



CZECHOUT

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

June 1998

ISSN 0142-3525

Whole No. 91 Vol.16 No.2

Editor: Colin W Spong FRPSL

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NOTES

With this issue we enclose a additional Summer Auction List, a notice re Tom Morovics' new Stamp shop in Prague, the ABPS Membership card, and a new Society Publications List.

PRAGA 98: For members visiting Prague for the first time we would recommend *Baedeker's Czech Republic - Slovak Republic Guide*. A new updated edition together with a free map appeared in 1994.

The next Society meetings will be on Saturday 20 June: *Czechoslovakia 1918-1938* by Mr J L Klein, and Saturday 15 August: *Where is my Home?* by Mr G McAuley.

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 on Saturday 7 March 1998

The acting Chairman, Robert Kingsley, welcomed 19 members to the meeting held in the Czech & Slovak National Club, 74 Westend lane, London NW6 at 2.30pm. Apologies had been received from four members.

Brian Day updated members on the Society's visit to Prague in September. At present there were 20 in the party, with others travelling independently. There will be a reception with the Czechs hosting the British, American and German societies for Czechoslovak philately; a separate dinner with the American Society; and a visit to the workshop of Mr Herčík, the engraver.

The meeting started with a small auction of 13 lots of books and ephemera from the estate of the late Alec Page FRPSL.

Robert then introduced **Richard Beith**, a member of long standing and an eminent aerophilatelist, to present his two displays. His first topic was "Czech & Slovak Air Mails to 1941", which covered the first two-thirds of the afternoon. The second was "The Musical Arts of the Czech & Slovak Lands". Richard said that he had been collecting airmails since the 1970s, focusing first on the Scottish routes. He had once presented a paper on "The Importance of Allowing Oneself to be Side-tracked", which is what he did when his interest in the Dvořák Society led to the formation of his fun collection on Czechoslovak music and musicians.

The aero collection was organised according to the airline operating the routes, rather than simply by date. This approach threw light on matters which would otherwise have been obscured. The French connection lay with Compagnie Franco-Roumaine de Navigation Aérienne and with Compagnie Internationale de Navigation Aérienne, and later with Air France. The two domestic airlines involved were CSA, which operated internally initially before spreading its wings, and CLS, which operated internationally.

The display then proceeded to links to international carriers such as KLM and Imperial Airways, to the South American routes by France and Germany, the North Atlantic routes of Pan Am, and the LATI service from December 1939 to December 1941.

The Musical Arts embraced composers, performers and venues. What started out as a sideline quickly became serious.

The vote of thanks was given by Reg Hounsell. He commented particularly on the breadth of background knowledge and study of the routes, the planes, the rates, and the various ephemera, which all added to the flavour and enjoyment.

There being no further business, the meeting closed at about 5.00 pm.

Joint Meeting with the Austrian SC, the Hungarian PS of GB and the Society of Polish Philately in GB, Heaton Royds, Bradford, Saturday 30 May 1998

Everyone of the two dozen who attended this joint meeting, first mooted at last year's Midpex, agreed that it was a very successful day and that it should be repeated again in the future. It was held at the Holders' olden farmhouse in the countryside just outside Bradford, with the proper meeting in an area within the stone barn used as the warehouse for hh Sales Ltd. As the space was limited, the numbers of members attending had had to be strictly rationed. Many were members of more than one society; at least one was a member of all four.

Coffee and oatcake were laid on by Judith to welcome people as they arrived. The welcoming party included several cats and three delightful kittens. Stephen outlined the history of the 17th century >

house and noted the fine kingpost roof to the barn. The morning session, starting at half past ten, comprised three rounds of four frames with each speaker giving five-minute talk (more or less):

John Whiteside	Austrian Empire, bills of exchange
Roger Morrell	Queries
Brian Day	Austrian sea-base at Pola
Brian Buckle	'Red Ruthenia'
Andy Taylor	Austrian East Silesia
Alan Blunt	Przedbórz 1917: stamps and forgeries
Ken Gibson	Second Hungarian Inflation
Malcolm Stockhill	Polish East Silesia

The generous buffet lunch was accompanied by Czech beer and Hungarian wines. The weather, though overcast, was warm enough to tempt some to eat outside in the cottage garden, with the rest competing with the cats for the chairs indoors.

The afternoon produced a staggering five rounds of four frames. Even then some were disappointed that they could not show all they had brought.

Charlotte Standing	A tour of Budapest
Rex Dixon	Upper Silesia 1938-1940
Nick Harty	Arbeitsgemeinschaft Sonnenzug, the Sunshine Train
John Beech	The Danube and other riverine flotillas in WW1
Stephen Holder	Postmarks of the Austrian Empire in the Czech Lands
Martin Brumby	Burgenland, the Hungarian period Bukowina
Robert Flamman	The Danube in Austria
Alan Berrisford	Austrian Silesia from 1838
John Whiteside	Sudetenland, registered mail Hyperinflation in Hungary
Brian Day	Fairs & exhibitions in the Czech lands Provisional usages of Austrian & Hungarian stamps in Czechoslovakia 1918-1920

After this marathon, we repaired to the house for much-needed tea and for Austrian, Czech and Hungarian cakes made by Yvonne Wheatley.

Our thanks go to our hosts Stephen and Judith Holder for allowing us free run of their house and barn and for feeding and watering us so well; to Yvonne Wheatley for organising and liaising with the other societies, and for the cakes; and to Colin Spang whose initial idea it was.

RD

Congratulations

We congratulate the following members:

Paul Jensen RDP,FRPSL on receiving one of Norway's major civil orders, the Royal Order of Merit in Gold, on 13 March 1998, **Gary Ryan RDP,FRPSL** receiving the prestigious Alfred F Lichtenstein Memorial Award, in New York on 27 May, and **John Whiteside FRPSL,FSPH** receiving the Royal's Tapling Medal, on 25 June for his paper 'Hyperinflation Mail Prior to 1950' published in *The London Philatelist* Volume 106, pp211-223 and 243-253, September and October 1997. This is the second occasion that John has received this Medal, and as far as known the only person to have been honoured twice.

>

Letters to the Editor

Rex Dixon received an e-mail from Karol Ferčák, Klimkovicova 2, Košice 04023-Slovakia, offering to buy or sell anything from Czechoslovakia, Poland, or Hungary areas.

Eckart Dissen, Lindengracht 83-85, 1015 KD Amsterdam, The Netherlands, will be publishing this year a small monography and catalogue on *The Issues of Czechoslovakia for the 1939 New York World's Fair 1940*. It will contain 100-120 pages with approximately 100 colour or black and white illustrations.

Charles Kiddle, Cinderella Stamp Club, PO Box 13, Alton, Hants GU34 4DW, seeks assistance for compiling catalogues of Poster Stamps. Charles says that the 'golden years' for these 'advertising labels' were 1900-1914, and they plan a series of catalogues country by country, and as they have no members in either the Czech or Slovak Republics would be grateful for any information.

Publications

We have received the following journals which will be available from the Society Library.

- The Winter issue of *Austria* No 122/97
- ▶ Index to Austro-Hungarian Military Mail 1914-1918 by Colonel John Dixon-Nuttall.
- The March 1998 [Vol. XXX. No 115] issue of *Bundesarbeitsgemeinschaft Tschechoslowakei*, [not including New Issues, Postal Stationery Catalogue, Airmail issues etc.] and Douglas Baxter has kindly translated the contents for us.
- ▶ The Trojan Catalogue for airmail collectors 1918-39; New artwork on the Havel definitives; Forgeries of a special postcard are damaging to the Post Office; A guide to using the SBS [Spezial Briefmarken und Stempelkatalog]; Index to the SBS Catalogue as at 31.12.97 (HPV); The numbered flight confirmation labels issued by CSA (WMW).
- The Jan/Feb, Mar/Apr & May/June 98 issues of *The Czechoslovak Philatelist* Vol.60, Nos 1/3, Whole Nos 547-9, by courtesy of Lindy Knight. The articles include:-
 - ▶ The Battle at Zborov (Verner); Stamp Creators and PRAGA 98 (Verner).
 - ▶ Pneumatic Tube Mail of Vienna and Prague (Hahn); Contract Post Office [Poštovna] in the Czech Republic (Holoubek); Another Postcard Forgery (Vostatek & Horvath); Alphonse Mucha Postcards (Svoboda); Marco Polo Sheetlet Varieties (Garancovsky).
 - ▶ Greetings from Cz. Shortwave Station Poděbrady (Miskevich); Pneumatic Tube Mail of Vienna and Prague ctd (Hahn); Glossary of Philatelic Terminology-Update (Svoboda); Postcard-issue of 1927 (Vostatek); 76th Apostolic Journey of Pope John Paul II (Walinski); The Newest Package Labels (Horvath).
- The 1 and 2/98 issues of *Merkur Revue*
 - ▶ An unknown design of a Post Office cancellation (Žampach); Hradčany 5h V design (škaloud); Dove 15h (M & J Kašparovi).
 - ▶ Dove 30h primary retouch (Kašpar); On S.Wencelas theme (Fischer); Paper types on President Beneš 1947/8 issue (Fritz & Štolfa); Shift colours on "Prague of Rudolph II" miniature sheet (Samuel) 60 years of "Opening of Slovak Parliament" rare trial print (Šesták).

BOOK REVIEWS

- **Richard Beith**, 14 Middlecroft, Guilden Sutton, Chester CH3 7HF, issues periodically two lists ie; Books for Aerophilatelists, and Second hand and out of print aviation and aerophilatelic books.
- Two booklets on WW2 HMSO Papers are available from **A R James**, 3 Roman Road, Southwick, West Sussex BN42 4TP entitled: A Bibliography of WW2 HMSO Paperbacks, 1993, price £3. Being a series of publications published by His Majesty's Stationery Office dealing with contemporary aspects of World War Two and including a Price Guide. Also WW2 HMSO Paperbacks Collectors' Guide, 1995, price £5. These can also be obtained from **hh Sales Ltd**.

Bohemika: a bi-monthly bulletin of thematic/topical stamps published by Ing. Antonín Černý, Rubešova ul1176, 393 Ol Pelhřimov, Czech Republic. A5, approximately 32 pages per issue, covering stamps, documents, postal stationery, postmarks on foreign philatelic material of the world, which somehow have a connection with the Czech Republic, its history, culture, society and sporting events.



JUBILEJNÍ 175. ČÍSLO

This a well produced informative magazine and at Alec Page's request we exchanged journals for a year with Ing. Černý for Alec to review *Bohemika*. However, as we have to limit the number of journals we hold in the library, we have discontinued exchanging. If members are interested in the thematic/topical field of collecting, they may like to contact Ing. Černý direct, to arrange a subscription. We also have a number of copies available from our Librarian which they may have for the cost of postage. These cover issues 1/1997 to 4/1998.

OAT and AV2 MARKINGS a Work in Progress by Murray Heifetz, 123 pp, published by the American Air Mail Society, P.O. Box 110, Mineola New York 1997. ISBN 0-939-429-18-7. Obtainable from Richard Beith.

The author in his introduction mentions that OAT and AV2 markings on airmail covers have been beguiling collectors for many years. Until 1962, very little was known about them. Although Dr Gordon Ward had attempted to make a study, it wasn't until Donald D Smythe published the first major study, that it was seen some success had been derived from his approach to official sources, and he had devised a classification of these marks which show transit instructions. Since then the present author has been updating both the work of Smythe and also Dr Leopold Dickstein, together with many airmail collectors around the world over a number of years - hence the present publication to increase interest in and knowledge of the markings.

Mr Heifetz would be interested to hear from anyone [including collectors of Czech material] with additions, corrections, comments etc. I certainly highly recommend this publication as an addition to one's library, where it will prove invaluable to identify these markings, and also a companion to Ian McQueen's study of the JUSQU'A Airmail Markings published by Alec Page in 1993 and a supplement in 1995. This may be still obtainable from either Richard Beith or Vera Trinder.

THE POSTAL WAR IN 1934 BETWEEN HUNGARY AND CZECHOSLOVAKIA

Postal History

Dr L S Etre

Further to the article by Mr Emmerich Vamos in *Czechout 4/97 and Stamps of Hungary* December 1997, Dr L S Etre has written suggesting a number of errors: Dr Etre's comments appeared in *Stamps of Hungary* March 1988. It will be interesting to see if anything else arises from the publication of the paper on Slovakia's coat-of-arms in this issue. Editor.

1. The air plane - a *Lockheed Sirius* monoplane - in which Endresz and Magyar crossed the Atlantic Ocean on 15-16 July, 1931, was called *Justice for Hungary* and not "Giustizia per L'Ungheria". It was not financed by the Mafia, but by American-Hungarians, most notably by Mr Emil Szalay, a wealthy meat packer in Flint, Michigan. The flight was in answer to the offer of Lord Rothermere, the publisher of the *Daily Mail*, to pay £2,000 to the first flier(s) going non-stop from America to Hungary. The flight was four years after Lindberg's flight (1927) and since then, a large number of flights happened between America and Europe; thus "soon after Lindberg's flight" is something of an exaggeration.

Towards the end of 1931, Magyar returned to the United States, but Endresz continued barnstorming in Europe with the plane *Justice for Hungary*, to make propaganda against the Trianon treaty. On 21 May 1932, now with Lászió Bittay as his radio operator, he flew the plane to Rome, to attend a conference of transatlantic pilots. The plane crashed during landing in Rome killing both persons. Therefore, as a kind of compensation, the Italian dictator Benito Mussolini donated a *Fiat* air plane that he named *Giustizia per L'Ungheria*, to continue the propaganda for the revision of the Treaty of Trianon; the plane was flown from Italy to Hungary on 15 June 1932.

In 1933, Hungary issued a new *airmail* series consisting of nine stamps. From these actually four have shown the plane donated by Mussolini; however, the 10 and 16 fillér stamps simply presented the machine flying over a landscape. On the other hand, the 20 and 40 fillér stamps had the fancy design of a Hungarian saluting a plane (a stylised plane, not the actual picture of an Italian plane) flying before the apostolic-cross of the Hungarian coat-of-arms, surrounded by a radiating light, and having the name *Giustizia per L'Ungheria* on the wings of the plane. These were the stamps which the Czechoslovak postal administration did not permit to enter the country.

2. According to the article of Mr Vamos, the stamp of Czechoslovakia to which Hungary objected showed the "double-cross and three mountains (Tatra, Matra, Fatra)." This interpretation is, however, unhistorical and unheraldic.

The left-hand side of the Hungarian coat-of-arms contains the double (more correctly the "apostolic") cross ("double cross" was a term used as a caricature in Charlie Chaplin's *Great Dictator*) which is standing on three hills. These hills, however, have nothing to do with the three named mountains! It is a well-known characteristic of Hungarian heraldry that they did not like to have something "hanging" in the air. Thus items which in western countries are simply in the middle of the crest, are "standing" on something in the Hungarian coat-of-arms. This was the situation with the apostolic cross also, which was taken over in the Middle Ages from the Byzantine Empire as an indication of the sovereign royal power, as a decoration, it was soon placed on three hills.

The interpretation that they represent the named three mountains came about 150 years ago by Slovak patriots in Northern Hungary, who claimed this part of the crest as a symbol of Northern Hungary, which it had never been. In fact, in historical Hungary, there were a number of other mountains which were much more important than the Fatra and the Matra, (incidentally the same is true about "four rivers" on the right-hand side of the coat-of-arms; they did not represent the Danube, Tisza, Drava and Szava, as indicated in many popular interpretations. Again there were other, more important rivers in historical Hungary (e.g. the Maros) than the Drava and Szava. Besides, Croatia, which is surrounded by these two rivers, had its own separate coat-of-arms! Thus, there would have been no justification to include these rivers in the *Hungarian* coat-of-arms.

THE STATE EMBLEM OF THE SLOVAK REPUBLIC

Historical

-Translated by Michael Chant-

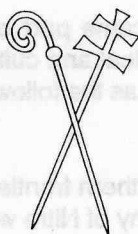
We thank Mr. Jan Viličkovský, The Ambassador of the Slovak Republic for letting us have this brochure, published by the Slovenská informačná agentúra, and Michael Chant for translating this for us.

In Czechout 3/94, page 65, Brian Day raised the query concerning the design of the Slovak coat of arms; also in Czechout 2/95, pages 45/6 Robert Hill and E. Skovbo Jensen gave some answers. We can now publish this paper detailing the history of the Slovak Republic's coat of arms.

The principal symbol in the state emblem - the double cross - is known in heraldry under various names, for example the patriarchal cross, the cross of Lorraine, the Hungarian cross, the archiepiscopal cross, the Benedictine cross and the cross of Cyril and Methodius. At the same time all these appellations are appropriate only to a particular situation or century. For example, the notion of the patriarchal cross can really only be regarded as a technical term, not as a true badge of the patriarchs. The Patriarch of Aquileia did not use this symbol either on his seals or on his coat of arms. The archiepiscopal double cross can only be mentioned as a distinguishing mark in ecclesiastical heraldry since the fifteenth century. From that period we also know another double cross on a triple peak with the motto PAX - the arms of the Benedictine Order. In the Slavonic countries this is also known as the Cyril and Methodius cross, and is thus linked with the legacy of all three of the co-patrons of Europe - St. Benedict, St. Cyril and St. Methodius. The double cross can be seen in Lorraine as the cross of Lorraine from the time when René of Anjou - Duke of Lorraine from 1431 - also became in 1435 the titular King of Hungary.



A coin of the Byzantine
Emperor Teofilus (829-842)



Archbishop's insignia
(16th century)



Arms of the Benedictine
Order (16th Century)

This symbol comes in reality from Byzantium and appears most often in the 9th century, at the end of the iconoclastic period. In its spread two principal periods can be distinguished.

In the first period (9th to 12th centuries) it is necessary to consider the direct export of this symbol - religious as well as political - from Byzantium to other states as being an accompanying phenomenon of contacts of a different kind.

In the second period (since the 12th century) it is necessary to take into account that various knightly orders in the Holy Land - particularly the Johanite Order (later the Knights of Malta) adopted this symbol for their seals and subsequently spread it throughout medieval Europe.

In the Byzantine context a certain difference was perceived between individual types of cross. On many iconographic memorials the single (Latin) cross with the crucified Christ is depicted together with the double cross carried by the risen Christ in his hand. From that it is possible to deduce that, while the single Latin cross was regarded as the cross of Suffering, the double cross was understood as being the cross of Resurrection.

In Slovakia it is similarly possible to speak of direct Byzantine influence in the 9th century and of the diffusion of the double cross by the Knightly Orders and participants in the Crusades from the 12th century onwards.

Early medieval Slovakia as the Principality of Nitra (named after its centre - the town of Nitra in Western Slovakia) constituted the eastern part of the Greater Moravian Empire in the 9th century. Byzantium took a great interest in that significant Central European state, as is shown by the sending of the mission of St. Constantine (Cyril) and St. Methodius by Emperor Michael III in 863 to the territory of Greater Moravia. In such circumstances there is no reason to doubt that the symbol of the double cross was taken to Slovakia and made known there in the 9th century, even though there could not yet of course be any talk of its function as a state emblem.



Seal of the Grand Master of the Order of the Knights of St. John, Filiberta de Naillac (1396-1412)



Coin of Duke Bauduma II du Bourg of the Knights of the Cross (1100-1118)



A coin of the Byzantine Emperor Michael III



A double cross on a coin of Bela Duke of Nitra (1048-1060)

During the 10th/11th centuries Slovakia became part of the emerging Hungarian Kingdom, which absorbed more of the Greater Moravian political and cultural inheritance than is generally supposed. Indeed it must in a certain sense be regarded as the follower of the Greater Moravian state and cultural tradition.

In medieval Hungary Slovakia formed the northern frontier duchy with its seat - as in the 9th century - at Nitra. The degree of autonomy of the Duchy of Nitra was not always identical. The brother of King Andrew I, Duke Bela (1048-1060), was a sovereign with his own territory and army and an independent foreign policy (even with regard to his brother, the king). He minted his own coins, more valuable at that time than those of the King. By what is at first sight a small adaptation of a coin of Charlemagne - the joining of two small crosses into one unit - the double cross appeared on the coins. Double crosses were also depicted on the ceremonial "thoraxions" of the Empresses Zoe and Theodora and on another decorative keepsake - a diadem of Byzantine origin decorated with gold and enamel, from the mid-11th century and found in the 19th century near Nitra, the seat of the Duchy. The coincidence of the period of the coin and the jewellery and of the place where they were found are an argument that in 11th century Slovakia the double cross was not only a religious symbol but had a political significance.

Heraldry - that is the creation of coats of arms and the rules concerning them - was born in the 12th century and its birth was connected with the Crusades. Many identically clad knights took part, who therefore had to identify themselves by - apart from anything else - a simple individual figure painted on their shields. For this they often used traditional pre-heraldic emblems, which they coloured distinctively and added to their shields. When the coat of arms of the Hungarian King Bela III was created in 1189 at the time of the Third Crusade, a heraldic version of the double cross emblem was adopted as this had a long tradition in his kingdom. The King's noble coat of arms also became the first Hungarian state emblem.

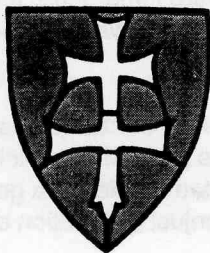


A coin with the arms of Bela III - the oldest state emblem (1189) >

A more recent coat of arms of the Kingdom of Hungary was introduced some years later - a shield with seven red and silver divisions. It was the sons of Bela III - Imrich and Andrew II - who began to use this.

A notable heraldic period began in the reign of Bela IV (1235 - 1270). This King endeavoured to restore the towns and revive the economy of his kingdom after the destructive Tartar invasion. He invited in German colonists and granted privileges to the towns. During his reign many towns began to use on their seals and coats of arms a symbol taken from the state coat of arms - the double cross, frequently in a somewhat altered form or complemented by other motives - a star, a moon or roses. It is important to note that this distinguishing feature was adopted almost exclusively by towns in Slovakia - at that time Upper Hungary: this is also connected with the economic importance of that territory, particularly its rich deposits of minerals and the development of mines to extract them, but equally with the division of the kingdom between the King and his son Štefan V in 1262 (the King's share was Slovakia and Transdanubia, while the rest of Hungary went to the younger King Štefan) but certainly also with the local tradition regarding that symbol.

Many Slovak towns retained their coats of arms with the double cross even when the state emblem was being altered through subsequent changes of ruling dynasties. This contributed to the fact that the double cross emblem more and more came to be regarded and later even to be formally identified as the symbol of Slovakia, Upper Hungary at that time, in contrast with the striped coat of arms described above, which represented Lower Hungary, present-day Hungary.



State emblem in the
13th/14th centuries



Nitra



Žilina



Topoľčany



Zvolen



Levoča



Skalica



Surany

Arms of some Slovak towns from the 13-15th centuries with the double cross symbol.

A further contributing factor towards the recognition of the double cross coat of arms as the territorial symbol was no doubt the triple peak which was added below the cross in the first years of the 14th century, probably under the influence of the "realistic" current in heraldry, which demanded some kind of base below the cross. From the beginning of the 16th century we come across interpretations of the stripes as symbols of the "southern rivers" - the Danube, Tisa, Dráva and Sáva and the three peaks as the "northern mountains" - the Tatras, Matras and Fatras.

From the perception of the coat of arms with the peaks as the emblem of Slovakia it was not a great step to recognition of that symbol as being the emblem of the population living there. The Turkish occupation of the Danubian plain caused the migration of a great number of its inhabitants to Slovakia. That occasioned more frequent ethnic conflicts, the sharpening of nationalistic attitudes and the crystallation of national consciousness. As regards the double cross emblem with the three peaks the shift in significance is important: from a territorial symbol it was becoming the symbol of the Slovaks. This process was completed in the 1848 revolution, when the Slovaks declared themselves a distinct nation. A change in the colouring took place at that time. In the 14th century it had mostly been silver

or gold, later green. When it was adopted as the symbol of Slovakia and the Slovaks, the three peaks were changed to blue. This happened because of the influence of the Russian colours, which were also accepted in the 19th century as the Panslav colours. Thus the foundations were laid for the formal adoption of the white-blue-red national flag.

It is important to remember that no contemporary evidence exists that the adoption of the double cross as the Slovak symbol provoked any objections. From that fact it can be concluded that there was a general opinion that these symbols truly belonged to the Slovaks.

The coat of arms with a silver double cross on blue triple peaks on a red shield represented Slovakia and the Slovaks also in the symbolism of the emerging Czechoslovakia during the First World War. At that time a means was being sought of linking Czechs and Slovaks not only in a common state but also in their symbolism. After the creation of Czechoslovakia in 1918 the function of state symbol was fulfilled for a time only by an historical symbol of Bohemia and the historically-Czech red-white flag. Work on the emblem of the Republic was influenced by the situation with regard to the juridical status of the Slovaks. In the end the state was established as a unitary one and the state emblem, adopted by the law of 30 March 1920, reflected that: it was dominated by the Czech lion "embellished" with a small shield with the emblem of Slovakia, excentrically placed on the lion's breast. Alongside the small emblem medium and large ones were also adopted though they were very rarely used. The problem of combining the white-red Czech and the white-blue-red Slovak flags was also resolved. The result of the search was the addition to the Czech flag of a blue wedge which according to contemporary interpretations, was to symbolise Slovakia. Thus arose the Czechoslovak state flag in 1920.

During the wartime Slovak Republic of 1939-1945, traditional Slovak symbols were introduced, though in the 1944 antifacist National Uprising the contemporary Czechoslovak and Slovak symbols - emblems and flags - were used.

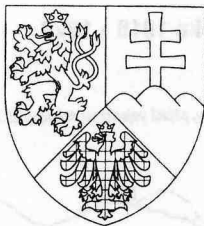
After the Second World War the individual use of Slovak symbols gradually became inadvisable and was finally prohibited by the Communist regime after 1948. In 1960 a law was passed by which the historic emblem of Slovakia in the state emblem was replaced by a newly-created emblem - a golden fire in front of a blue silhouette of a peak. In Slovakia this was perceived as an unjust humiliation of the nation.

After the Velvet Revolution of November 1989 there was such strong pressure for the restoration of the historic symbol of Slovakia that already from January 1990 the Slovak Parliament was preparing to pass a law concerning the state emblem. That initiative was, however, actually unlawful because under the Federal laws then existing the Slovak Parliament did not have the right to pronounce upon the symbols of its own republic. Only on 27 February 1990 did the Federal Parliament adopt constitutional law no. 644/1990 Zb, by which the Slovak Republic (as a constituent part of the Czechoslovak Federation) was granted the right to choose its own emblem. This duly happened on 1 March 1990 - after thirty years of prohibition.

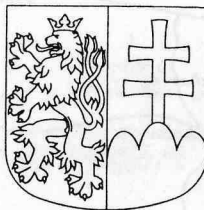
Two weeks later the Czech Parliament also passed a law about state symbols - historic emblem and the historic white-red Czech flag.

On 20 April of that year the Federal Parliament adopted a law concerning the Federation's state emblem which was quartered with the Czech lion in the first and fourth field and the Slovak double cross on the triple peaks in the second and fourth fields. That emblem did not, however, last long. Negotiations for a just Czech and Slovak co-existence in a federation or confederation were unsuccessful and so together they prepared for a partitioning of the state. In November 1992 the Federal Parliament passed a constitutional law for the dissolution of the Federation, which also resolved the fate of the Czechoslovak symbols. According to the constitutional law as passed, neither of the successor states would use the symbols of Czecho-Slovak. In spite of that, however, on 17 December 1992 the Czech Parliament adopted not the historic white-red Czech flag but the Czecho-Slovak flag as the flag of the new Czech Republic.

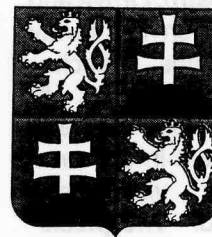
On 1 January 1993, the emblem with the silver double cross on a blue triple peak on a red early-Gothic shield became the state emblem of the independent Slovak Republic and appeared also on the white-blue-red state flag.



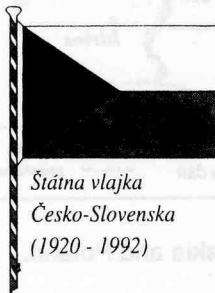
Small emblem of Czechoslovakia (1920)



Designs for a state emblem (1988-1990)
the first also including the Moravian symbol

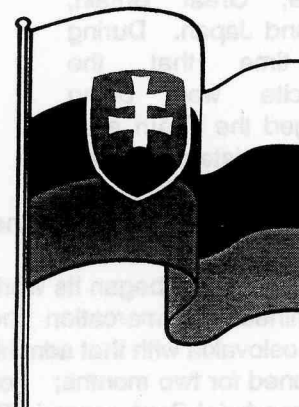


State emblem of the Czech and
Slovak Federation Republic (1990-1992)



Štátna vlajka
Česko-Slovenska
(1920 - 1992)

State flag of Czechoslovakia (1920-1992)



State flag of the Slovak Republic

The double cross, which had become strongly associated with Slovakia over many centuries, is accompanying it from now on as the state emblem of the independent Slovak Republic.

75th ANNIVERSARY OF THE ISSUE OF THE PLEBISCITE STAMPS « SO 1920 »

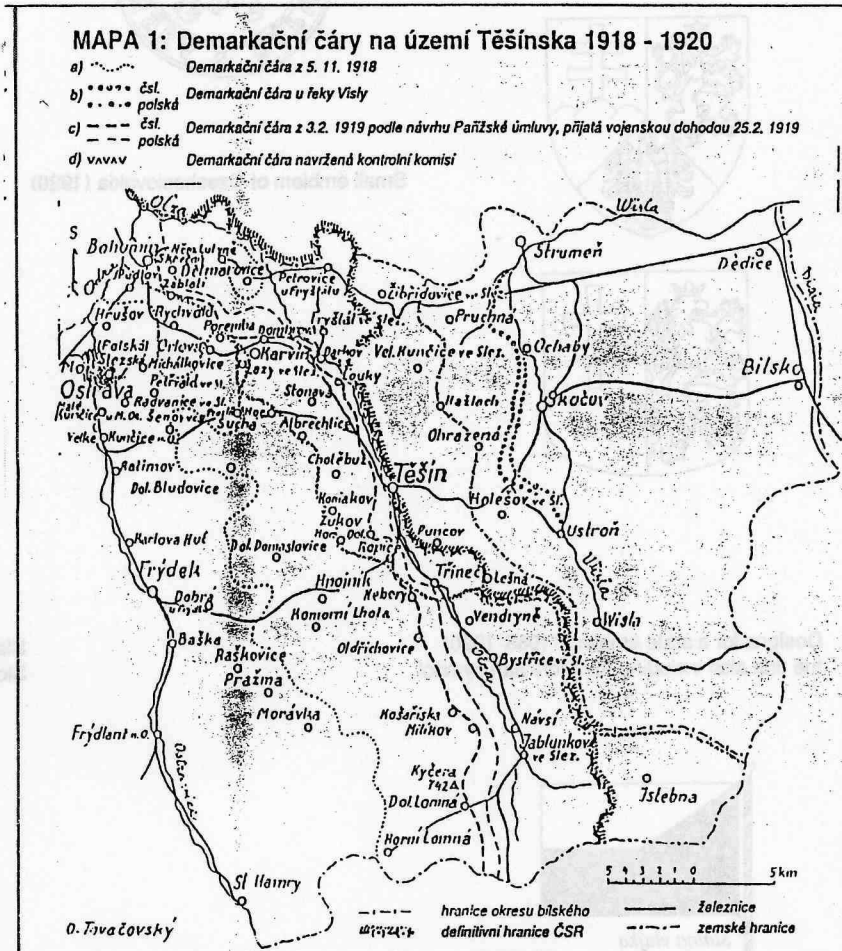
Stamps

-Oldřich Tovačovský-

Translated by Robert Kingsley

We thank Robert Kingsley for translating this extract from Oldřich Tovačovský's paper which appeared in *Filatelie* Volume 45, No 10, 1995.

This year we will be remembering the 75th anniversary of the plebiscite which, after the break-up of the Austro-Hungarian Empire, was to decide on the distribution of the territory of Eastern Silesia (Těšín), Orava and Spiš between the newly formed states, Czechoslovakia and Poland. At the beginning of 1920 state borders in this area had not yet been determined. The plebiscite was actioned on 27 September 1919 by the "Highest Council", an organ of the Peace Conference on which were representatives of the Great Powers, i.e. France, Great Britain, Italy and Japan. During the time that the plebiscite was being arranged the Těšín area was administered by the International Plebiscite



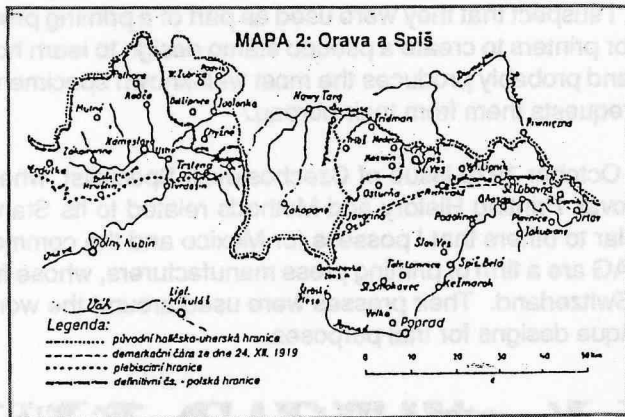
Commission which included one representative of each country, Czechoslovakia and Poland.

The Commission began its work in Těšín on 2 February 1920 and by the 14 February it had already determined a demarcation line which exchanged part of the territory hitherto administered by Czechoslovakia with that administered by Poland. The voting, originally to take place in May, was later postponed for two months; however, the plebiscite never took place at all. On 10 July 1920 at the Ambassadorial Conference in Spa the Great Powers decided on the final borders. At the same time decision was reached on the new borders on Orava and Spiš.

On 13 February 1920 at the request of the Plebiscite Commission in Těšín there came about the issue of Czechoslovak postage stamps with an overprint for the plebiscite area. On valid Czechoslovak stamps, i.e. Hradčany, T.G. Masaryk, Express, Newspaper Stamps, and Postage Dues as well as postcards the overprint "SO 1920" was affixed (SO being an abbreviation for *Silésie Orientale*, i.e. Eastern Silesia).

The stamps were valid for postal items sent from Post Offices in the plebiscite area (see Maps 1 & 2).

The stamps were valid until 10 August 1920. There are examples of plebiscite stamps with cancellations after this date which Post Offices permitted without levying additional postage. I cannot say whether it was possible to exchange plebiscite stamps, nor whether any time limit was set for their validity, but we do come across letters with plebiscite stamps in the months from September to December 1920 and there is even an example from January 1921. There are also cases of Czech stamps with SO 1920 overprints posted at some Post Offices outside the plebiscite area, not only during the time of their validity, but even afterwards.



This is then a brief summary of the political and postal history events in Eastern Silesia in the year 1920. Mr Tovačovský concludes his paper on a personal note, and his studies will form part of the long awaited Volume 5 of *Monografie Československých Známek*.

PRINTER'S SAMPLE STAMPS

Stamps

-Glenn H Morgan-

Mr. Morgan, Honorary Librarian of the National Philatelic Society, though not a member of the Society, has sent us this article covering printers' sample stamps around the world. He would welcome confirmation/correction of his views and details of any other known items (from any country) for a monograph he is writing on this subject. Anyone wanting to correspond with Mr. Morgan, please contact the editor.

I recently acquired (at £2 per stamp) two blocks of four and two singles of the illustrated labels. Version one is maroon intaglio only; whilst the second version has the maroon print, but, with the addition of a pale green background wash. The gumming is high-gloss. At the foot of the label is the imprint K SVOLINSKÝ - J MRÁČEK.



Left stamp with green background wash



Right stamp maroon only

Examination of KATALOG 1995, published by Filateli Trojan, reveals that the former person was a designer, whilst the latter was an engraver. Their first work for Czechoslovakia was in 1947 and 1948 respectively. Their first collaboration together was in 1948 for the "Dětem" issue (Christmas?), the design of which was the madonna and child 2+1Kčs value. They worked with each other on a few issues in the late forties/early fifties, but it was not until 1977 that they again shared joint credit for an issue. This was to be their last shared design and engraving work, but both continued working with others until around the mid-1980's when, presumably, they retired after circa 40 years service with the print works.

>

So, when and why was this label produced? The Czechoslovakian stamp printers did not, to my knowledge, actively pursue printing contracts beyond their borders, so it is doubtful that they were printed with a view to acquiring new business. I suspect that they were used as part of a printing press commissioning exercise. It is not uncommon for printers to create a pseudo stamp design to learn how to get the best from their new "boy". (Switzerland probably produces the most well-known specimens, as they are freely given away to anyone who requests them from their bureau)

As to when they were produced, I refer to the October 1970 issue of Czechoslovak Specialist, where an article by J.P. Krouman entitled "Czechoslovak Printing History and Methods related to its Stamp Production" may hold a clue. The label is similar to others that I possess for Mexico and the common denominator may be WIFAG. Who? well, WIFAG are a firm of printing press manufacturers, whose full name is Winkler, Faclert & Co., A.G. of Bern, Switzerland. Their presses were used around the world by security printers and they invariably use unique designs for trial purposes.



Enlarged detail

The Krouman article reveals that: "on May 30 1951, the Print of Czechoslovak postage stamps moved to Postal Administration's own printing house in Prague 7" and that "The rotary steel print is performed on a WIFAG machine". 1951 co-incides with the period when Svolinský and Mráček were working together and the period when a WIFAG press was installed, so I believe that this is the likely date of use for my label.

VISITING THE POSTAL MUSEUM AT VYŠŠÍ BROD

Continued from Czechout 1/98 page 14

-Robert J. Hill-

Czechoslovak Post 1918 thru 1939

Moving on to the second floor the display concentrates on the development of the postal system in the emergent nation. It was nice to see a visual display of how the historical north - south routes in the new country were strengthened by the introduction of east - west routes which ran from the Carpatho-Ukraine, through Slovakia, into Moravia and on to Bohemia.

Both rail and air transport are given adequate space and the collection of Air Mail post boxes was interesting to see. Details of the growth of the Post Office bank are shown as are examples of Autoposta system.

The legal aspects of running the Post Office system are also depicted, as are the details of postal mechanisation. There is a bust of M. Fatka, the Director General of Czechoslovak Post from 1918 thru 1935; this was made in 1927 by C. Vosmík.

In glass cases are postal bags, postman's caps and a myriad of other postally related items. The explanation of the Praha pneumatic post from 1899 to its hey-days between 1927 thru 1932 is clearly set out, informative and easy to follow.

1939 thru 1945

Details are given of the resistance groups who maintained links with the Government-in-Exile in London and prominent is a roll of honour giving details of those who lost their lives in the second world war.

There are displays of stamps from Sudetenland, Bohemia and Moravia and Slovakia together with examples of covers used during this period. There is one postally used registered cover from the London Exhibition of 1943 which is adorned with contemporary labels. The liberation period is briefly covered and the only Liberation Overprint evident was on a cover from Cheb.

Post after the War

Moving into the next room, the display cases cover all spheres of postal operation to modern times, including:

- buildings,
- post boxes,
- transportation,
- models,
- franking,
- mechanisation,
- delivery.

The photographs of the PRAHA 025 office are well presented as well as being extremely interesting and informative.

Postage Stamps

The theme for this room is set by the enlarged photographs of postage stamps, from all eras, suspended from the ceiling and hanging from the walls. There are many examples of postage stamps ranging from Hradčany to the most recent. In a room across the hall there are also details of the recent issues of Czech postage stamps.

The atmosphere is enhanced by the individual portraits of the designers:

- Mucha,
- Švabinský,
- Bouda,
- Svolinský;

there are also portraits of the engravers:

- Švengsbír,
- Schmidt,
- Herčík,
- Housa.

One particularly eye-catching display, surrounded by gold-coloured card, shows separate pictures of Mucha, Brunner and Bouda in less formal surroundings. Sketches, drawings, art work, proofs and samples are very much in evidence, as is detailed examples of the equipment used for steel engraving.

Horse Drawn Coaches

Returning to the ground floor a long hall (which connected the abbey to the convent) has the coach room leading from the left hand side.

The hall is festooned with various ancient postal signs and has some extremely old coffers together with various coaches on both the right and the left hand side, these are expansively described. As you might suspect, the Coach room is full of these horse drawn relics many of which have been restored by the museum's staff. On the walls are examples of uniforms, trumpets and lanterns.

The author knows little about coaches but particularly liked the following:

- a K u K Feldpost coach from the Great War.
- an 18th century coach fitted with sledges.
- the Valdštejn Landau which was made by Barker of London in the 1920's, the description states that it was braked by a hook thrown from the back of the coach, hangs by the original leather straps and has the original internal tapestry.
- an 8 seater dating from the 18th century, reference is made to a Whitworth screw thread which must refer to the braking mechanism.
- a mail coach used in Žamberk from 1840.
- the ceremonial coach of Ferdinand V which certainly looked regal but highly uncomfortable.

Collecting my purchases and thanking the receptionist profusely, I left the museum and walked to Vyšší Brod Klášter station avoiding as many puddles as I could. The station was reached with minutes to spare in order to catch the 1445 train to Rybník. The sound of wood being processed and the associated smell filled the air as the old electric locomotive pulling a double decker coach arrived at the station. Together with three other passengers I joined the train and went upstairs, sitting on the right hand side so that the river was running next to me.

We set off, it had stopped raining but the river was a torrent, we proceeded at a sedate pace calling at several small stations on the single track line. Between Rožmberk nad Vltavou and Jenín there was a sudden sharp brake application, followed by the train horn and, within seconds, a sickening thud which threw me forward onto the facing seat. All went very quiet and it was obvious we had been involved in an accident. My first thought was that I had to wait 47 years for this!

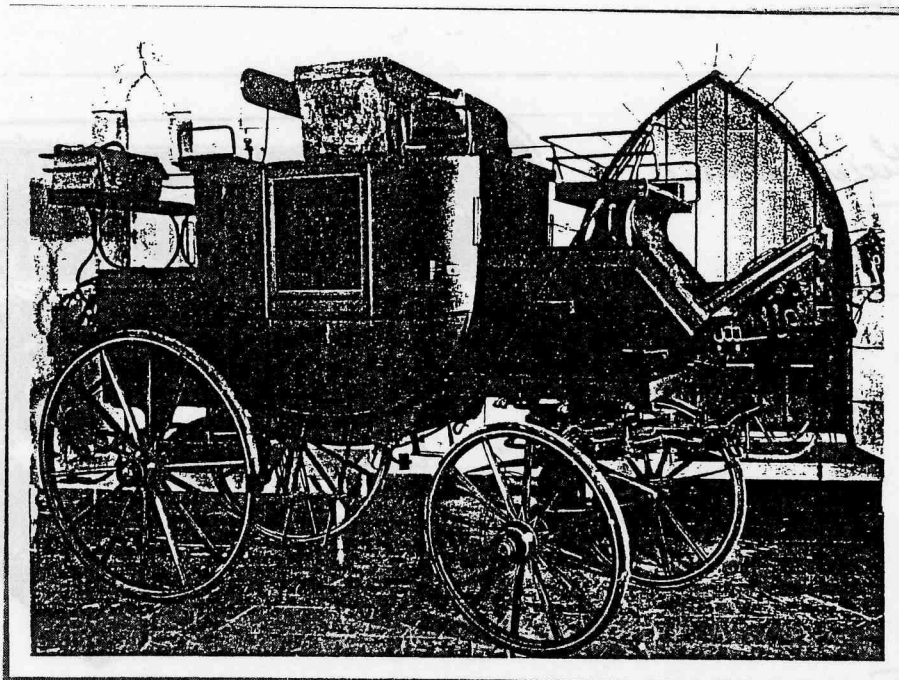
I picked myself up, made sure that my right forearm (which was throbbing) was not bleeding and crossed the coach to look out of the window. We had struck a truck. Going down the stairs I met the train conductor who enquired after my health (well I think he did) so I gave a thumbs up sign and said "Okay". At floor level I noticed that the carriage was straddling a road crossing and stepped out to join the rest of the passengers who were inspecting the damage. >

The truck was a substantially built Tatra which had been pulling a draw bar trailer (demolished on impact) and the load of cardboard sheets on pallets had been shed on impact. The engine had travelled about 15 metres from the point of impact and seemed undamaged. The train driver and truck driver were exchanging animated and heated opinions, I could not understand a word of this BUT it was obvious what they were saying. Traffic built up on either side of the train and road vehicles started to U turn.

The first police car arrived from the west and the truck driver was placed in the back of the police car. This removed the object of the train driver's anger and he proceeded to argue with any one who went near him. The second police car arrived from the east and, after discussions with the train conductor, arranged for me to travel with a Škoda driver to Kaplice (on the E55 in the direction of České Budějovice). The car driver's pigeon German was better than mine but we communicated reasonably well. He dropped me off at Kaplice nádraží (north of the town) and refused the 100 Kč note I offered. To my surprise I managed (with seconds to spare) to catch the train I should have joined at Rybník, arriving České Budějovice just after 16.00.

Acknowledgements:

- 1 The Permanent Exhibition on Postal History at Vyšší Brod
Poštovní Museum Praha
- 2 Poštovní Museum pobočka ve Vyšším Brodě
Press Foto Praha
- 3 Dr Jan Dobrovolný, Pardubice
- 4 Petr Linhart, Teplice



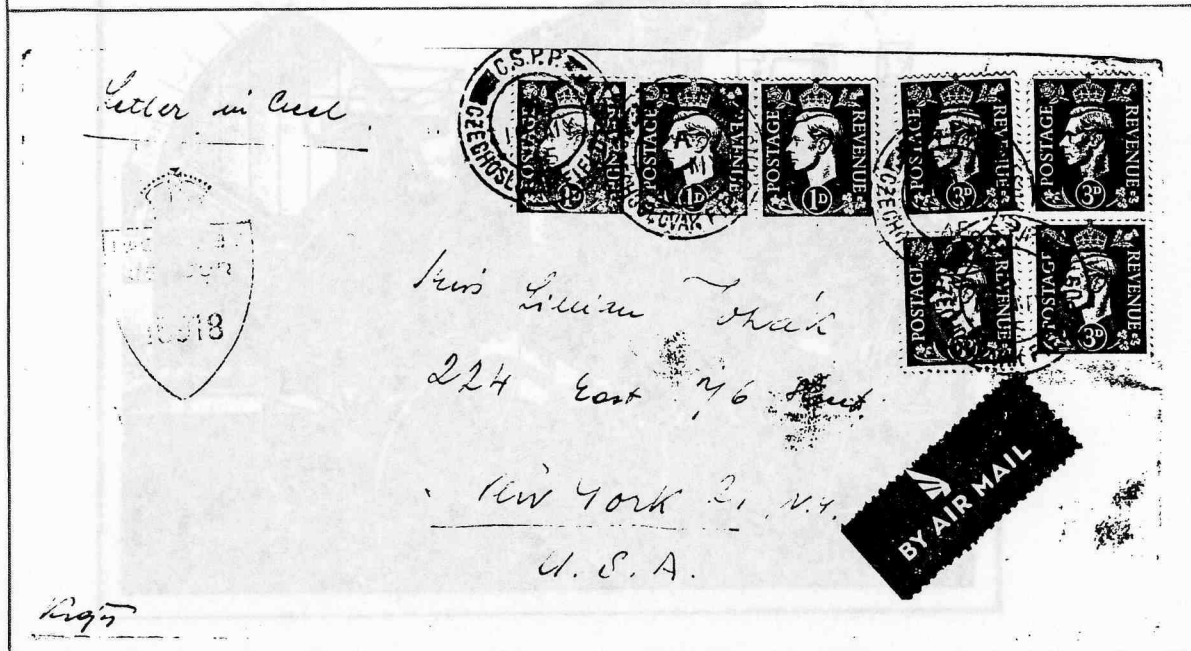
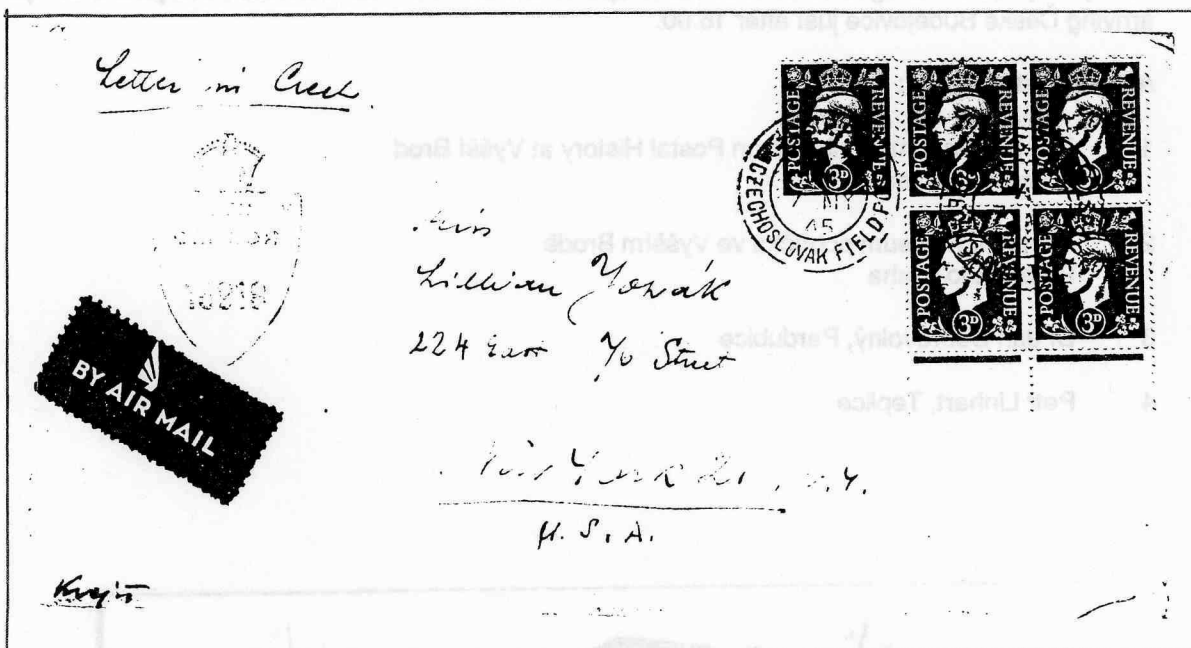
"WHAT?, WHEN?, WHERE?"

- Members' Queries -

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

Re Garth Taylor's query in Czechout 1/98 page 18.

From Richard Beith: re Shield Censor Stamps, I enclose photocopies of two covers to the same address in New York with the 15918 handstamp and the code A cds for 7 MY 45 and 10 MY 45. 1/3d represents the UK air mail rate to USA per half ounce. The censor's signature on both covers seems to be the same Lt Krejčí.



Re Jim Ansell's query in Czechout 3/97, page 73.

From Brian Day: I have been following with interest Jim's query and John Whiteside's reply about the Russian "Kerensky" postcard and would like to add my comments. March 1918 was at the time when Czech troops were returning home mostly via the Trans-Siberian Railway ["TSR"] to Vladivostok and thence to Europe. The Bolsheviks had made peace with Germany by the Treaty of Brest-Litovsk on 3 March 1918, and not only were Czech POWs and ex Imperial Russian Army soldiers, but German, Hungarian and other nationalities had been released and were trying to get home.

When we remember that POWs were mostly located in Siberia in or close to towns on the TSR route, hundreds and thousands of them, it must have chaotic so far as railway travel was concerned; eastwards and westwards conflicts in fact. Many of the Czechs [meaning both Czechs and Slovaks of course] made for the railway stations between Samara [on both the Volga and the TSR; now called Kuibyshev, 53¼N 50E] and Omsk, a distance of about 1,500kms. and in March 1918, they would have been among the early arrivals, seeking transport to Vladivostok where it was known that evacuation ships were expected.

Therefore I would guess that Jim's railway postmark was from one of the few stations or post offices listed on the schedule A, given in Roman and the equivalent Russian Cyrillic characters. Hopefully it might be possible to achieve identification from just one or two handstamp characters, bearing in mind possible abbreviation. Just in case the writer got further afield I have listed other TSR stations under B.

A

CHELYABINSK	ЧЕЛЯБИСКЪ
KAZAN'	КАЗАНЬ
KURGAN	КУРГАНЬ
OMSK	ОМСКЪ
PETROPAVLOVSK	ПЕТРОПАВЛОВСКЪ
SAMARA	САМАРА
SIMBIRSK	СИБИРСКЪ
SYZRAK'	СЫЗРАНЬ
UFA	УФА
ZLATOUST	ЗЛАТОУСТЬ

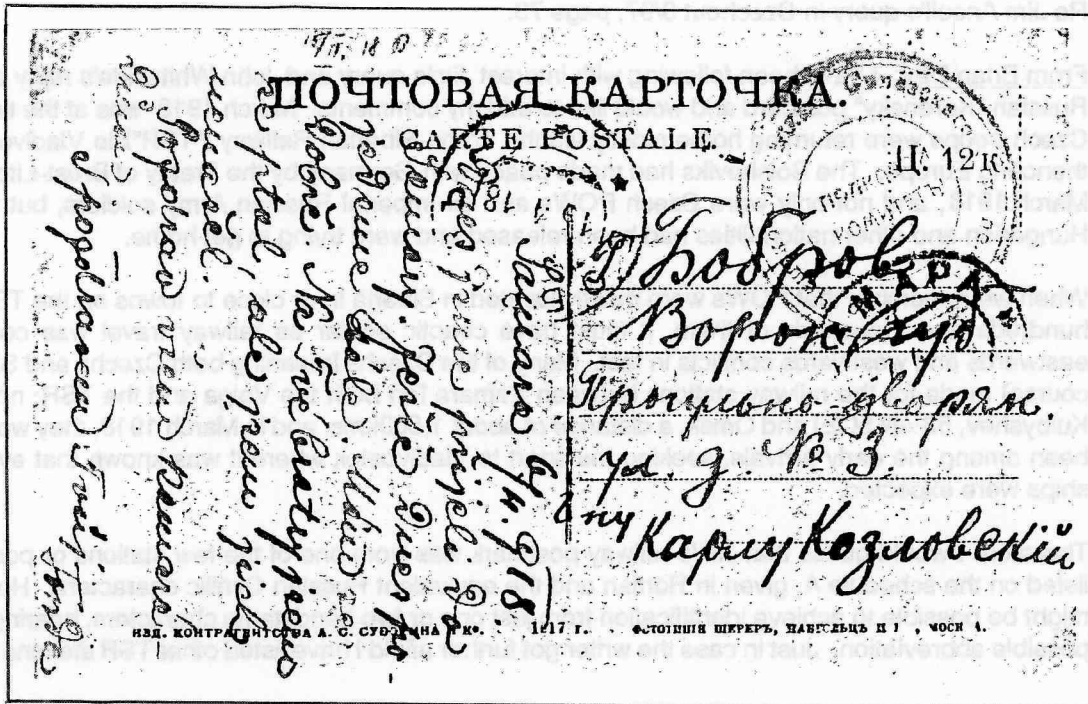
B

ACHINSK	АЧИНСКЪ
BARNUAL	БАРНАУЛЬ
CHITA	ЧИТА
IRKUTSK	ИРКУТСКЪ
KHARBIN	ХАРБИНЬ
KRASNOYARSK	КРАСНОЯРСКЪ
NOVO-NIKOLAEVSK	НОВО-НИКОЛАЕВСКЪ
POGRANICHNAYA	ПОГРАНИЧНАЯ
TIUMEN'	ТЮМЕНЬ
TOMSK	ТОМСКЪ
VERKHNEUDINSK	ВЕРХНЕУДИНСКЪ
VLADIVOSTOK	ВЛАДИВОСТОКЪ

I have a postcard dated a couple of weeks later than Jim's, which I illustrate, from which will be seen that the civilian post office system was still working and that Samara was being used as a stop-over/transit place. Interestingly, the Military Commission cachet probably had a lot to do with the Legions and POWs welfare at the time. As the crow flies it's about 750kms. from Samara to Bobrov so eight days to deliver is quite good. It will also be noticed that it was unstamped and obviously accepted as fieldpost, exempt from postage. By the way the "Rukr 21/3" could be badly written notation for either rukopis or ručička abbreviated; Czech for manuscript and hand(writing) on 21 March.

Illustration [next page]: Postcard written from Samara [Camapa] on 6.4.18 with Russian, Camapa postmark in black, dated 7.4.18, addressed to BOBROV [Voronesh district-Bobrov receiver 15.4.18] Progulno Palace, House No 3, Karl Koslovski. The Czechoslovak Field Post Post Office [Collecting Office] at Samara, now called Kuybyshev on the Volga river which is 7885km from Vladivostok, was not established until September 1918, when mail was carried by courier to Chelyabinsk and other places for onward delivery via trains.

The sender writes "Today we arrived in Samara and today we are carrying on further. I made enquiries about your brothers but unfortunately couldn't find them." On the right hand side of the card is a large double-circle Military Commission cachet.



Two new Queries:

From Bob Hill: Does any member know the location of the town of CEREKEV, from which stamps of Bohemia & Moravia were overprinted? The standard books on Liberation overprints both refer to it. Juan Grau on page 22 of his book and Karel Holoubek also mentions the issue [reference N 220]. A weekend with Peter Linhart of Teplice produced the following:

Name	Post Code	Location
Horní Cerekev	39403	On the river Hejlovka. 17½ kilometres by road, to the north-west, is the town of Pelhřimov
Nová Cerekev	39415	On the river Planovský potok. 15 kilometres to the east is the town of Pelhřimov

The towns are 29 kilometres apart by train [timetable 202]. Ref: EURO ATLAS Czechoslovakia p.25.

Karel Holoubek writes..These problems which concern the precise location of the overprints are quite numerous, not only two possible locations for Cerekev, but there are also Benešov (4); Cerekev (2); Heralce (2); Jaroměřice (2)....I have yet to find supporting documentation which is correct.

From Yvonne Gren: We have accumulated a number of Mlada Fronta black-prints over the years and I am in the throes of mounting them. Can any member give us further information about them please? When were they first issued and are they still being produced? I know that they were sent to those who voted for the best stamp of the previous year. Some are attractive, others are not; any information would be gratefully accepted.

NEW ISSUES

Lindy Knight

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

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

1. Czech Republic

25.3.98

EASTER



Designer: Anna Khunová **Engraver:** Bedřich Housa
Printing: R.D. in yellow, red and green in sheets of 50. Picture size 23x30mm.
Design: Chick decorated with Easter egg motifs sitting in an eggshell. The open beak symbolises the coming Spring festivities.
FDC: Printing DS in light brown with a commemorative Praha cancellation incorporating a rabbit. The cachet design is three willow twigs with the buds decorated as cats' heads or Easter eggs.

Booklet: contains strip of 5 stamps, selling at 20Kč

25.3.98 CENTENARY OF THE FOUNDING OF THE ONDŘEJOV OBSERVATORY



Designer: Zdeněk Mézl **Engraver:** Josef Herčík
Printing: R.D. in black yellow and red in sheets of 50. Picture size 40x23mm.
Design: Observatory building and dome of the telescope in Ondřejov with comic face of the moon and shooting star in the foreground. The marginal text '100 Anniversary of the Observatory in Ondřejov' is in Czech language.

The Observatory was built between 1898 and 1905 by the astronomer and industrialist Josef Frič and was donated to Charles University in 1928. It is the largest observatory in the Republic and is part of the Czech Academy of Science's Astronomical Institute.

FDC: Printing DS in black with a commemorative Ondřejov cancellation. The cachet is a humorous drawing of astronomical observation with the coat of arms of Ondřejov.

1.4.98

PRAGUE OF CHARLES IV



Designer: Oldřich Kulhánek **Engraver:** Milos Ondráček

Printing: D.S. in grey-black, blue grey and dark red in souvenir sheets of 3 se-tenant stamps. Picture size 26x40mm (stamps) 118x91mm (sheet).

Design: The issue commemorates the Czech King and Holy Roman Emperor Charles IV. He chose Prague as his seat and began reconstruction of St.Vitus Cathedral in 1344, founded Prague's New Town and University 1348 and in 1357 had a new stone bridge built across the River Vltava.

15Kč commemorates 650 years of Charles University and the anniversary of UNESCO. Design is a stylized pointed arch initiated by the two hands with a seal to honour the University anniversary.

FDC: Printing D.S. with commemorative Praha cancel. The cachet design is an open book on a stand with marginal date inscription.

22Kč commemorates 650 years of Prague New Town. Design has a portrait of Charles IV with street plan. Inscription superimposed in Czech language '650 Years Prague New Town'.

FDC: Printing D.S. with commemorative Praha cancel. Cachet is the fortification scheme of the New Town.

23 Kč commemorates Petr Parléř an architect of Charles IV era. Design is a Gothic pointed arch from St.Vitus Cathedral.

FDC: Printing DS with commemorative Praha cancel. Cachet is a portrait of Petr Parléř.

The souvenir sheet has a marginal drawing of Prague Castle and a royal crown beneath the se-tenant stamps.

1.4.98 WINTER OLYMPIC GAMES NAGANO 1998. GOLD MEDAL IN ICE HOCKEY

Additional Issue

Designer: Karel Dvořák

Printing: Multicolour offset by Victoria Security Printing. Sheet size 106x88mm with stamp size 23x40mm.

Design: Stamp shows jubilant goalkeeper with Olympic rings and text in Czech language 'Gold Medal - Winter Olympic Games Nagano 1998! Coupon above the stamp has the Olympic rings and venue inscription. Coupon below stamp has the inscription in Czech language. Czech Republic - Olympic Winner in Ice Hockey. The perforated labels to the left of the stamp shows two players in a tackle for the puck.



FDC: Printed by Victoria Security Printing with commemorative Praha cancel. The cachet in gold foil stamping is the obverse side of the Olympic gold medal.

23.4.98

WORLD BOOK AND COPYRIGHT DAY



Design: Zuzana Lednická **Engraver:** (FDC) Bohumil Šneider

Printing: multicoloured offset by Victoria Security Printing in sheets of 50. Picture size 40x23mm.

Design: A book and the copyright sign. Marginal text in Czech language 'The World Book & Copyright Day'. In 1995 UNESCO declared 23 April an annual day of commemoration for this theme.

FDC Printed R.D. in grey by Post Printing House with commemorative Praha Cancel. The cachet is a book with opening pages.

23.4.98

NATURE CONSERVATION - RARE WILD LIFE



Designers: Libuše and Jaromír Knotek **Engraver:** (FDC) Martin Srb

Printing: Stamps Multicoloured offset by Victoria Security Printing in sheets of 50 se-tenant pairs (partridge with grouse, deer with elk). Picture size 23x30mm. FDC recess from flat plates by Post Printing House Prague.

Designs: **4.60Kč Grey Partridge** (*Perdix perdix*) Design of stamp is a pair of grey partridges. A native of the Republic and is an endangered species, it is no longer hunted having all year round protection by law. Modern farming methods led to loss of nesting sites, destruction of habitat and food. **4.60Kč Black Grouse** (*Lyrurus tetrix*) Design is a cock bird displaying. Once widespread in marshland areas and foothills they are a seriously endangered species. Encroachment of agriculture and drainage of land destroyed its natural habitat. Black grouse have been raised in captivity but their release to the wild has had limited success. They are a protected species.

8Kč White Deer (*Cervus elaphus*) This is a white mutation of the red deer brought to the Republic in the 18th century and through selective breeding retained its original form. The Republic has the world's largest population of these animals which are protected.

8Kč European Elk (*Alces alces*) Widespread until the 14th century but hunted to extinction in Central Europe. From the second half of this century has reappeared from Northern Europe and small herds have re-established themselves. There is a small stable population in South Bohemia between Jindřichův Hradec and Třeboň. They are a protected species and not hunted.

The international non-governmental organisation CIC (International Council for Hunting & Game Protection) was founded in 1930 and the Republic was a founder member. The 1998 Meeting takes place in Prague. The logo of the organisation is incorporated in FDC cachets.

FDCs have commemorative Praha cancellations.

4.60Kč Grey partridge. Cachet in brown red is a group of the birds.

4.60Kč Black grouse. Cachet in blue-green shows three males displaying.

8Kč White Deer. Cachet in blue-grey of two white deer.

8Kč European Elk. Cachet in brown is an elk with her calf.

>

5.5.98

EUROPA - NATIONAL FESTIVALS AND HOLIDAYS



Designer: Josef Liesler **Engraver:** Josef Herčík

Printing: R.D. and D.S. in sheets of 10. Picture size 40x23mm.

Design: 11Kč A young king disguised as a woman decorated with colourful ribbons with a rose in his mouth. In the background is an attendant and horse. The kings ride is a tradition from the 16th century commemorating the escape from battle in the Middle Ages of a young king disguised as a woman. It was also probably connected with ensuring and protecting the harvest but now only celebrated in a few South Moravian villages. Today only young men entering military service in that year can ride in the mounted procession. The king must be a male virgin who carries the rose in his mouth in order not to betray himself even with his voice.

FDC: printed recess from flat plates in blue grey with commemorative Praha cancellation. Cachet is a portrait of the 'Young King'.

15Kč - a scene from a carnival parade. Carnival celebrations lasted from Epiphany (6 January) until beginning of Lent (Ash Wednesday). These celebrations were often associated with crop fertility with tours of the village by animals especially a bull which represented power and fecundity. This developed into the custom of using masks especially those of animals. The last three days before Ash Wednesday was the climax of the carnival parade.

FDC: printed in blue-grey with commemorative Praha cancellation. Cachet shows two carnival masks.

27.5.98

ANNIVERSARIES OF PERSONALITIES



Designer: Michael Cihlář

Engraver: Václav Fajt

Printing: R.D. in sheets of 50 pieces. Picture size 23x40mm.

Design: 4Kč František Kmoch (1848-1912). Portrait of the Czech bandmaster and composer who also founded a wind orchestra which was popular both in the Republic and abroad. He also arranged folk songs.

FDC: printed recess from flat plates with commemorative Kolín cancellation. The cachet in grey-green is a drawing of Kmoch leading a wind band with his facsimile signature.

4.60Kč František Palacký (1798-1876) Portrait of the Czech historian and politician who wrote an extensive History of the Czech nation in Bohemia and Moravia. **FDC:** printed recess from flat plates with commemorative Hodslavice cancellation. The cachet in brown shows a youthful sketch of Palacký with facsimile signature. The 200th Anniversary of Palacký's birth coincides with the anniversary of UNESCO.

6Kč Rafael Kubelík (1914-1996) Design is a portrait of this Czech composer and conductor holding a baton. He was the son of Jan Kubelík. From 1942-48 Rafael was the artistic manager and conductor of the Czech Philharmonic Orchestra. From 1948 he lived abroad working mainly in USA, Great Britain and Germany but propagated Czech music particularly the works of Leoš Janáček. **FDC:** printed recess from flat plates with commemorative Praha cancellation. The cachet in blue grey is a drawing of the conductor with a facsimile signature.

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27.5.98

150 ANNIVERSARY OF THE 1848 REVOLUTION



Designer: Jíří Rathouský **Engraver:** Bohumil Šneider

Printing: R.D. in sheets of 50. Stamp size 40x23mm.

Design: A scene from the barricades in Prague with the text in Czech language '150th Anniversary of the Revolution of 1848', taken from contemporary engravings from the daily press of the Prague June uprising.

The 1848 revolution movement was a struggle for the rights of oppressed nations of the Habsburg monarchy and against the remnants of feudalism. There was unrest in most of Europe during 1848.

FDC: printed recess from flat plates in brown with a commemorative Kroměříž cancellation. The cachet is a stylized coat-of-arms of Kroměříž which became the meeting place of the imperial assembly when the revolution broke out in Vienna. The post-horn beneath the coat-of-arms symbolises the special post and telegraph office set up between the town and the emperor's court in Olomouc to ensure the transport of all documents from the Assembly. The Assembly's main task was to work out a constitution to guarantee the rights of oppressed nations but was never completed as it was dispersed by the army in March 1849.

27.5.98

FOR CHILDREN



Designer: Karel Franta

Engraver: Milos Ondráček

Printing: R.D. in sheets of 30 with picture size 30x23mm.

Design: 4Kč depicts two devilish gnomes playing stringed instruments **FDC:** printed recess from flat plates in grey-green with commemorative Praha cancellation. The cachet is a drawing of a benign dragon listening to a diminutive Punch playing the flute standing on his tail.

4.60Kč shows a water-sprite riding on the back of a catfish. **FDC:** printed recess from flat plates in brown with a commemorative Praha cancellation. The cachet is a small boy standing in front of his drawing of a giraffe-like animal. **Booklets:** One for each denomination of stamp. Each booklet contains 6 stamps with 4 se-tenant labels. The labels printed rotary recess in black are the stamp designs. 4Kč booklet has 4.60Kč stamp design as label. The 4.60Kč booklet has 4Kč stamp design as label.

POSTAL STATIONERY

11.3.98 Commemorative Envelope Praga 98

Designer: Karel Dvořák from the work of artist Johann Georg Mansfeld (1764-1817). **Printing:** recess from flat plates in blue-green. **Design:** The imprinted 4.60Kč stamp design is a bust of Mercury in a winged helmet with trailing cloak. The cachet is a drawing of Mercury, the messenger of the gods and patron of postal services, with winged helmet and sandals, flying through the clouds. The logo of the International Exhibition Praga 1998 is above the design and the text "Mercury patron of postal services" in the Czech language is below. The selling price of the envelope is 9.10Kč.

11.3.98 Postcards for Praga 98 Trade Fair Palace

Designers: Jan Solpera (stamp design and Exhibition logo) Jiří Bouda (pictorial) Karel Dvořák (typography). **Printing:** multi-coloured offset. Selling price 4.40Kč. **Design:** The imprinted 4Kč stamp design is a composition of the face value and logo of the Exhibition. The left pictorial cachet is a drawing of the Trade Fair Palace accompanied by the logo of the National Gallery. The text 'Trade Fair Palace The Centre of Modern Art venue of the Exhibition Praga 98' in the Czech language completes the design.

11.3.98 Postcard for Praga 98 Postal Museum

Designers and Printing as for Trade Fair Palace postcard. **Design:** in green has imprinted 4Kč stamp design as before. The left pictorial cachet is a drawing of the Postal Museum in Prague which will be one of the venues of Praga 98. Selling price 4.40Kč.

23.4.98 Postcard for Praga 98. 50th Anniversary of the ČSA flight from Prague to Tel Aviv.

Design: Jan Solpera (stamp and Exhibition logo) Karel Dvořák (Pictorial). **Printing:** multi-coloured offset. Selling price 7.40Kč. **Design:** Imprinted 7Kč stamp design as for 11th March issued in blue. The pictorial cachet is circular cloudy sky background representing the world and an airmail label. A DC.3 Dakota with Czech national colours on the tail fin flies across the sky. The Dakota carried post and war materials on the 5th May 1948 flight from Prague via Rome and Athens to Tel Aviv. The pilot was Cpt. Jan Prchal who was personal pilot of Winston Churchill in 2nd World War. The text in Czech language commemorates the event.

5.5.98 Commemorative Aerogram Praga 98

Designer: Jaroslav Fišer and Jan Solpera (Exhibition logo) **Printing:** by flexoprint in blue, red and black by Helma. Selling price 15Kč. **Design:** Imprinted 8Kč stamp design is the silhouette of a transport aeroplane. In the left upper corner is the aerogramme sign in the form of a dart with the French texts Aerogramme and Prioritaire. The lower left area has the Praga 98 logo. The area for sender's address has the logo of the Czech Post and instructions in the Czech language 'Neither any further sheet or object can be inserted into the aerogram'.

To publicise the Praga 1998 International Exhibition of Stamps to be held in the Trade Fair Palace and Postal Museum Prague from 10-13 September 1998 a range of stamps and postal stationery is to be issued by the Czech Post.

Stamps

- 24.9.97 Hundred spired Prague. Block of two at 15Kč each.
 20.1.98 Tradition of Czech Stamp Production. 1 stamp at 12.60Kč. Booklet of 8 stamps and 4 coupons with Praga 98 logo.
 25.2.98 History of the Praga Exhibitions. Block of two identical 30Kč stamps.
 17.6.98 Works of Art on Stamps - 2 denominations in sheets of 4 with se-tenant Praga 98 coupons.

Postcards

- 26.3.97 Face value 4Kč. Bridge Tower, Monastery of Knights of Cross and Clementinum (see Czechout 2/97).
 11.3.98 Face value 4Kč. The Postal Museum (see notes above)
 11.3.98 Face value 4Kč. The Trade Fair Palace (see notes above)
 5.5.98 Air Face value 8Kč Airmail Postcard (see notes above)
 1.7.98 6Kč Stage Coach Post, 250 Years of Mail Coaches
 1.7.98 4Kč Postal History Day
 1.7.98 6Kč Czechoslovak & Czech Philately Day
 1.7.98 6Kč Balloon Post
 11.3.98 Envelope (see notes above)
 5.5.98 Aerogram (see notes above)

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2. Slovak Republic

3.3.98

FOLK TRADITIONS - THE BANISHING OF WINTER



Designer: Katarína Ševellová **Engraver:** Rudolf Cigánik
Printing: R.D. in sheets of 50. Picture size 23x30mm.

Design: Winter symbolised as a straw figure in female clothing being carried by a young girl in traditional costume. The custom of banishing winter from the community is an ancient one which has survived from the pre-Christian era. The symbolic figure of winter is known by various names in different areas or villages. It was paraded round the community by young people singing and finally thrown into the water or burnt.

FDC: printed recess from flat plates in dark blue with commemorative Bratislava cancellation. The cachet shown is a drawing of a young couple. The girl wears a folk costume from the Nitra region whilst the boy wears a stylised Slovak costume.

3.3.98

SPLENDOURS OF OUR HOMELAND - CASTLES



Designer: 6Sk and 11Sk Martin Činovský **Engraver:** Martin Činovský (stamps) Arnold Feke (FDC).

Designer: 18Sk Karol Felix **Engraver:** František Horniak

Printing: 6Sk and 11Sk R.D. in sheets of 50 stamps. Picture size 40x23mm. 18Sk printed recess from flat plates combined with 4 colour offset. Block size 75x82mm. FDC's printed recess from flat plates.

Design: 6Sk View of Budatín Castle. Castle lies 2km north from Žilina at the confluence of the Kysúca and Váh rivers. The oldest part of the castle dates from 1256 but reconstruction and additions over the centuries enlarged the castle. The castle is now a museum of the Váh region and has a collection of folk wirework. FDC has a commemorative Žilina cancellation. The cachet in dark brown is a view of part of the castle courtyard.

11Sk View of Krásna Hôrka castle which is a National Cultural Monument. The original fortifications date from the end of the 13th and beginning of 14th centuries but during the 16th century it was rebuilt in the Renaissance style. The castle now houses a history museum. FDC has a commemorative Krásna-Hôrské Podhradie cancellation. The cachet printed in dark green shows part of the castle courtyard.

18Sk Stamp has a view of Nitra castle with the cathedral of St.Emeramus. The margins of the miniature sheet show artifacts found from archaeological sites in the Nitra area. Archaeologists have established that the site of the present town was occupied and settled in prehistoric times. Nitra castle dates from the 9th century but has been modified and rebuilt through the centuries. The castle was rebuilt 1673-74 and acquired its present form in 1739.

5.5.98

EUROPA FOLKLORE FESTIVALS



Designer: Martin Činovský from the original 1980 artwork entitled Tekov Wedding by Jozef Baláž. **Engraver:** Josef Herčík **Printing:** recess combined with offset from flat plates in sheets of 8 stamps with central vertical gutter Stamp size 23x40mm. Sheet size 152x102mm. **Design:** Details from the original artwork Tekov Wedding. The stamp shows the bride surrounded by attendants and musicians, whilst the gutter margin has a dancing couple in folk costume. There are a number of important folklore festivals in Slovakia keeping alive the costumes, dances, songs and customs of the various regions. The costume of Tekov region is particularly elaborate and colourful. **FDC:** printed recess from flat plates with commemorative Starý Tekov cancellation. The cachet in grey-black is a drawing of the bridegroom with attendants and is a detail from the original artwork 'Tekov Wedding'.

5.5.98

SPIRITUAL RENEWAL '98



Designer and Engraver: Martin Činovský from the original artwork of Vincent Hložník Old and New Testament cycle. **FDC:** Engraver Arnold Feké. **Printing:** R.D. in sheets of 50 stamps. Picture size 23x30mm. **Design:** Detail from the New Testament cycle 'The Descent of the Holy Spirit'. 1998 is the second year of preparation for the 2000 anniversary of the advent of Jesus Christ. This year is devoted to a deepening of faith and understanding of man's relationship with the Holy Spirit. (See also Spiritual Renewal issue 1.12.97 in Czechout 1/98).

FDC: printed recess from flat plates in blue-green with commemorative Trnava cancellation. The cachet is a further detail from the original New Testament cycle showing the baptism of Jesus Christ in the River Jordan.