stamps, or, the reverse possibility of these stamps actually used on a cover properly franked and delivered to an addressee in Czechoslovakia.

The person or persons who created these covers spent a significant amount of money on them. Consider the fact that in 1935 a monthly salary of 200 pengős for a white-collar office worker assured him an excellent standard of living in Budapest. The sender(s) spent 1.68P to create each cover. The sum amounted to about 1½ hours' worth of 'good' pay.

JLW to CLK: I received the April/June 1998 issue of your magazine from Andrew Munster recently. As a collector of Czechoslovakia, I should like to make some observations on the item on the Postal War on pp.13-15. Firstly, relative values of money - In Baedeker's Austria, 1929 issue, exchange tables give the value of the contemporary U.S.\$ as 7.10 schillings Austrian, 5.71 pengő Hungarian and 34kč Czech. Alternatively £1 sterling was 34.58 schillings Austrian or 27.82 pengő Hungarian or 164kč Czech. I think that these values remained quite stable from 1927 to 1938.

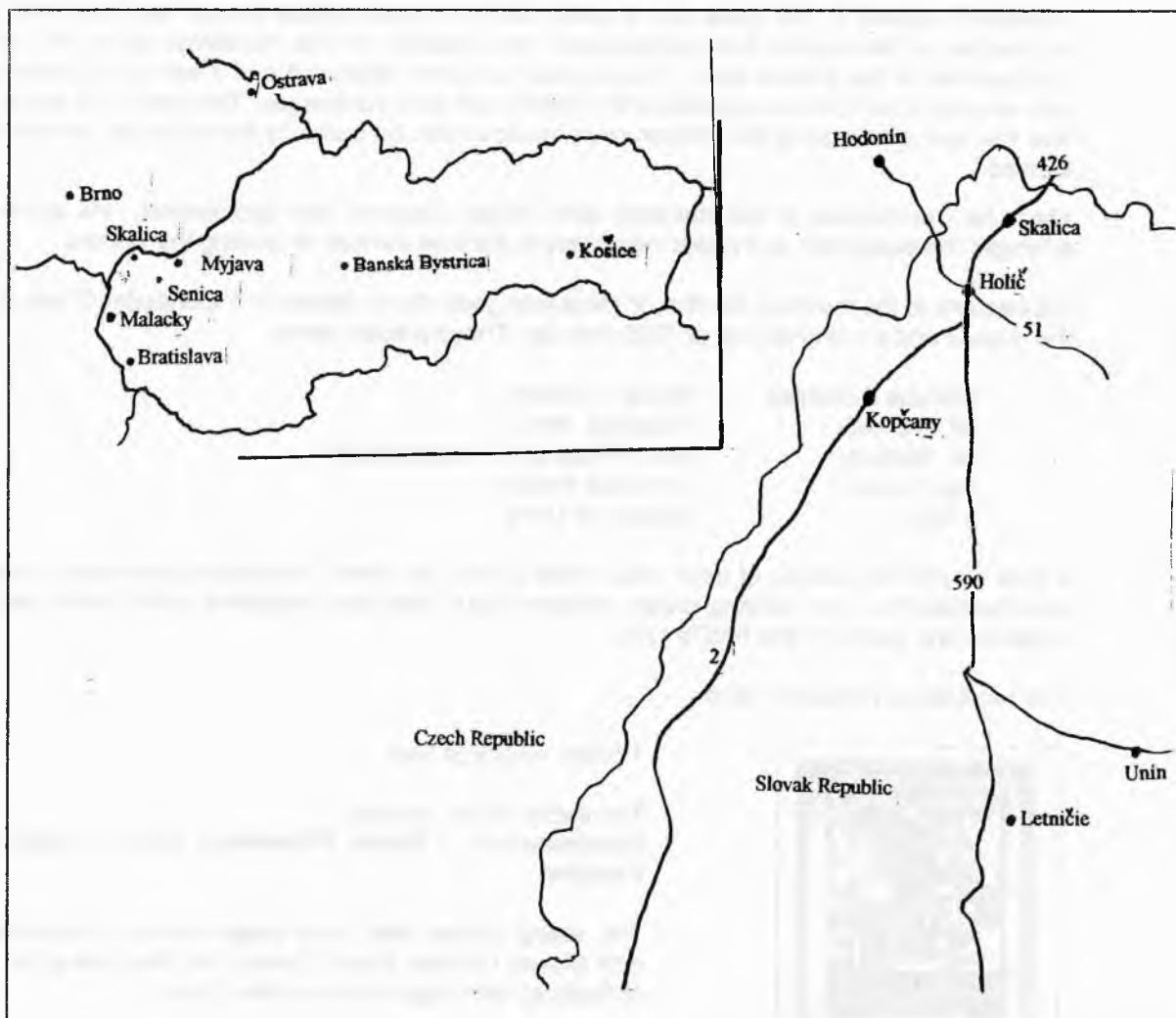
1 pengő is thus worth a fraction under 6kč (5.95kč), or 1kč is worth just over 16 fillér.

Now to the cover illustrated. This is slightly overpaid, the correct rate being 98 fillér, 32f postage to Czechoslovakia for 20g, 50f registration fee and 16f airmail fee per 20g. From Czechoslovakia to Hungary, the rate was 5.50kč, 2kč postage to Hungary for 20g, 2.50kč registration fee and 1kč airmail fee per 20g. The 4kč stamp does not specifically replace a part of this fee, but as Vic Berecz correctly assumes, it is an attempt to replace the 60f in Hungarian stamps that are expected to be considered invalid. The equivalent of 60f is just under 3.60kč and 4kč is the nearest single stamp above this. The Czechs obviously would not accept this expedient, so the sender had wasted his money. I do hope these comments will be of assistance.

SKALICA, 11 April thru 13 May 1945

- Robert J. Hill -

Skalica is located on the western Slovakian border; just a few kilometres away is the river Morava and then the Czech town of Hodonín. It was liberated by the First Mechanised Guards (1 GJMS) of the 2nd Ukrainian front on Wednesday 11 April 1945.



During the twelve months preceding the liberation, members of the Revolutionary National Council (RNC) had been meeting in great secrecy (amongst venues chosen was a tool shed in a vineyard) for discovery meant certain death. Of course, only part of their deliberations concerned the postal system and the associated infrastructure which needed to be put in place when the long awaited liberation arrived. However, it was resolved to issue a set of commemorative postage stamps at the conclusion of the war.

On Tuesday 24 April 1945 the Council resolved to produce "charitable" stamps, which would be valid for postage, to raise funds for the locations of Brodské, Unín, Kopčany, Letničie and others which had suffered partial destruction from bombardment.

The printing firm of Tekla was approached and asked to submit designs with the suggested theme of *Zbombardovanie a Oslobodenie* (Bombarded and Liberated). The printing firm turned to its designer, William Krmíneck, who produced seven potential ideas. Of those submitted, two were selected but Krmíneck was asked to improve the quality of the detail. >

Scared of "rocking the boat" in the newly liberated area, the RNC decided to seek approval from the Slovak National Committee in Bratislava and a delegation was dispatched headed by Dr. D Okalik. This delegation was seen in Bratislava by:

Dr. Husak	Office of Internal Affairs
T Tvarozlea	Office of Finance
D Rutkayem	Ministry of Posts

Rutkayem agreed to the issue but insisted that the postal values should be 1kčs and 2kčs with surcharges of 4kčs and 3kčs respectively, the proceeds of the surcharge going to the bombed communities in the Skalica area. This decision was later appealed and it was finally agreed that the values should be 1.50 kčs and 2kčs with 3.50kčs and 3kčs surcharges. The reason for the appeal was that the cost of improving the infrastructure would in part be borne by the increased revenue from the stamps.

The local Commander of the liberating army, Major Celovan, was approached. He authorised and arranged the equipment and power necessary to achieve the task of printing the stamps.

Subsequent to the meeting, the firm of Tekla was given the go-ahead on Wednesday 2 May to produce the stamps and printing started at 1000 that day. Those present were:

Marcela Pinkalsky	Postal Controller
Dr. D Okalik	President, RNC
Br. Vavlavik	RNC - Posts and Transportation
Ing J Bures	Technical Advisor
J Sorm	Director of Tekla

A total of 100,000 stamps of each value were printed by offset. The printers produced a report which accompanied the zinc printing plates, designs, cuts, films and negatives which were sealed in an envelope and placed in the RNC's safe.

The two stamps produced were:



1.50kčs +3.50kčs Red

The theme of this value is.
Czechoslovak - Soviet Friendship and the Fight Against Fascism

The stamp shows Red Army Major Alexeje Antonovics Jurasa with Slovak Partisan Pavla Klvace (the latter being an inhabitant of Skalica). with flags in front of the Church.



2kčs + 3kčs Blue

The second stamp is set on a
Sad Mother & Two Children View the Devastation in Skalica

The symbolic linden leaf is around the value tablet.

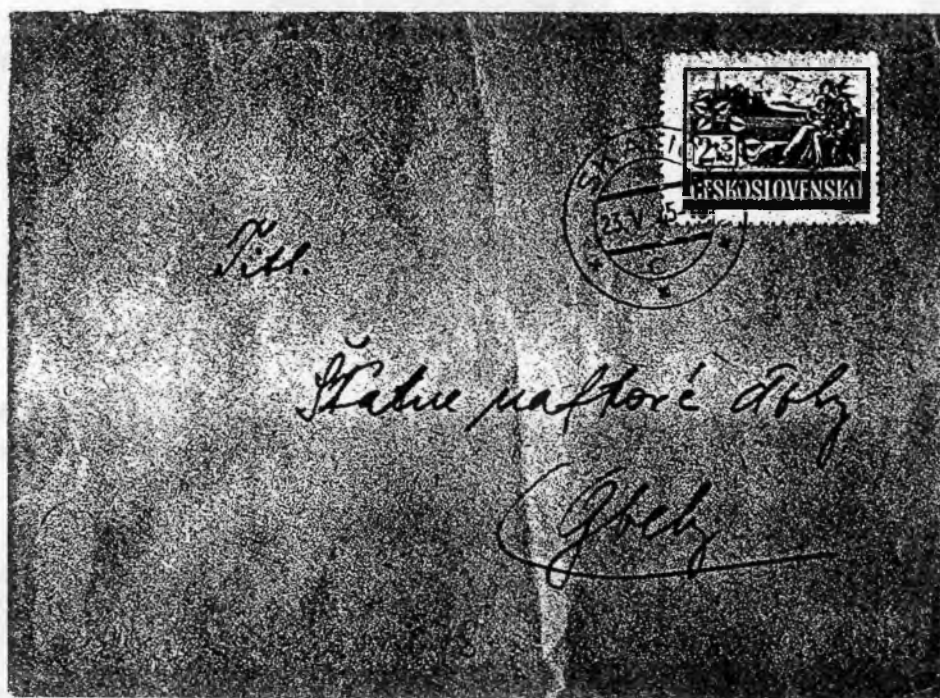
>



1.50kčs + 3.50kčs



2kčs + 3kčs



Envelope sent to a local address in Gbely (to the west of Letničie)
Postage paid 2kčs
1st Republic Cancellor SKALICA 23.V.45

>

The stamps were hand "rouletted" by a supervised team of two who were closeted in an office, unfortunately they were amateurs and many of the stamps were damaged. The end result was inspected and those which failed quality control were incinerated, again under supervision, in the yard of the printing works. The result of this fiasco was that only 52,000 of the lower value and 82,400 of the higher value were deemed fit for sale.

The stamps were handed over to Post Office officials on Friday 4 May, they distributed them and the stamps went on sale the same day. There was interest in selling the stamps at other locations including Senica, Malacky, Myjava and Bratislava but the only record of stamps issued to another office shows that Miloš Oliva, Head Post Master of Holič accepted 10,000 sets for sale.

The Slovak National Committee ordered the stamps removed from sale on Friday 11 May, the RNC asked for permission to continue but received an emphatic No! as it was then deemed to be illegal.

The proceeds from the sale of the stamps were amassed. On Friday 13 May a total of 429,200kčs (this included some donations) was handed over by Michael Drzan, Post Office Director, in a ceremony which involved the full committee of the RNC, the stated objective again being the rebuilding of damaged areas.

The President of the Slovak National Council was approached and he agreed on 25 May that the sale of the remaining stamps could continue until stocks were exhausted. The last stamp was sold on 22 June and further funds were then given to the RNC.

Canceller

There were two special cancellers prepared and used on letter mail for 14 days, one had the legend:

SKALICA - VYHLÁSENIE MIERU 8.5.1945 (Skalica announces peace)

Summary

Wednesday	11 April 1945	Liberation of Skalica and the surrounding area
Tuesday	24 April	RNC resolve to issue stamps to raise funds
Wednesday	2 May	Printers given go-ahead to produce the stamps
Friday	4 May	The stamps were put on sale
Sunday	13 May	429,200kčs handed over to RNC
Friday	25 May	President of Slovak National Council agrees the stamps can continue to be sold
Friday	22 June	Last stamp sold

Acknowledgements

Jan Dobrovolný, Pardubice
 Karel Holoubek, Hradec Králové
 Czechoslovak Specialist XIX March 1957
 Czechoslovak Specialist XL March 1978

FREE CZECHOSLOVAK FORCES IN GREAT BRITAIN

Concerts and Patriotic Events from the Cholmondeley period and their philatelic souvenirs

- Richard Beith -

In my article on the Cholmondeley period in Czechout 3/99, I illustrated the use of the Leamington Spa Coat of Arms handstamp on 28 September 1940, the date of the St Wenceslas Day celebrations at Cholmondeley. A visit to the Leamington Spa Reference Library during the recent Society weekend confirmed that the coat of arms shown on the postmark was indeed that of the Royal Borough of Leamington Spa. The split-tailed lion, with its hint of a Bohemian lion, shown as part of the Arms, can be traced back to Ambrose Dudley, Earl of Warwick, to whom Queen Elizabeth I granted the manors of Leamington Priors and Newbold Comyn in 1563!

So, either the postal officials at Cholmondeley Camp had sufficient warning of the move to Leamington to research and design a suitable handstamp by 28 September, or the examples shown were in fact prepared after the move to Leamington and just back-dated. All comments and theories welcome.

POSTAL EVOLUTION IN THE HLUČÍN REGION FROM PRESTAMP ERA TO 1973

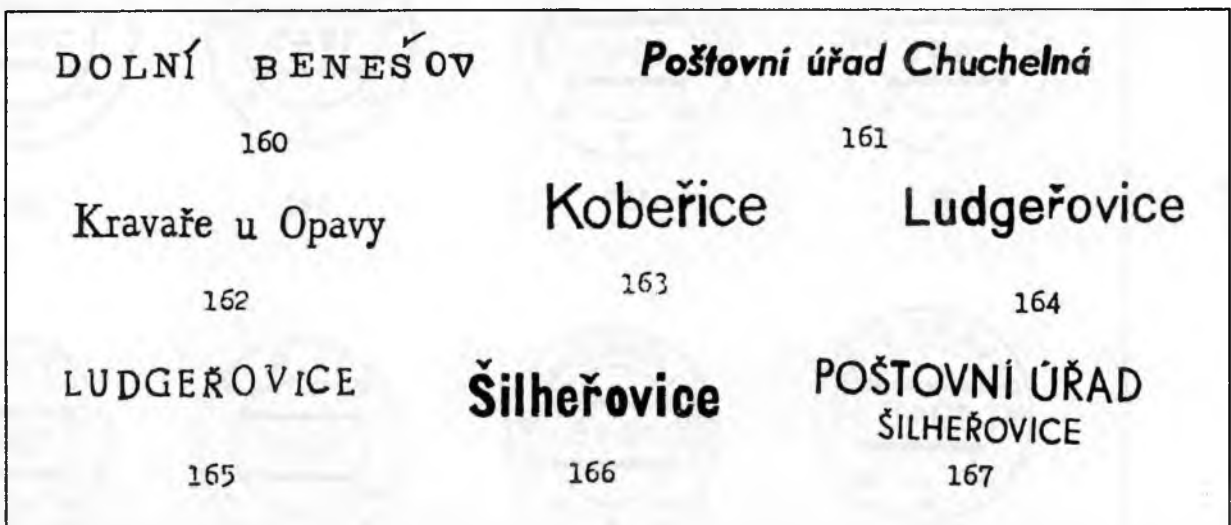
Continued from Czechout 3/99 page 65 .

-Viktor Jindra-

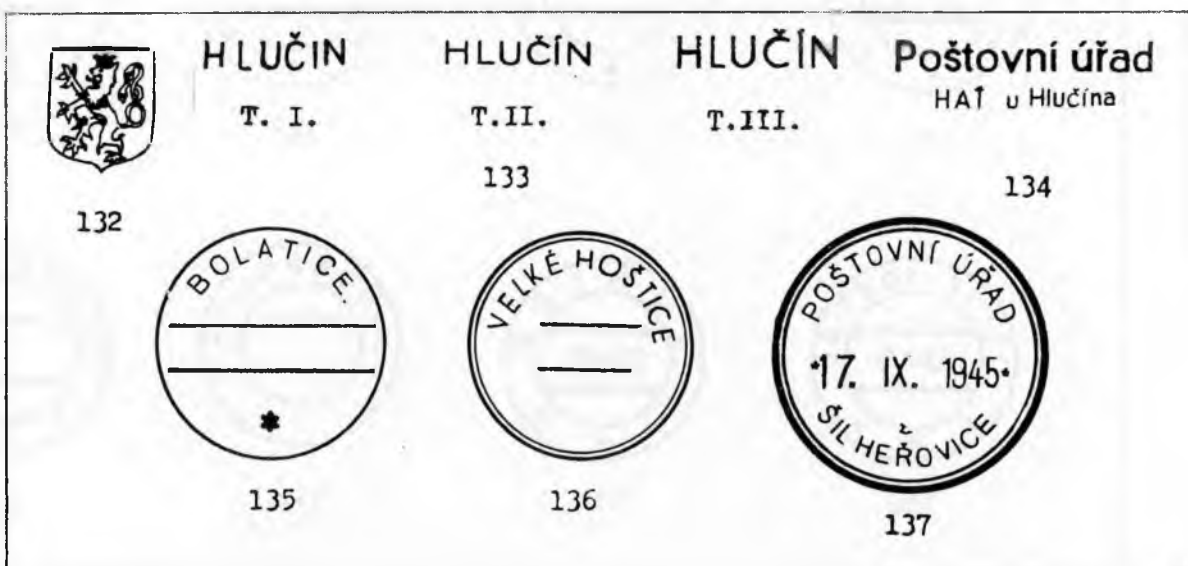
Translated by V.J.Králiček

The Czechoslovak Republic Post

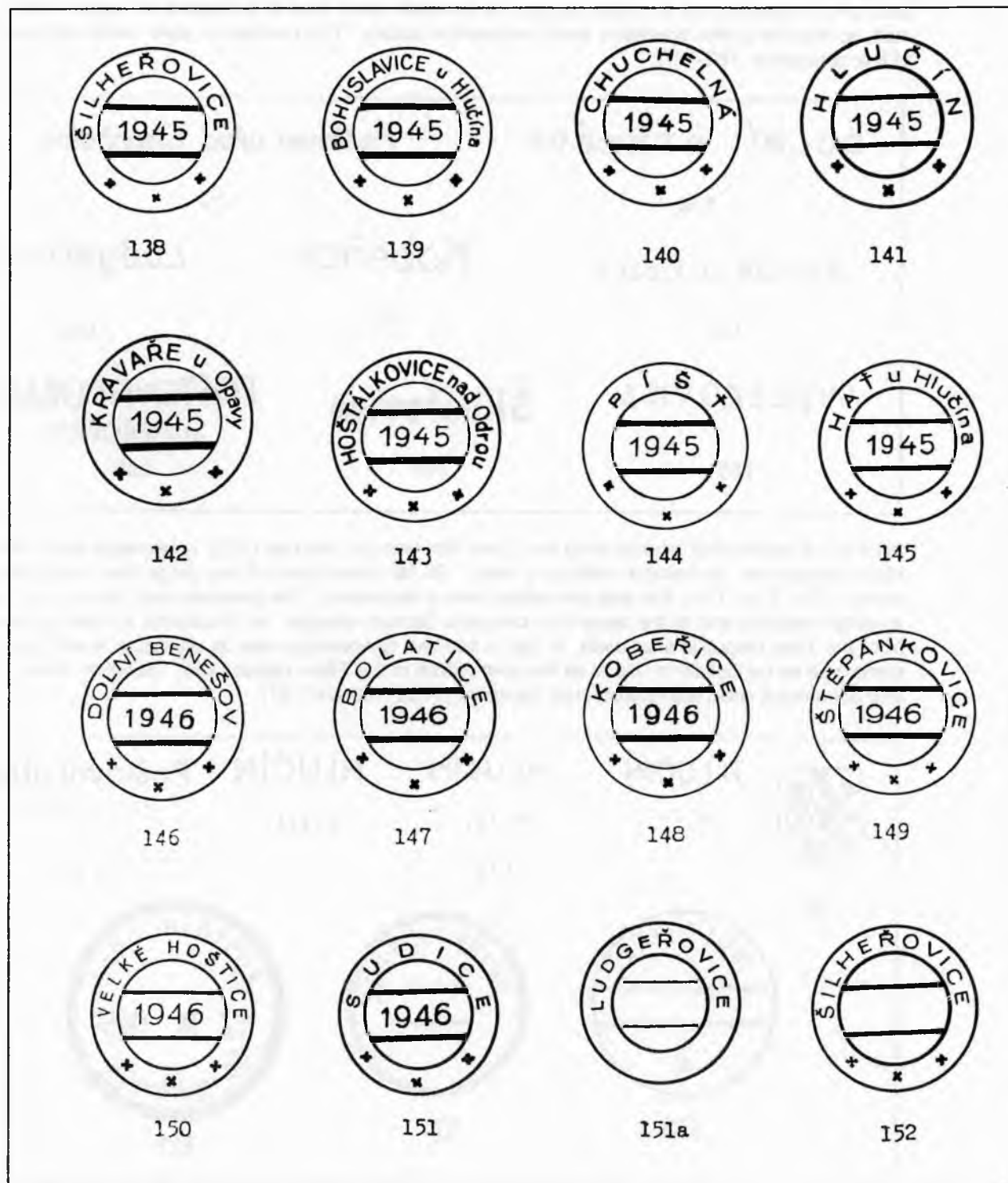
At the beginning of May 1945 the Hlučín region was liberated by the Russian Army and from that time was again an integral part of our Republic. After the inauguration of postal services and since there were no new postage stamps available, the postal fees were paid for in cash. In the early days anyone using German stamps and correspondence cards for payment of postage were tacitly accepted! Each post office endeavoured to obtain as soon as possible some kind of postmarks for cancellation of the mail, so that the postal operation could commence quickly. The postmarks were mainly various types of line cancellers (160-167).



In Hlučín a handstamp incorporating the Czech lion was put into use (132); underneath was placed the Hlučín single-line cancellation without a date. So far three types of this single-line cancellation are known (133: T.I to T.III); the date was added with a datestamp. The postmark with the lion was used to invalidate stamps and at the same time overprint German stamps. In Chuchelná an early cancellation from the First Republic was used; in Hat' a two-line cancellation was in operation which was of the same type as cancellers in use at all the post offices in the Těšín region (134). Bolatice, Velké Hoštice and Šilheřovice used standard circular cancellers (135, 136 and 137).

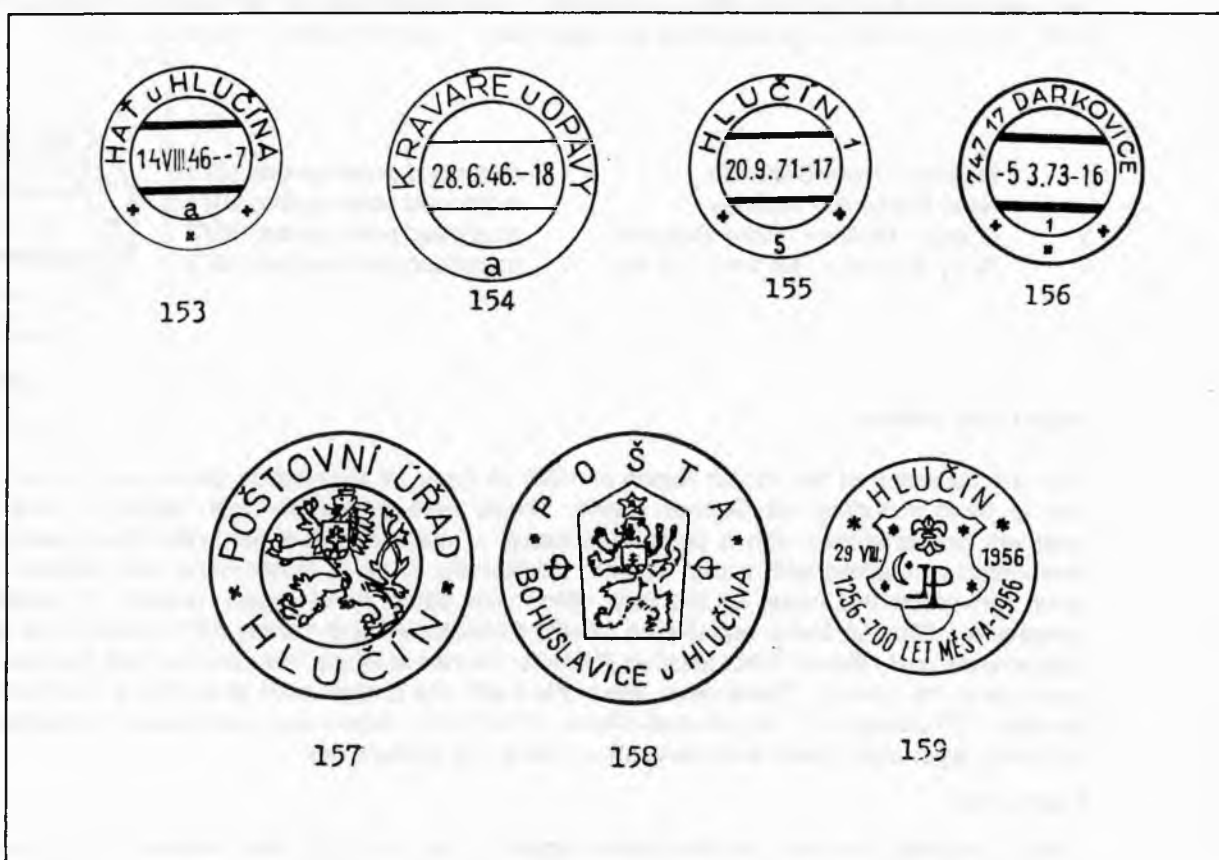


These provisional cancellers were changed during 1945 for uniform provisional circular datestamps with the year 1945 in the date bridge (137-145). The following year they were changed to 1946 (146-151) However the canceller dimension was not always the same: for example Štěpánkovice used a 33mm diameter datestamp, whilst the majority of post offices received a canceller of 27mm diameter. Ludgeřovice used a somewhat similar round datestamp, but smaller and differing in that in the date bridge the year was missing, as well as the three stars in the lower half circle (151a). The year date 1945 was removed from the india rubber cancellers and the year 1946 was supposed to be inserted, but in some cases the new year date was not inserted and the canceller date bridge remained empty (152).



During 1946 all the provisional cancellers were progressively replaced by the definitive metal datestamps with a date bridge (153). Kravaře was the only one that modified its German canceller to a Czech type: after removing the German spelling it was replaced with the text KRAVAŘE U OPAVY (154). About 1968 the new type of canceller arrived in the Hlučín region post offices at the same as they were being introduced elsewhere in Czechoslovakia. These differed in that the distinguishing letter was missing in the lower segment and in the lower circle the three stars or crosses are omitted. Instead a number is found in the lower circle with on each side a single star (155). Postal cancellers supplied from 1973 again have the three stars and in place of the letter in the lower segment there is an arabic number, whilst in front of the post office name there is a postal directive number (156). Official cancellers insofar as they were preserved from the first Republic period, were again used with the new ones being modelled on the older types. After the introduction of the new state symbol, these official cancellers were replaced by the new designs (157, 158).

In 1956 Hlučín celebrated the 700th year of its foundation and for that anniversary a commemorative postmark was issued, this was in use from 23 August to 1 September 1956 in black ink. However, on the 2 September the colour was changed to violet-red in Hlučín, whilst in Prague at the Philatelic Counter the cancellation in black was in use for collectors on the 2 September 1956 (159).



The postal area in the Hlučín region was progressively widened in later years with the establishment of the following new post offices:

14 September 1953 at HNĚVOŠICE.

4 December 1957 Petřkovice with the official name and cancellation PETŘKOVICE u OSTRAVY. Later this was changed to PETŘKOVICE NAD ODROU.

2 January 1958 at OLDŘIŠOV.

1 July 1958 at VŘESINA u HLUČINA

1 November 1960 an additional post office at KOZMICE u HLUČINA

2 May 1967 the post office at Hlučín was changed to HLUČÍN 1, another was opened at HLUČÍN 3, however, the post office at Hlučín 2 was not in existence.

1 March 1973 an additional post office at DARKOVICE was opened, and this office was provided with a postal directive number (156).

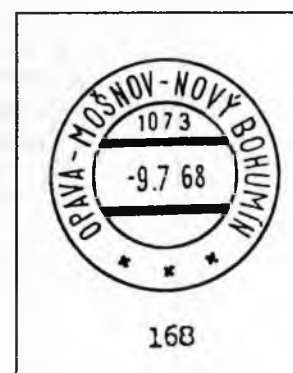
From 1 December 1945 until 31 May 1956 a sub post office existed in Malých Hoštichích, and in 1963 throughout Czechoslovakia including the Hlučín area certain villages established postal centres. These centres were not provided with cancellers and the post handed in was not cancelled there, but was postmarked at the main post offices where the mail was transferred for further transmission. Postal Centres in the Hlučín area were established at the following villages:

- 1963: ANTOŠOVICE, main post office at Petřkovice nad Odrou.
- 1963 :MALÉ HOŠTICE, main post office Velké Hoštice, today part of Opava.
- 1963: ROHOV, main post office Sudice.
- 1963: SLUŽOVICE, post office at Hněvošice.
- 1963: DARKOVIČKY, post office at Hlučín 1, today part of Hlučín.

Railway Mail

Two railway lines intersect the Hlučín region, which are Opava-Chuchelná and Opava-Hlučín-Petřkovice. The railway mail was replaced after the liberation in 1945 by motorcar vehicles and was freighted to and from the Hlučín region. From 1968 the motorised post was introduced with their own cancellers; these are similar to the train post office cancellers. The route name is found in the upper circle, and in the upper segment is the vehicle postal number, the date is given in the bridge, whilst in the lower circle are the three stars or crosses. These cancellers do not have the distinguishing letter (168). So far the following cancellers are known with motorised post in the Hlučín region:

- | | | |
|---|-------------------------------|----------------------------|
| 1 | Mošnov - Nový Bohumín | motorised post number 1073 |
| 2 | Nový Bohumín - Mošnov | motorised post number 1071 |
| 3 | Opava - Mošnov - Nový Bohumín | motorised post number 1073 |
| 4 | Nový Bohumín - Mošnov - Opava | motorised post number 1073 |



Registered Labels

After the liberation of the Hlučín region in 1945 all types of registration labels were used - whatever was to hand including old German labels. These were overprinted with either a rubber one line postmark or sometimes with a postal datestamp or marked with a pen, often they were not either overprinted or marked with a pen stroke. Additionally blank R labels were used without any place name, on which the name of the post office was either hand-written, printed or cancelled by a datestamp. German blank registration labels, Protectorate and railway TPO labels were also used. Ludgeřovice post office in 1945 used as R labels, the parcel labels including the part that was meant to accompany the parcel. These were overprinted with the Ludgeřovice straight line postmark and had the letter "R" added to it. All the post offices in the Hlučín region were progressively supplied with the definitive registration labels and these are in use to the present day.

Postscript

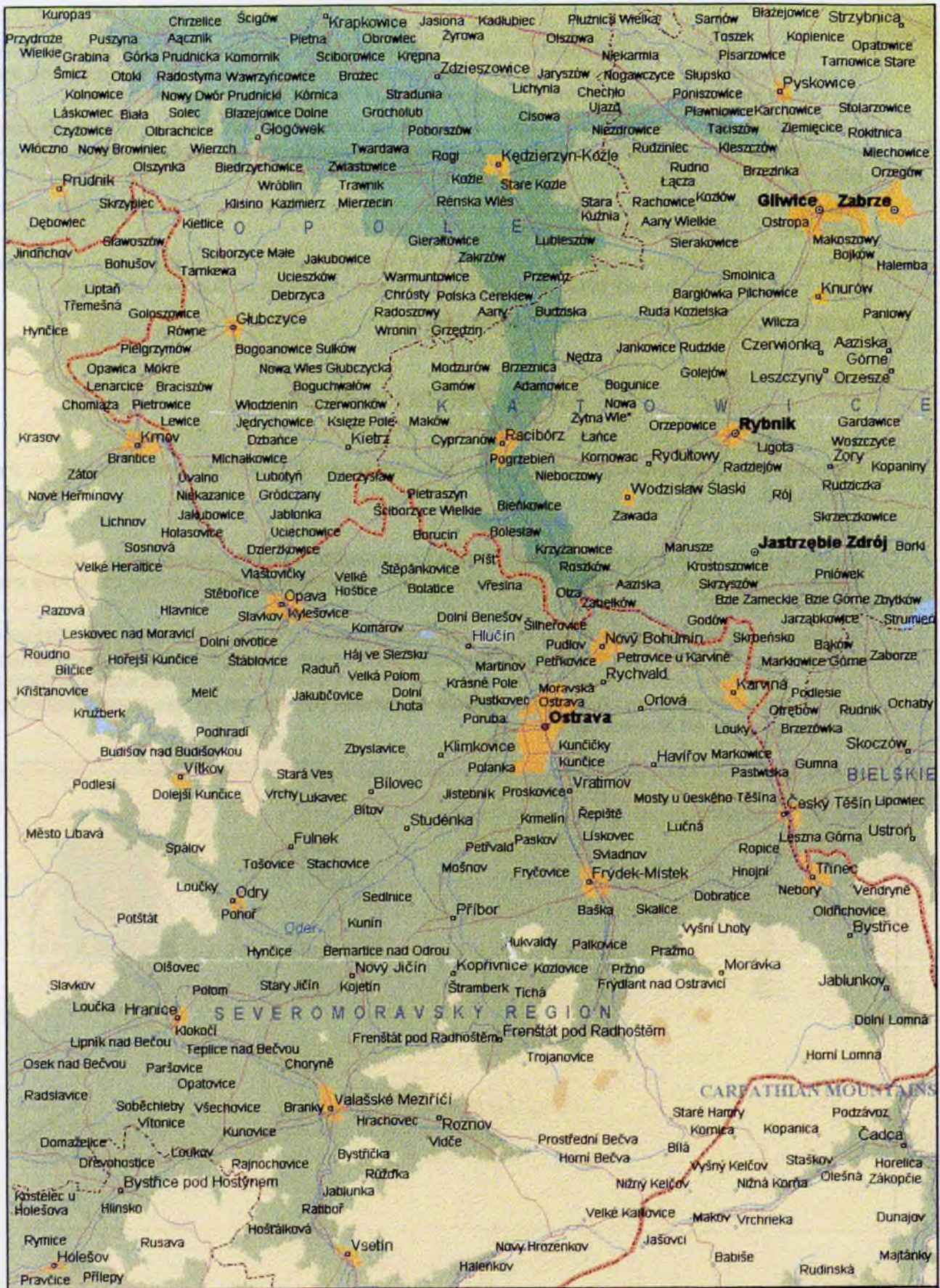
I have compiled this study of the Hlučín region in part from my own collection and through some historical sources having bearing upon this area. I am aware that my work has many gaps within it and that it is only possible to remove these by the collaboration of a wide fraternity of collectors.

At the same time I would like to thank all who have helped me with this work, above all my colleague František Czulík from Opava, also some collectors from the German Federal Republic especially Dr H. Tzschaschel, Kurt Quaiser, Werner Eulenhöfer, Rolf Ritter and Hans Joachim Anderson. Others have loaned me photographs of documents that I do not possess. In the same way I would like to thank Director v.v.s. Malchlav for his willing efforts on my behalf. The drawing of the cancellations was carried out by s. Jiří Kučera from Ostrava-Poruby To all of whom I express my heartfelt thanks.

Viktor Jindra

Bob Hill adds these comments:

I include an *Encarta* map of the Hlučín region



Microsoft
ENCARTA 98
 WORLD ATLAS

Hlučín
 Severomoravský Region

The map *Oslobodzovanie Československa Sovietskou Armádou* published by CSL Armady 36 v Slovenskej Kartografii n.p., Pekná cesta 19, Bratislava shows that all the area was liberated from the north - over the Polish border - by the 4th Ukrainian Front of the Red Army and specifically that:

Opava, mentioned in the article and on the western fringe of the area, was liberated by a detachment of *38 Armáda*, on Sunday 22 April 1945. *38 Armáda* then passed to the west of Ostrava towards Nový Jičín.

Ostrava, to the south of the area, was liberated by *Československá Tanková Brigáda* together with other parts of the 4th Ukrainian Front on Monday 30 April 1945.

Karviná, to the east of the area, was liberated by *16 Gardová Armáda* on Thursday 3 May 1945, this group then passed to the east of Ostrava towards Nový Jičín - liberated on Sunday 6 May 1945.

My earliest card from liberated Hlučín is 1 May 1945.

WHAT? WHEN? WHERE?

-Members' Queries-

Another selection, together with some answers, for which we are sure our inquirers will be grateful: the Queries first.

One new query:

From Brian Day: I bought on spec at the Society's recent auction a French cover posted in 1924 to the "Colonie Tchecoslovaque" in Paris, thinking that it could be interesting to find out what this colony was or perhaps still is?

Members will know that for some time there have been numbers of Czech expatriates living in France particularly arising from both World Wars' friendships and I have a number of Sokol postcards with French connections from an earlier period. Mucha of course was probably the most notable resident a century ago when he did much painting and work on Parisian posters and he also made a significant contribution to the Art Nouveau style.



From Vladimír Králíček: Regarding Lindy Knight's request for information about the "Klapperpost" perhaps the following translation of an extract from "The Prague Post and its cancellations in the Second half of the 18th Century" by Ing. Emil Votoček and appearing in Bulletin 2, page 55 issued for PRAGA 88 might help.

During the second half of the 18th century Prague had the following separate city sections: the original Staré Město with Josefov its Jewish quarter, Nové Město founded by Charles IV and both joined across the river Vltava by two stone bridges with the Malá Strana also called Prague Menší Město, inclusive of Hradčany. In 1784 they were, from the postal service point of view, joined into one entity with delivery districts Malá Strana, Staré Město and Nové Město.

Today it is difficult to believe that the whole of Prague had at that time only one Post Office, situated in the Malá Strana in Lazeňská Street, near the church of Our Lady under the Chain. This placement of the Post Office was not very suitable, since it made exceptional demands on the postal delivery to the whole Prague district of that time. Similarly it was not very suitable for those who had postal items to send and had no personal servants to do it for them. This Malá Strana postal service was managed at that time by Ignac Georg von Fillebaum, originally from Vienna, who had as help a clerk and a number of Postmen.

To make it easier for the already overloaded Malá Strana Post Office the number of Postmen were progressively increased and also for the convenience of the inhabitants of the Old and New Towns a number of collecting postal points were established. At that time there were the following collecting points: the Jewish, managed by Joachim Taussig, located firstly in the Červená ulice in Josefov and later transferred to the Platnéřská ulice, additionally there was one in the Dlouhá třída managed by Alois Tochtermann, and another one in the Koňském trhu (the Horse Market), today the Václavské náměstí managed by Antonin Merth.

In the onerous situation of operating the Prague Postal Service the so-called Malá Pošta (Lesser Post) also helped; it had its premises in the Celetná ulice. The permission to establish this special auxiliary Post Office was obtained by François Garsie and Josef Simitsch by being given the Emperor's Privilege during 1782, with the proviso that they will deliver post within a three mile circle, then about 23km, but only to those places that had no contact with the Malá Strana Prague post. During that time the Malá Strana post was also called "The Klapperpost" after the habit of its postmen to warn the local inhabitants of their approach by sounding their rattles.

P.S. According to the "Československa Filateli" handbook, also issued for the PRAGA 88 Exhibition, the "Klapperpost" also known as the "Kleine Post" was in existence during 1782 - 1821. I hope that the above information will be of interest.

QUERIES AWAITING ANSWERS

The following queries are still outstanding, perhaps some our overseas members can help as well?

Czechout 2/98: Bob Hill's Cerekev and Glen Morgan's Printers Sample Stamps

Czechout 4/98: Chris Miller's Civil Censorship by Czech Authorities

Czechout 1/99: Richard Beith's WW2 Ships and Newcastle Patriotic Label

Czechout 2-3/99: Chris Cordes' and Jim Ansell's 1919 Essays

NEW ISSUES

- Lindy Knight -

Unless otherwise stated, the stamps and stationery for the Czech and Slovak Republics are printed by Post Printing House Prague.

Printing R.D. = rotary die stamping combined with multicolour photogravure
 D.S. = die stamping from flat plates
 R.D.+ D.S. = combination of both techniques

Czech Republic

8.9.99 Definitive----Signs of the Zodiac



Designer: Vladimír Suchánek **Engraver:** Miloš Ondráček

Printing: RD in sheets of 100 in black, dark red and brown red (8Kč) black, violet and brown (20Kč). Picture size 19x23mm.

Design: 8Kč the zodiac sign and symbol of Cancer. 20 Kč the zodiac sign and symbol of Sagittarius. Both stamps have a marginal inscription in Czech "Zodiac" and signs name. N.B. No official FDC was issued.

8.9.99 Anniversary of Personalities Vincenc Priessnitz (UNESCO)



Designer: Václav Kabát **Engraver:** Martin Srb

Printing: RD in sheets of 35 in black, yellow, ochre, grey-blue and brown. Picture size 33x33mm.

Design: Portrait of Priessnitz surrounded by numerous drawings of his medical methods with the texts "Vincenc Priessnitz" and "UNESCO". Priessnitz (1799-1851) was a folk healer who advocated an abstinent way of life with long walks, physical work and treatments of cold baths, poultices and steaming compresses. He founded the world's first hydrotherapy institute in 1832 at Lázně Jeseník (Grafenburg). The stamp is for the bicentenary of his birth and the anniversary of UNESCO.

FDC: printed DS in dark green with commemorative Jeseník cancellation. The cachet is further humorous drawings of Priessnitz's medical treatments.

29.9.99 Folk Art -----Beehives.



Designer and Engraver: Bedřich Housa. **Printing:** RD in sheets of 50 in black, ochre, brown, green, red, blue, green, grey-green and grey-blue. Stamp size 23x30mm.

Designs: 4.60Kč. Carved beehive in the form of a woman from the 19th century. **FDC:** Cachet in brown is a carved lion hive from the 20th century. Both hives are in the Ethnography Institute of the Moravian Country Museum in Brno.

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5.00Kč. Carved hive of St. Joseph with the Infant Jesus. **FDC:** Cachet in green shows the oldest beehive in Bohemia from the 17th century. These two hives are in the Czech Country Museum in Castle Kačina.

7.00 Kč Carved hive in the form of a sweeper. **FDC:** Cachet in ochre shows a hive in the form of a man holding a bird in his hand. The hives can be seen in the City Museum in Mnichovo Hradiště.

The three stamps all have a drawing of a bee on a honeycomb cell and the text in Czech "Beehives 19th Century". The three FDCs have commemorative Prague cancellations.

Booklets: Three booklets have been issued but details not yet received.

20.10.99

Czech Graphic Humour



Designer: Václav Kucera **Engraver:** Bohumil Šneider **Printing:** RD in sheets of 50. Stamp size 23x30mm. 4.60Kč in black, light green, green, pink and red. 5Kč in black, green, yellow, blue and red. 7Kč in black, blue, yellow, red and orange.

Designs: 4.60Kč, 5Kč and 7Kč taken from the original drawings of non-verbal humour of Miroslav Barták. Barták (b.1938) publishes his humorous work in papers, magazines

and book illustrations and has also worked in the film and television media. His work includes watercolours, pastels and sculptures.

FDCs. (3) Printed DS in black with commemorative Prague cancellations. The cachets are further humorous drawings by Barták which complement the subject of the stamps.

20.10.99

Beuron School of Art



Designer: Zdeněk Ziegler **Engraver:** Miloš Ondráček **Printing:** RD+DS. In sheets of two stamps with ornamental drawing and painting. Stamp size 40x50mm and sheet size 108x165mm.

Designs: 11Kč. A circular altar painting depicting Our Lady, in the form of the Egyptian goddess Isis, with the Infant Jesus and the text in Latin "Maria Mater Misericordiae." A further text in Latin is round the edge. The marginal text is "Mater Dei 1898" and in Czech "The Church of St. Gabriel in Prague."

FDC: Printed DS in black with commemorative Prague cancellation. The cachet is a study drawing of a head from the Beuron School.

13Kč. A painting of the Saviour Jesus with the Latin texts "Ego sum qui sum" and "Pax vobis" to be found in the vault of the apse of the church. The marginal text is "Pantokrator 1911" and in Czech "The Church of St. Gabriel in Prague." **FDC:** Printed DS in black with commemorative Prague cancellation.

The cachet is a drawing of an angel. Below the two stamps on the souvenir sheet is the text in Czech "Beuron School of Art" and an ornamental drawing with "P. Desiderius Lenz 1832-1928 - the Founder." The lower part of the sheet is the mural painting from the western side of the church, the figures of which create a cross. The painting is Pietà—Our Lady with the crucified Jesus.

The Beuron School originates from the Benedictine Monastery of St. Martin, Beuron in Baden-Württemberg. During the cultural repressions of Bismark the Benedictines were ejected and from 1880 they lived in with others in the monastery Na Slovánech in Prague. The patroness, Countess Gabriela Sweerts-Spork, was influenced by the school to found the Benedictine convent in Prague, and building

began in 1888. The church of St. Gabriel is reminiscent in construction and décor of early Christian basilica. The founder of the Beuron Art School was Father Desiderius Lenz(1832-1928) who developed a style based on elements of Ancient Egypt, Greek, Roman, Byzantine and Jugendstil. Alfons Mucha (designer of the first Czechoslovak stamp) was influenced by the school.

20.10.99

Works of Art on Stamps.

Designers: Taken from the original art works of Jindřich Štyrský, Julius Mařák and František Hudeček.
Engravers: 13Kč Martin Srb ; 17Kč Václav Fajt ; 26Kč Miloš Ondráček

Printing: DS. In sheets of 4. Stamp size 40x50mm.

Designs: All three stamps have the title of the work of art, the artist's name with birth/death dates and location of the work (National Gallery Prague) in Czech below the design.

13Kč. Red Orchid (1939) by Jindřich Štyrský(1899-1942). He was the creator of a new graphic style which he called "Artificialism" but he later passed on to "Surrealism".

FDC: Printed DS in grey-blue with commemorative Prague cancellation. The cachet is from the artist's drawing c.1933 called "Drawing."

17Kč. Landscape with Marsh (c.1880) by Julius Mařák (1832-1899). He created paintings of monumental periods in Czech history for the National Theatre. He was a landscape painter and also renowned for his wooden interior paintings. **FDC:** Printed DS in brown with commemorative Prague cancellation. The cachet is from a coal and white paint drawing on paper entitled "Hart on the Verge of a Wood."

26Kč. Monument(1931) by František Hudeček(1909-1990). Exhibited his work from 1932 but in the 1940s he interpreted reality as a dream. His cycle of paintings, "The Night Walker " is from this era and he used this figure in many of his other works. **FDC:** Printed DS in black with commemorative Prague cancellation. The cachet is from a 1944 drawing from the cycle "Night Walker."

10.11.99

Christmas

Designer: Josef Paleček **Engraver:** Jiří Bouda **Printing:** RD in sheets of 50 in brown, pink, yellow, red-violet and blue. Stamp size 23x30mm.
Design: 3Kč A sheep and lamb with the Infant Jesus and coloured stars.

FDC printed DS in violet with stars in gold and commemorative Prague cancellation. The cachet is a flying comet with golden stars.

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8.12.99

Definitive---Signs of the Zodiac



Designer: Vladimír Suchánek **Engraver:** Miloš Ondráček

Printing: RD in sheets of 100 in black, green, yellow-brown (5.40Kč) and black, brown-red and yellow (5Kč). Stamp size 19x23mm.

Design: 5.40Kč. The sign and symbol of Scorpio. 5Kč. The sign and symbol of Taurus. Both stamps have marginal text of "Zodiac" and the sign name. NB. There were no official FDCs.

POSTAL STATIONERY

For Current Postal Use

8.9.99. Postcard with imprinted 4Kč stamp retailing at 4.70Kč. The stamp design is by Alfred Fuchs and shows a view of the New World with Prague Castle in the background and the text below, in Czech, "Prague European City of Culture Year 2000." Typographic design is by Karel Dvořák. In the left upper part of the card is an area for the sender's details with a security hologram next to the frames for the post code.

Commemorative Postcards

2.7.99 PhilexFrance 99. Card has imprinted 7Kč stamp (see Czechout 2/99 page 50). Left portion has a drawing of an early horsedrawn Post Coach with the text "Le Mondial du Timbre 2-11 Juillet 1999" in blue above and below in red "PhilexFrance 99 Paris". A facsimile cancellation incorporating the Eiffel Tower appears at the top of the card with text "Postfila Prague" and logo in red.

2.7.99 PhilexFrance 99. Card has imprinted 7Kč stamp (see Czechout 2/99 page 50). Left portion has a drawing of a modern Air France passenger plane with similar texts, cancellation and logo but in reversed colouring to above card.

8.7.99 Petr Parlář 600th Death Anniversary. Card has imprinted 7Kč stamp (see Czechout 2/99 page 50). A commemorative first day Prague cancellation was used. The left portion has the text "Petr Parlář -stavitel katedrál sv. Víta v Praze" above his stone bust and below "Zum 600. Todestag von Peter Parler. Baumeister und Bildhauer Karls IV. In Prag." His birth date 1330 Schwäbisch Gmünd and death date 13.7.1399 Praha are also shown.

25.8.99 Czech Historical Buildings. This is the 6th issue in the series and numbered from A81/99 to A96/99. Each card bears a 4Kč imprinted stamp of the modified Great State Arms of the Republic. The left hand side has a coloured picture of the building and explanatory text in Czech. The designs are from Foto Studios Skala and printed by Victoria Security Printing. The second line for recipient's address is a continuous micro printing of Česká Pošta.

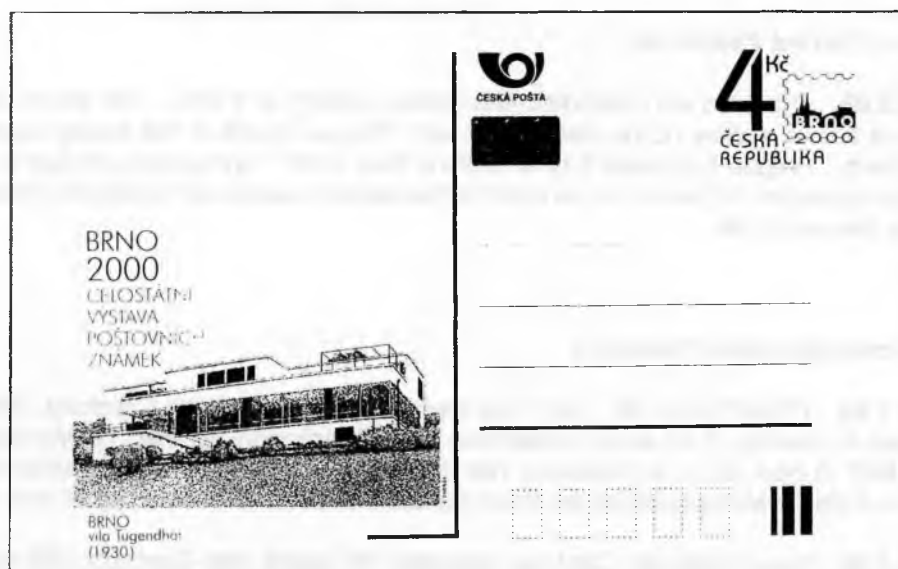
This series shows buildings at Brtnice, Jemniště, Jičín, Kačina, Kašperk, Kynžvart, Letovice, Lysice, Náměšť na Hané, Nové Město nad Metují, Písek, Praha(Betlémská Kaple), Rábí, Strakonice, Švihov and Tovačov. Each card is issued in two formats a) as described above b) with commemorative cachet in black below the explanatory text. Previous sets in the series printed 1994, 1995, 1996, 1997 and 1998.

27.8.99 Riccione 99. Card has imprinted 7Kč stamp (see Czechout 2/99 page 50). Left portion has the marginal text in blue "51a Fiera Internazionale del Francobollo." A stamp outline in yellow with location and dates of the exhibition and flag with the legend "Europa" is below a facsimile cancellation. >

8.9.99 Brno 2000. Villa Tugendhat. Designer: Karel Dvořák. Printed multi-coloured off-set. The imprinted 4Kč stamp design is a composition of the face value and the logo of the Brno 2000 National Stamp Exhibition. The address portion of the card has the Czech Post logo with hologram beneath. The left portion of the card depicts the front of the Villa Tugendhat in Brno—a functionalist building completed in 1930. Ludwig Mies van der Rohe the architect was the director of the Bauhaus from 1930 to 1933. Various texts in Czech complete the design. Retail price of the card is 4.70Kč.

8.9.99 Brno 2000. The Church of St. Virgin Maria of Auxiliary in Brno. Details of the card are as described above but with the left portion of the card showing the modern church in the district of Zabovreský in Brno. The church was consecrated in 1995.

29.9.99 Brno 2000. The Post Office Brno 1. Details of the card are as above but with the left portion showing the corner building of the Brno 1 Post Office situated at 3/5 Poštovská Street.



Provisional Issues for the Czech Republic 2000.

20 January	Tradition of Czech Stamp Production	(1 stamp)
20 January	BRNO 2000 EXHIBITION	(1 stamp, 1 sheet)
1 March	Personalities (1)	(1 sheet)
1 March	700 Years Mining Rights Kutná Hora (UNESCO)	(1 stamp)
5 April	Prague European City of Culture 2000	(3 sheets)
5 April	Easter	(1 stamp)
9 May	Europa	(1 stamp/sheet)
9 May	Transport (Railways 1900-2000)	(2 sheets)
9 May	Personalities (2)	(2 stamps)
31 May	For Children	(1 stamp)
31 May	International Year of Mathematics	(1 stamp)
28 June	Beauties of Our Country	(3 stamps/sheets)
28 June	Nature Preservation- Rare Fungi	(4 stamps)
30 August	XXVII Olympic Games Sydney	(1 stamp)
30 August	Ancient Olympic Games	(1 stamp)
30 August	Meeting of International Monetary Fund Prague	(1 stamp)
4 October	Hunting	(4 stamps)
15 November	Art on Stamps	(3 stamps/sheets)
15 November	Christmas	(1 stamp)
15 November	Final Stamp of 2000	(1 stamp)

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Slovak Republic

3.9.99

Biennial of Illustrations Bratislava



Designer: Martin Činovský **Engravers:** Stamp-František Horniak **FDC:** Arnold Feke. **Printing:** RD in sheets of 50. Size 23x30mm.

Design: From the work of the prize winning illustrator Martin Jarrie showing the "face" of a machine/robot. The international competitive exhibition is held every two years and in 1997 there were 274 illustrators from 46 participating countries.

FDC: printed DS in brown with a commemorative Bratislava cancellation. The cachet design is an illustration by Robert Innocenti for Hoffman's fairy tale "The Nutcracker." It depicts an owl shielding a clock face with his wings.

A booklet of 10 stamps was issued. The cover is another robot "face" illustration with marginal text information.

3.9.99

50th Anniversary of the University of Fine Arts Bratislava

Designer: Dušan Kállay

Engravers: Stamp-Arnold Feke. **FDC-** Juraj Vitek

Printing: RD in sheets of 50, size of stamp 23x40mm.

Design: A symbolic drawing with the letters VSVU (University of Fine Arts) above.

FDC printed DS with a commemorative Bratislava cancellation. The cachet in blue-grey is a further symbolic drawing with the dates 1949 and 1999 above. The University was founded in 1949 and was based on the traditions of the Handcraft School from 1929. Today there are 11 departments and 600 students.

21.9.99

Technical Monuments—J.K. Hell's Water Pillar Machine



Designer: Igor Benca **Engraver:** František Horniak **Printing:** RD in sheets of 35. Size 33x33mm.

Design: Part of the water pumping machine designed by J K Hell with the text in Slovak "J K Hell's Water Pillar Machine, Banská Štiavnica (1749-1768)" Banská Štiavnica was an important silver mining area in the second half of the 18th century. Hell(1713-1789) built his first pump in 1749 which pumped water from a depth of 275m. and went on to build a further 8 similar machines which were considered the most advanced of those times.

FDC: printed DS in black with a commemorative Banská Štiavnica cancellation. The cachet design is a portrait of J K Hell above a mining scene.

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21.9.99

Nature Protection - Song Birds



Designer: Zdeno Brázdil **Engraver:** Rudolf Cigánik **Printing:** RD+DS in sheets of three vertical central stamps and two gutters. Block size 14x9cm and stamp size 30x23mm.

Designs: **14Sk** *Panurus biarmicus* (Bearded Titmouse) male on a reed. The birds pair for life and raise two broods a year in extensive reed beds along streams, lakes and swamps. **FDC:** Cachet shows Oriolus oriolus (Golden Oriole) perched on a branch near its nest with young. This bird nests in Slovakia but migrates to Africa in late August.

15Sk *Lanius collurio* (Red-Backed Shrike) male on a branch. A migratory bird nesting in Slovakia in open country with bushes or the margins of woods. **FDC:** Cachet shows a pair of immature *Regulus ignicapillus* (Firecrest) perched on a branch. This is the smallest European bird weighing between 5-6grammes.

16Sk *Phoenicurus phoenicurus* (Redstart) male on a branch. A migratory species which nests in woodland producing two broods a year. **FDC:** Cachet shows a female Redstart returning to the nest with food for the three chicks. **NB** Each FDC printed DS with a commemorative Bratislava cancellation. The gutter illustrations on the sheet show four more song birds perched on branches or rocks. To the upper left is a male *Loxia curvirostra* (Red Crossbill) with below the rare *Tichodroma muraria* (Wallcreeper). The right upper illustration is the male *Saxicola torquata* (Stonechat) with below a male *Monticola saxatilis* (Rock Thrush).

5.10.99

Art on Stamps



Designer: Martin Činovský (from original art works) **Engravers:** 13Sk and FDC František Horniak. 14Sk and FDC Rudolf Cigánik. **Printing:** DS in sheets of 4 stamps and 2 blank labels. Stamp size 50x40mm.

Designs: **13Sk.** From the original art work of Miloš Alexander Bazovský (1899-1968) entitled "Malatiná". This work, now in the Slovak National Gallery, dated 1940 depicts the small village of Malatiná near Dolný Kubín. Marginal inscriptions giving details of the painting and artist complete the design. Bazovský was a graduate of the Academy of Fine Arts Prague, producing many paintings and drawings of scenes and the people of his native Slovakia. He died in Trenčín in 1968 and in 1979 a permanent exhibition of his work was opened as the M A Bazovský Gallery in the town. **FDC:** printed DS in dark-brown with a commemorative Trenčín cancellation based on a design by the artist. The cachet is taken from an oil painting of 1932 titled "From the Church".

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14Sk. From the original oil on canvas work of Dominik Skutecký entitled "Study of a Standing Iron Worker" which is in the National Gallery Banská Bystrica and forms part of the collection of the Slovak National Gallery. Marginal inscriptions give details of the work and artist. Skutecký (1849-1921) studied in Vienna, Venezia (Italy) and later worked in Munich, Vienna, Brno and from 1889 in Banská Bystrica where he died. On his return to Slovakia his style of art changed and he became interested in depicting the life and work of ordinary people particularly the workers of the iron and boilermaking industries of Central Slovakia.

FDC: printed DS in grey-black with a commemorative Banská Bystrica cancellation based on the artist's symbol. The cachet is taken from the artist's self portrait.

3.11.99

Christmas 1999.



Designers: Martin Činovský from original art work of children. **Engravers:** Arnold Fekc (stamp) Juraj Vitek (FDC) **Printing:** RD in sheets of 50. Size 30x23mm.

Design: Stamp: From a pastel drawing by Stanislav Sekereš (Detva) with the theme "Wintertime and Winter Rejoicing" showing a snowy landscape, a snowman and people taking part in winter activities.

FDC: printed DS in dark blue-grey with a commemorative Detva cancellation based on an aquerelle by Jana Paskuliaková (Liptovský Mikuláš). The cachet is from the work of Lenka Jašová (Žilina) showing ice hockey players.

A competition was organised in 1997 by the Slovak Post and Union of Slovak Philatelists for children to design a stamp with the theme "Wintertime and Winter Rejoicing". The winning designs are represented on this year's Christmas issue. A similar competition is held annually in Detva organised by the Union of Slovak Philatelists.

17.11.99

10th Anniversary of the "Velvet Revolution"

Designer: Miroslav Cipár **Engraver:** Rudolf Cigánik
Printing: RD in sheets of 50. Stamp size 40x23mm.

Design: A stylised facial profile with streaming hair and the text in Slovak "Velvet Revolution 17 November 1989".

FDC: printed DS by Knihtlač Gerthofer, Zohor in bright blue with a commemorative Bratislava cancellation. The cachet and cancellation are the logo and symbol of the organisation "Public Against Violence."

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23.11.99

Museum of Jewish Culture in Slovakia



Designer: Martin Činovský **Engravers:** František Horniak (12Sk) Rudolf Cigánik (18Sk) and Arnold Feke (FDC cachet) **Printing:** DS in block of 4x4 se-tenant stamps with gutter. Stamp size 26x40mm.

Designs: 12Sk. Ceramic jug from Senica 1776 with a decorative motif of visitors comforting a sick man. 18Sk. Ceramic jug from Senica 1734 with a decorative motif of a funeral.

Gutter motif: Pointer for use when reading the Torah, symbol of the Slovak National Museum and symbol of the Museum of Jewish Culture. **FDC:** (1 only) printed DS in dark blue-grey with a commemorative Bratislava cancellation which is an embroidery detail from a covering from the second half of the 19th century. The cachet is a Chanukija in silver and partly gilded from the 19th century.

In 1994 an independent Museum of Jewish Culture in Slovakia was created from an earlier small exhibition of artifacts. It is part of the Slovak National Museum and contains mainly objects that were used in households and Jewish religious services. A further permanent exhibition was opened in Bratislava in 1993 which chronicles the history, culture and life of the Jews of Slovakia from the times of The Great Moravian Empire (9th century AD).

POSTAL STATIONERY

Postcards

7/99(?) Promotional Card. 2nd Slovak-Polish Philatelic Exhibition Bratislava '99. Design at left shows a country scene with tourists enjoying a river trip in a punt. The imprinted 4Sk stamp is a collage of modern and old Slovak buildings.

