



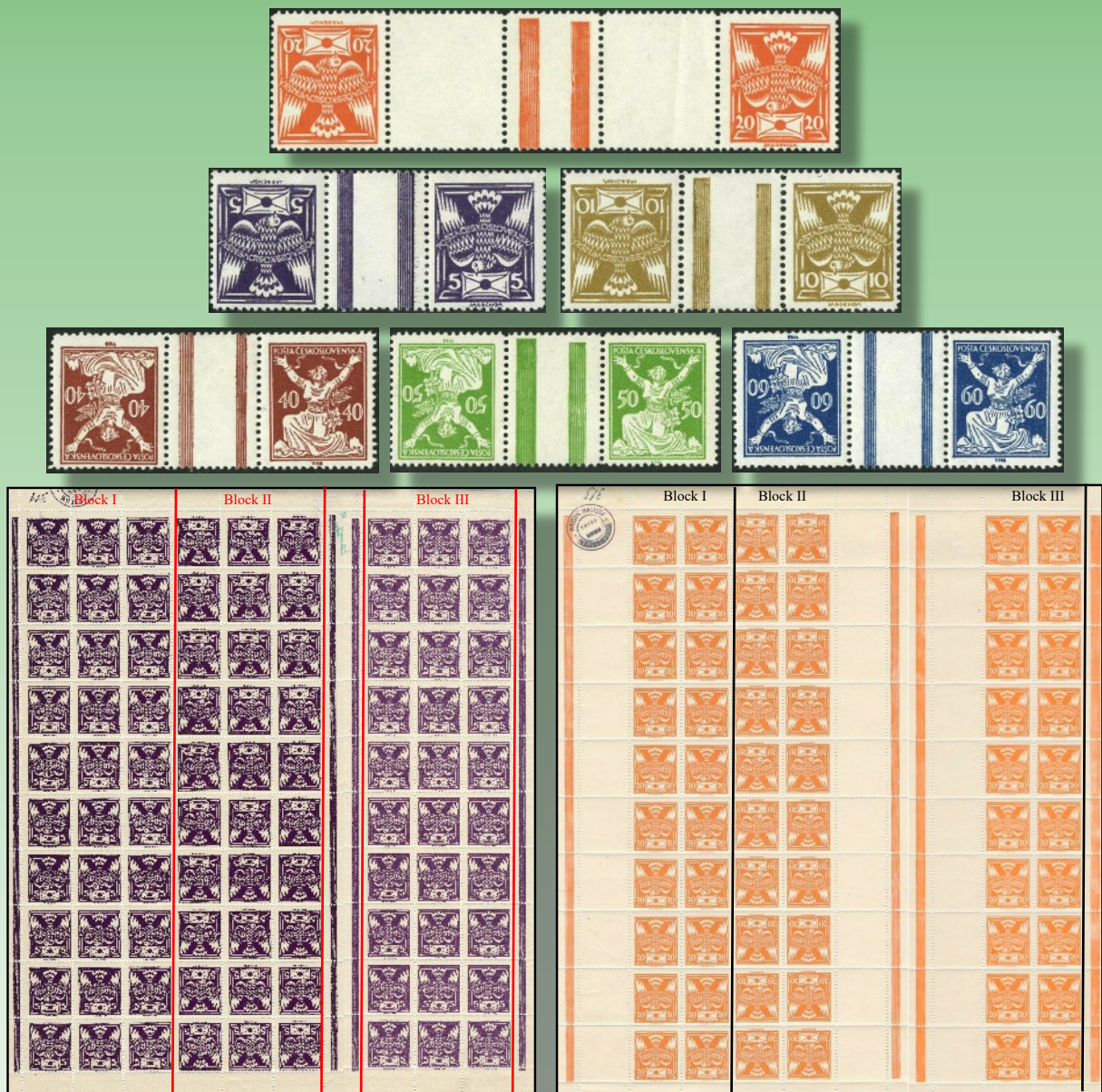
CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

VOLUME 41/4

DECEMBER 2023

WHOLE NUMBER 193



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Secrets of the tête-bêche pairs revealed – see page 11.

Library Additions

Lindy Bosworth

Osvobodená Republika Study Series:

The 185 Haler by Mark Wilson FRPSL. CPSGB Print-on-demand No. 158 (2022) English A4 24 pages.

Essays from the Monografie – Volume 1:

Forerunners in the Initial Independence Period by Zdeněk Kvasnička, translated by Mark Wilson FRPSL. CPSGB Print-on-demand No. 160 (2023) A4 39 pages.

Essays from the Monografie – Volume 4:

Newspaper Stamps: 1925–1926 Provisionals – The 1937 Issue – The Bratislava Sheet by František Žampach, translated Mark Wilson FRPSL. CPSGB Print-on-demand No. 164 (2002) A4 40 pages.

Special Purpose Stamps: Airmail, Express, Personal Delivery by Jan Frolík, Jan Karásek, Karel Bláha, and Svatopluk

Žampach, translated by Mark Wilson FRPSL. CPSGB Print-on-demand No. 165 (2022) A4 64 pages.

1919 Postage Due Issue, Original and Overprinted Stamps by František Žampach, translated by Mark Wilson FRPSL, with Corrected Flaw Descriptions by Johan Sevenhuijsen. CPSGB Print-on-demand No. 166 (2023) A4 40pages.

1928 Postage Due Issue by František Žampach, translated by Mark Wilson FRPSL. CPSGB Print-on-demand No. 167 (2023) A4 20 pages.

Catalogues

Katalog Okresnich Razítek Poštovních Úradů na Slovensku a Podkarpatské Rusi (po roce 1918) – Catalogue of District Stamps of Postal Authorities in Slovakia and Carpathian Ruthenia (after 1918) by Ing. Miloslav Marčan (2022) Czech and English A4 94 pages.

Katalog Označení Tiskových Desek Novinových Známeč Sokol v Letu by V. Malovík and M. Hauzr (Catalogue of the Newspaper Stamps ‘Falcons in Flight’ Issue of 1918; Plate Markings and Flaws) (2022) Czech, well illustrated in colour, A4 244 pages

Monografia Česko-Slovenských Známk

Volume 15: Poštové pečiatky na území Slovenska Part II (Postmarks on the Territory of Slovakia 1752–1918) by Ing. J. Fratrič, Ing. V. Sládek and RNDr. M. Zika (2023) Czech with a three-page introduction in English A4 136 pages.

Wants list

Can you help member Ron Gillard? He's looking for the following to fill in gaps in his collection of Hradčany stamps:

- Used SG numbers – 18a, 26b, 29a, 34b, 34c, 37a, 43, 44, 48a, 52a, 54, 54a, 55a, 56, 57, 58, 59, 60;
- Mint SG numbers – 5a, 18a, 21, 22, 24, 24a, 25, 26b, 27, 29, 29a, 32a, 34b, 34c, 37a, 43, 43a, 44, 46, 47, 54, 54a, 55a, 56, 57, 58, 59, 60.

If you have any of these surplus to your collection that you are willing to part with, please contact Ron at ron.j.gillard@gmail.com, tel. 01275 839224.

Cooperation Agreement with the Society for Czechoslovak Philately

Check out our sister organization, the Society for Czechoslovak Philately, at their website: www.csphilately.net and through their Treasurer, Marisa Galitz at mmgalitz@gmail.com. Their publication the *Specialist* and our *Czechout* have little duplication in content. In addition, under an agreement the two societies have arranged for payment of your SCP subscription to our CPSGB Treasurer without your having to worry about foreign currency or sending it to the US. So why not have more fun? Become a member of both societies!

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From the Editor

The Festive Season will soon be upon us again – and on behalf of the Society I would like to wish you every happiness for Christmas and the New Year. Looking back over the past twelve months, I’m delighted to have survived my first full year as Editor of this terrific journal. Thank you to everyone who has helped to make this possible – particularly my guide and mentor, Mark Wilson, of course, but also everyone who has sent in contributions for publication. Without the regular stream of potential articles (all squirreled away in my ‘Stock’ folder until needed!) my sleepless nights would be even more of a problem.

When you get your new diaries in January, here’s a date to put straight in – **19th to 21st July 2024: Society Weekend at the Pavilion Hotel in York**. The cost of the Weekend, for a single room, will be in the region of £350.00 to include lunch. The 2024 prices will be released in January. The hotel has its own car park for residents.

The event is being organized by Yvonne Wheatley to coincide with the York Stamp Fair, and she needs an indication of the number of rooms to reserve, so please let her know **as soon as possible** if you are interested (treasurer@cpsgb.org). There is no obligation at this stage, but we need to know whether the event is viable.

The programme will include a literature session, how to get the most benefit from our new website and other useful websites, a bourse, and the Bill Dawson Memorial Lecture, as well as an entertainment on Saturday evening. There will be plenty of opportunity for member participation.



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**Opinions expressed in articles are the sole responsibility of the author(s)
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News & Notices

New Members

The CPSGB extends a very warm welcome to our newest members, **Dr Robert Wall**, from Birmingham, **Terry Hancock**, from Chichester in West Sussex, and **Mrs Nicole Amos** from Texas.

Congratulations

Awards at the Northern National, York, in July 2023:

Wojciech Kierstan *East Prussia Plebiscite* – Vermeil

Peter Chadwick *Russian Zone Devaluation of June 1948* – Large Vermeil

NAPEX 2023, held in Washington DC in June:

James Buckner *Czechoslovakia's Newspaper Stamps 1918–1939* – Large Vermeil

Alan Hanzl *The Partitioning of Czechoslovakia (1938–1939)* – Gold

Lou Svoboda *Trials and Tribulations with Czechoslovakia's Hradčany 1918–1920* – Large Vermeil

(This exhibit is available as a CPSGB print-on-demand title – see the advertisement on page 2 of the September 2023 edition of *Czechout*.)

At the same exhibition the Society of Czechoslovak Philately held its Annual Meeting and presentations were made by **Alan Hanzl** and **James Buckner** on the subjects of their exhibits. In addition, **Joe Coulbourne** presented Perfins.

Great American Stamp Show held in Cleveland Ohio in September:

The Czechoslovak Specialist, the Journal of the Society of Czechoslovak Philately edited by **Keith Hart**, was awarded a Large Vermeil.



On 14 September 2023, the stamp engraver **Miloš Ondráček** was inducted into the Czech Postage Stamp Hall of Fame. The Hall of Fame was established in 2020. Ondráček, born in Prague in 1936, is the engraver of 400 Czechoslovak, Czech and Slovak postage stamps.

The official announcement takes place every year as part of the program of the Sběratel Collectors Fair. The event was co-organized by the Sběratel Fair, the Czech Post, the Postal Museum, the magazine *Filatelie* and the Hradištko printing house.

Left: Miloš Ondráček with his award.

Right: POFIS 0096 issued in 1995 – engraved by Ondráček, the stamp features the painting 'Parisienne, 1897' by Luděk Marold.



Joint Societies meeting, Leeds, 12 August 2023

Compared with last year's baking summer, this year's event was much pleasanter for travelling and attending. Although a little depleted in numbers, compared with last year, seventeen souls enjoyed a wide variety of short displays on all manner of topics related to the participating Societies: Austrian, Czechoslovak, Hungarian, Polish and Yugoslav. In fact, it was hard to cram them all in before closing time. In order, these were:

- Alan Berrisford: WWII Polish Corps mail from all locations where they were supporting the Allies.
- Keith Brandon: Saxon-Bohemian 'Switzerland', with postcards of this tourist-attracting northern region of Bohemia on the Elbe river, plus the Saxon-Bohemian Shipping Co.
- Roger Morrell: 'Hungary in WWI', a phantasmagorical look at its reluctant participation in all aspects of the conflict.
- Richard Jagielski: Poland's struggle in WWI as commemorated in post-WWII stamps.
- Rex Dixon: Kleinwalsertal since the adoption of the Euro.
- Nick Coverdale: Prince Michael stamps of Serbia and their various printings and postmarks.
- Andy Taylor: Mixed currency frankings of Austria – examples from every currency change.
- Garth Taylor: Second Czechoslovak airmail issue and route labels, and their usage to different countries.
- Martin Brumby: Hungarian pengő banknotes from 1927 to 1946, including the hyperinflation time.
- Joyce Boyer: Celebrating anniversaries of the Semmering railway line, the first alpine line to open in Austria.

- Yvonne Wheatley: Mail from the Czechoslovak lands taken back by Hungary and Poland following the Munich Agreement in 1938.
- Ian Bergel: Stamp issues of Romania to 1938.
- Peter Williams: Meter mark usage from around Europe.
- Richard Wheatley: Czechoslovak famous airmen issue of 1945/6 and its usage on cover.
- Martin Brumby: Hungarian parcel cards 1939–1944 with usage, and rates with wartime inflation.
- Richard Jagielski: Mail from Poland post-WWII.
- Roger Morrell: The insurgent mail of Western Hungary, 1921.
- Rex Dixon: Mail from the remote village of Jungholz in Tyrol, surrounded by Germany.
- Alan Berrisford: Czechoslovakian TPOs between the wars.
- Garth Taylor: Early postal history of Brno with fancy addressing.
- Joyce Boyer: Innsbruck post office development and their postmarks.
- Andy Taylor: An early permit to travel and get married, and its interpretation.



Yvonne Wheatley talking with Ferenc Szlávík about her display.

With the buffet lunch and afternoon tea with home-made cakes (thanks to Yvonne) the meeting offered plenty of time to review, discuss, compare, contrast, explain and reminisce on Central Europe matters. Many thanks to Yvonne for organizing the event and Richard for chairing the meeting which all went very smoothly. Looking forward to next year!

Roger Morrell

August Zoom Meeting

Seventeen members from across the world logged on to the internet on 30 August for another in our series of members' Zoom meetings – our speaker, **Hartmut Liebermann**, gave a fascinating presentation on *Postal Agency Postmarks in the Czech Lands from 1900 to 1958*.

Hartmut explained that, with increasing demand for postal services in the latter half of the 19th century and in spite of a rapid increase in the number of regular post offices, it became necessary to open 'postal agencies' to provide a range of supporting services. The Austrian authorities issued regulations for these postal agencies in 1900, which is why that year was chosen as the start date for Hartmut's studies.

The agencies usually used a rubber handstamp with the name of the agency but no date – they were intended to be used *beside* the stamp, which was then cancelled by the Charging Post Office (C.P.O.) to which the agency was attached, and to which the letters were forwarded for onward transmission. From 1929 some agencies were allowed to use metal handstamps which included the date and were used to cancel the stamps.

Hartmut showed us a range of covers from the Austrian period (1900–1918), with the usual range of bilingual and monolingual marks, a variety of typefaces, and a mix of rubber and metal handstamps. There was also a non-standard postmark from a semi-official agency – Hartmut explained that these were often set up in response to the growing demand for postcards arising from the developing tourist trade.

In the next section of his presentation, Hartmut examined the continued use of Austrian postmarks at the beginning of the new republic, between 1918 and 1929. These included German monolingual marks, and bilingual marks with the German names deleted. Between 1921 and 1939, the postal authorities gradually introduced their own postmarks: typically, these were rectangular, with a horizontal line across the centre, and the name of the postal agency and the C.P.O. above the line in Czech, and below in German.

German occupation, starting with the Sudetenland, brought further change to the appearance of the postal agency postmarks. Whatever the design or typeface, they were all monolingual. Hartmut showed an example of a rubber handstamp from March 1939 where the Czech name and part of the frame had been deleted. More typically in the Sudetenland, the mark was rectangular with a horizontal dividing line, showing the postal agency above the line and the C.P.O. below, all in gothic lettering. From 1 January 1939 some postal agencies (*Poststellen*) were upgraded to *Poststellen I*, and were able to cancel the stamps themselves.

In Bohemia & Moravia the prewar system of postal agencies was largely preserved and, to begin with, there are several instances of monolingual Czech postmarks. More typically, however, the postmarks were bilingual, showing both the postal agency and the C.P.O., with the German version first (above the horizontal line) and the Czech version below. The typeface commonly used was 'rounded sans-serif', a very typical style for the period.

After the war most postal agencies continued their work, using handstamps from the Protectorate with the German names deleted, and often with part of the frame removed as well. These provisional measures continued in some cases into the 1950s. In the Sudetenland most of the postal agencies had stopped working and few of them reopened. Those that did used a variety of non-standard rubber cancellers – all monolingual Czech. The

standard postmark produced centrally later by the Czechoslovak postal service was generally rubber, with sans serif type, monolingual in a single row, and with a frame. The last agency closed in 1958.

In discussion after the presentation, Hartmut showed us the reference book he used for this study – *České a Slovenské Poštovny (1900–1958)*, by Petr Gebauer and Jozef Tekel' (ed. Merkur-Revue, Brno 2005). He also undertook to answer any queries members might have over their own examples of postal agency postmarks from this period (*queries can be forwarded to Hartmut via the Editor*). **Tony Holdsworth**

Newspaper Stamps at the George

A dozen members met at the George Inn in London on 16 September to enjoy a presentation by **Les Percy** on *Czechoslovakia Newspaper Stamps*. Les opened proceedings with a question: why an interest in newspaper stamps, and why Czechoslovakia? The answer (as it so often is!) was quirky and intriguing – his *main* obsession in life is cacti, and another cactus-lover living in Prague mentioned in correspondence that he also collected stamps. Les wondered how many stamps featured cacti (lots, it seems) and he became hooked. His collection of newspaper stamps and covers came from a visit to Prague to meet Tom Horowitz, who took him round all the stamp shops and the Wednesday-morning bourse, where the foundation of his collection of newspaper stamps was acquired.



Members explore the rich variety of material on display.

The presentation began with a simple explanatory sheet – newspaper stamps were used on newspapers and wrappers to pay for postal distribution. At the time of the Austro-Hungarian empire payment was indicated at first with a simple franking mark, before the use of postage stamps began. In the early days of the republic there were the usual stop-gap measures, and Les showed the use of Austrian and Hungarian stamps, including bisects, plus a wide range of emergency provisional labels. Some papers were sent free to injured soldiers, and these were covered by provisionals with a red cross in the design. (There were also provisionals from the early days of 1945.)

In December 1918 the ‘Windhover’ stamps, designed by Alfons Mucha, were introduced, and there was much material to see on this issue – fly-speck flaws, printers waste and colour varieties, for example. There were also many examples of the stamps in use – affixed to wrappers and newspapers, sometimes paying for up to 200 copies at 5 halers each. The collection included complete sheets for all the values (including a sheet of 10 haler stamps with the control numbers missing), and examples of the ‘SO 1920’ overprints for use in East Silesia during the plebiscite.

The Mucha design was used up to 1937 and was followed by Benda’s Dove design – once again imperforate, but with plenty of privately perforated examples available. The Bratislava miniature sheet was included, together with a sheet overprinted for the New York World Fair, and there were examples of mixed frankings that included both the ‘Windhover’ and Dove designs.

Sudetenland overprints, Bohemia & Moravia newspaper stamps, *Slovenský štát* overprints, and the newspaper stamps issued by Slovakia were displayed (again, in sheets and used on piece), and the collection concluded with the December 1945 postwar issue. This was the final set of newspaper stamps, as ordinary postage stamps replaced them subsequently.

The variety of material on display created a great deal of interest among members, particularly the newspapers and wrappers showing the stamps in use – this kind of material can be hard to find and expensive when it does turn up.

Tony Holdsworth



Left: an example of a newspaper stamp in use, cancelled on 6 September 1948, to pay for the delivery of a fishing magazine.

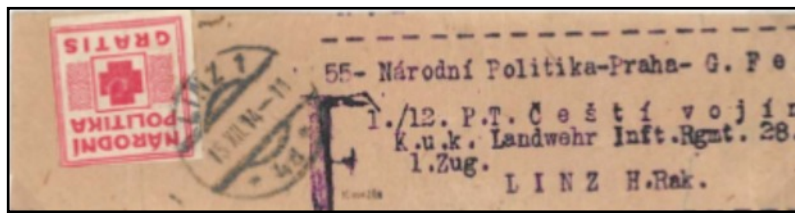
October Zoom

As a handy follow-up to the September meeting at The George, **James Buckner** presented some of his award-winning material on *Czechoslovakia's Provisional Newspaper Stamps 1918–1919* to nineteen members on 14 October.

He explained that the 1925–1926 newspaper overprints, listed in some catalogues as ‘provisionals’, were not included in *his* definition: he was simply concerned with the stamps and labels introduced as a stop-gap measure because of start-up shortages, as authorized by a Bulletin from the Ministry of Posts and Telegraphs on 19 November 1918.

James said that over 20 publishers used a total of fifty-four different stamps, labels or handstamps. Each of them used their own methods, which was acceptable provided the official wording was used. The *Národní politika* stamp was shown in a sheet of thirty-two – not just the sheet of twenty-four as listed in the catalogues.

Newspaper stamps were cancelled at their *destination* post office – examples were shown of the two *Národní politika* types, though James commented that ‘Type II’ should really be ‘Type I’, since it was in use in 1914, before Czechoslovakian independence.



Národní politika 'Type II' on wrapper, cancelled 15 December 1914.

There is a huge range of different provisionals – from the simple *franko bar* label (‘fee paid’ in German) to the twelve different issues printed on stationery labels with different border designs by *Český merkur*, the most prolific of all the provisional stamp issuers. *Národní Noviny – Turčanský svätý Martin* even used watermarked paper, though there is a suspicion that the publishers were philatelically motivated, as their sheets of ten stamps contained ten different, very obvious, varieties.

Many other examples were shown, both mint and used, finishing with the *Český Slovo* issues, that were printed in *seven* different colours! James explained that most of the stamps were probably printed in-house by the different publishers. They stopped being used on 28 February 1919.

In answer to questions and comments, James said that he had only seen one instance of a forgery. It was also noted that the *Národní politika* ‘Type II’ did not use the approved wording (*Franko. Hotově zapraveno* – paid in full), another indication that it was produced *before* the 1918 bulletin was issued authorizing the stamps.

Tony Holdsworth

Bob McLeod – a Stalwart of the Society

With some sadness, I have to report that Bob McLeod is standing down as Webmaster and Press Officer for personal reasons.

Joining the Committee in the 1986/87 season, Bob was appointed our Press Officer in 1989–90 and took on the further role of Webmaster in 2013–14. He set up our website and maintained it – including the laborious task of uploading all the scans that I provided when I was the Auction Secretary, which was a significant task always undertaken in good grace. The Society recognized Bob’s contribution by awarding him Life Membership in 2020.

Bob has been a stalwart of the Society for many years. He often worked quietly in the background to ensure that the wider world was informed of our meetings, including taking photos to record our members and speakers. Bob clearly enjoyed photography – it was more than just a job to him. He had a treasure trove of tales about the personalities that he had met and photographed over the decades. He kept his Scottish accent even after moving to the South East for his job. It was clear that Bob enjoyed the companionship of the Society and he has contributed much to its success. I wish him all the best for the future.

Peter Williams – Chairman



Left: Bob with his photographic equipment, ready for action – from a photo of Society members taken by Michael Pitt-Payne at the Royal Philatelic Society London, at one of the events to celebrate the CPSGB Diamond Jubilee in 2013.

A New Query

Les Percy (our speaker at the London meeting in September – see page 6 above) has a query about the use of revenue stamps on newspapers sent through the post. He writes:

I have three Newsletters from ‘The Central Association of German Farming Co-operative of Moravia, Silesia & Slovakia’ sent to Milk Co-operatives in Southern Moravia in the 1930s which, as well as a 5 haler Newspaper stamp, also have a Revenue stamp applied.

Les would like to know why these revenue stamps were required in addition to the newspaper stamps.



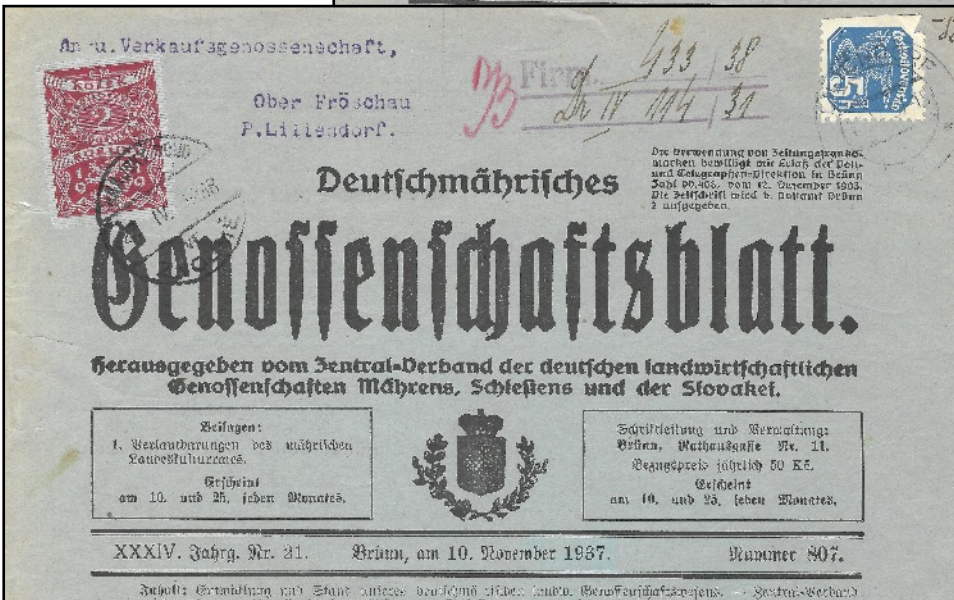
The first was sent from Brno in April 1931 to Borotitz (Borotice)/Lechwitz (Lechovice).

A 5 haler newspaper stamp has been cancelled on arrival in Lechwitz but it also has a 1 K revenue applied.

The second example is from six years later, May 1937, this time to Kodau (Kadov)/Misslitz (Miroslav), once again with a privately perforated 5 haler ‘Windhover’ newspaper stamp with the destination cancellation. This time a 2 K revenue has been attached.



The third example, from November 1937, is to Oberfröschau (Horní Břečkov)/Liliendorf (Lesná), this time with the newly released Dove newspaper stamp, again with a 2 K revenue. The cancellation on the revenue stamp is clearer on this one, from the District Court in Znojmo (Krajský soud ve Znojmě) with a 27 April 1938 date, several months after posting.



The Muses of Max Švabinský: Part three – The Wild Woman and the Poet's Muse Miroslav Češelka

The continuing story of Švabinský's postage stamp designs begins with an excerpt from a letter sent to his sister-in-law, Anna Procházková, on 28 August 1915 which predicted the author's changing approach to art:

You, Aničko, are not simply my 'wife', but my beloved lover, and all my future paintings will be hymns to you.

Inspired by Anna, the author lent her form to several allegorical characters [1]. He focused on the natural world of Kozlov and his work often featured motifs with the theme of harvesting and haymaking [2]:

For him, the fertile Czech land is now full of demonic creatures running over the fields of grain and sunning themselves on the clouds above the region. They are wild women.

And so, while the outcome on the battlefields (*WWI*) was still undecided amidst the most terrible fighting, there was May peace in our country: a Czech artist even drew a completely peaceful image with his pen, a summer midday calm over the Czech wheat field, above which, in a simplified variation of the Solstice leaf, floats a single figure, a beautiful naked woman shading her eyes from the sun with one hand and raising a sickle for the future rich harvest in the other. Peace, peace, peace is demanded by this sketch for a woodcut print, originally called *Summer*, later *August Noon* [5].

The result of this inspiration was also the *August Noon* postage stamp (Fig. 1), depicting a naked female figure in the sunlight, running across a wheat field. Therefore, we can assume with high probability that the 'Noon Witch' is his Anna. When we look at her movement in more detail, we find that the figure does not touch the ground while running. The semi-naked tomboy shown hovers above the grain line. The design of the postage stamp was created according to the original woodcut from 1917 (Fig. 2), which measured 340 mm × 440 mm [4].



Fig. 1 – August Noon (POFIS 2049). From a set issued in 1973 to mark the centenary of the birth of Max Švabinský.



Fig. 2 – original artwork for the stamp.

For Švabinský's 85th birthday, the postal administration issued a stamp designed by Jindřich Schmidt following the author's woodcut design (Fig. 3). Max visited Italy with Anna between 1925 and 1928, again during the July heat. He was inspired by the timeless vision of the painting during his study trip to Rome, which he undertook together with the sculptor Ján Šturs [5]. The woodcut, from 1931, measuring 413 mm × 537 mm, is technically very demanding [4]. The literature [6] states that this is graphically the most perfect work that was created in the Švabinský workshop. According to the memoirs of his daughter Zuzana [1], he created this woodcut during his first stay in the castle villa in Pohorelská Maša. The figures depicted are larger than usual and significantly brought to the fore. The figure of the Muse appears to continue right outside the image frame. The distinction between the



Fig. 3 – Original artwork for The Poet and the Muse.



Fig. 4 – POFIS 1013, issued in 1958 to mark the 85th birthday of Max Švabinský.

materials of the poet's dark velvet and the Muse's golden drapery points to the perfect transfer of the painting to the woodcut. The detailed design of the hands of both characters also deserves attention. In the background is a

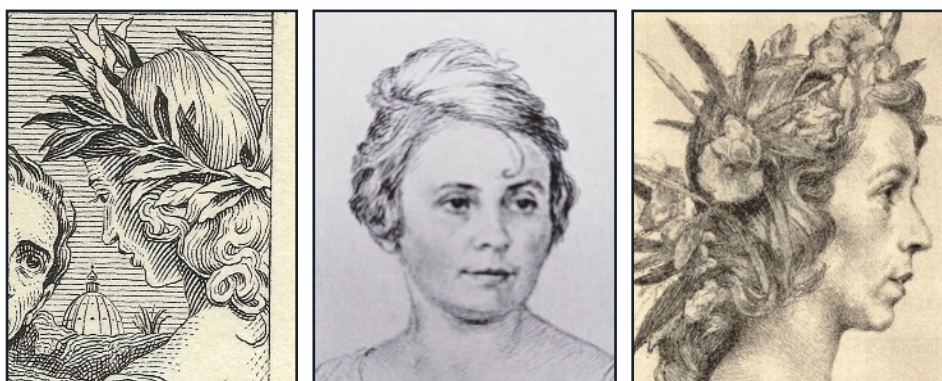


Fig. 5 (left) – detail of the Muse's head from POFIS 1013; Fig. 6 (centre) – line-drawing of Švabinský's wife, Anna; and Fig. 7 (right) – lithograph of his stepdaughter, Zuzana.

ruin overgrown with grass and oleander, and the protruding dome of Michelangelo's Basilica of St. Peter.

Since the figure of the Muse (Fig. 5) is shown in profile, it is not possible to determine unequivocally whose face Max modelled her on: long curly hair could indicate her likeness with his wife Anna, who was forty-six years old at the time of the woodcut (Fig. 6). The second candidate is his stepdaughter Zuzana, nineteen years old at the time. The daughter was genetically very similar to her mother (Fig. 7), and their identification is therefore very difficult.

The postage stamps were printed with three printing plates, in printing sheets of four stamps each. Three different types can be identified (Fig. 8.), according to the number of vertical hatches in the lower right-hand corner. The reason for the creation of these types was at the post office's request, so that they could check how



Fig. 8 – detail from the bottom right-hand corner of the stamp.

many sheets would be printed from each plate.

According to Max's adopted daughter, Zuzana:

There were two friends, Max Švabinský and Jindra Schmidt, and they created postage stamps together. At the same time, they understood each other in such a way that there was no need for words, the two had many similar artistic tastes, opinions on the role of art and its target [5].

Jindra Schmidt gradually became a celebrated engraver of postage stamps according to the designs of Max Švabinský. Even after the artist's death, he continued to engrave his graphics. Although Jindra Schmidt is perceived as a contradictory figure in history, his collaboration with Max made him one of the most important post-war Czechoslovak stamp engravers.

The two postage stamps and their woodcut originals which I have described in this article once again demonstrate Max's imitation of the faces of real people in his works. He materialized the muses that surrounded him into characters depicted on Czechoslovak postage stamps.

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This article is the fourth in a series published by Merkur-Revue (merkur-revue.eu) and appears in this English translation by Tony Holdsworth with kind permission of the author. (The third article in the series has been

Allegory Stamps in Booklet and Coil Formats

Mark Wilson

The Booklet Format

The Czechoslovak postal administration began thinking about releasing its first stamp booklets in 1920. When a Prague advertising firm offered to absorb all production costs in return for the right to place advertisements in the booklets, the administration accepted the scheme as a significant cost-saving measure and began its planning. According to Czech philatelic literature, the administration failed to describe this proposed booklet issue in any of its announcements. Despite this, sources also claim that two Dove stamps (the 5 and 10 haler) together with two Liberated Republic stamps (the 40 and 60 haler) were to be placed in the booklets. Even further, they report that the 20 haler Dove and 50 haler Liberated Republic stamps were later added to the mix.

Monografie 2, page 194, which gave no source for its information (even today its source remains unknown), reported that one of the booklets (containing twelve 10 and four 20 haler Dove stamps plus twelve 50 haler Liberated Republic stamps) would be sold for 8 Kč. A second booklet (comprising twelve 5 haler Dove stamps, plus twelve 40 and six 60 haler Liberated Republic stamps) was to be priced at 9 Kč.

The Post Office contracted the Czech Graphics Union to produce Allegory stamp sheetlets of the right size, with enough selvedge to be attached to booklet covers (fig. 1). The company came up with an unusual solution. Efficient use of production facilities required a plate that could print fifteen sheetlets with every pass of the press. This meant the plates must be made up of ninety stamps ($15 \times 6 = 90$). To meet this requirement the printer assembled the plates in a very strange format using three thirty-stamp blocks (fig. 2) cut from other etched plates.



Fig. 1 – note the selvedge with a stress bar imprint found on the left edge of these 2×3 sheetlets.



Fig. 2 – a thirty-stamp block (3×10) cut from an etched plate.

The middle block (Block II) was inverted, pressed up against the leftmost block (Block I) then separated from the rightmost block (Block III) by a space slightly narrower than an Allegory stamp. Into that space the printer placed two stress bars, one next to Block II, the other next to Block III, thus creating a coupon containing two vertical stripes between the middle and rightmost blocks (fig. 3). (Stress bars were used in the printing process to prevent unwanted movement of the plates on the press: see *The Czech Graphics Union* by Mark Wilson – CPSGB print-on-demand No. 150 – page 39.)



Fig. 3 © Prague Postal Museum – pane made up of three 30-stamp blocks. Note the inverted second stamp block as well as the two stress bars in the narrow off-centre space.

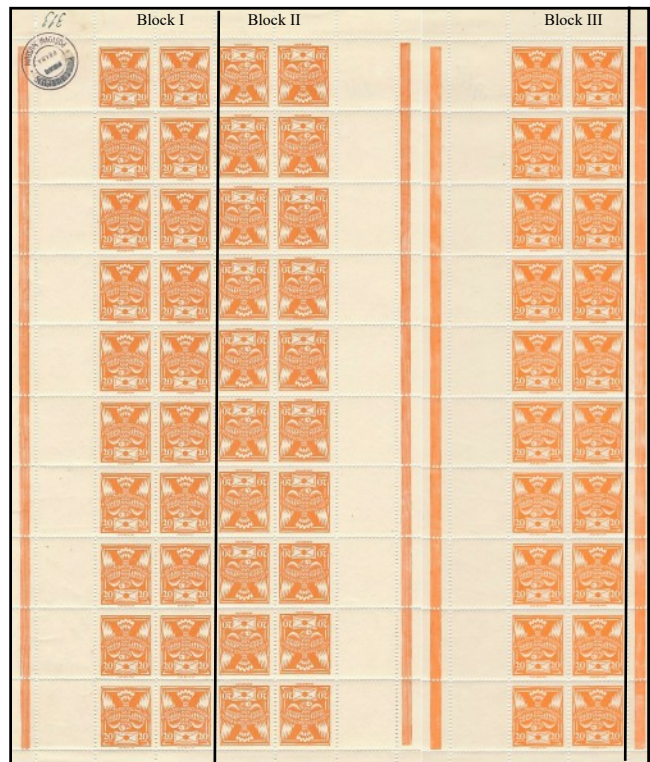


Fig. 5. © Prague Postal Museum – pane made up of three 20-stamp blocks. Note the inverted second stamp block. Two stress bars are in the centre of the large empty space.



Fig. 4. Sheetlet with four stamps and two coupons.

The 20 haler stamp was treated differently as it was to appear in the booklets as a four-stamp sheetlet. To meet the booklet’s size and selvedge requirement, the printer added two blank coupons to each sheetlet (fig. 4).

The 20 haler needed a 60-stamp rather than a 90-stamp plate producing fifteen sheetlets. The printer used three 20-stamp blocks and left four empty spacers on the plate, one stamp-sized spacer on the left and two stamp-sized spacers in the middle with a narrower-than-stamp-sized space between them. As before, he placed two stress bars in the narrower empty space (fig. 5).

Every plate, whether 60-stamp or 90-stamp, had stress bars placed along its left and right edges. The location of the narrower space and the inversion of the centre block of stamps created the wide (fig. 6) and narrow (fig. 7) tête-bêche pairs that are so popular with collectors.



Fig. 6 – wide tête-bêche pairs. Note that the space with two stress bar imprints is narrower than the stamps.



Figure 7 – inversion of the centre block created narrow tête-bêche pairs.

The stamps in fig. 8 are fully perforated. However, had the advertiser wished to have smooth edges on the sheetlets, this could have been accomplished. The printer would have perforated alternate horizontal rows and left imperforate the vertical space between the left and middle blocks (indicated by the solid red line) as well as the right edge of the pane. The narrower-than-a-stamp space would also be left imperforate. Guillotining these imperforate horizontal and vertical spaces would free the sheetlets. Each sheetlet would have four smooth edges.

A cut at the dotted red line provided selvedge to attach the rightmost and centre sheetlets (first flipping the latter upright) to the booklet covers. The selvedge on the left side of the plate would be used to attach the leftmost sheetlet. Advertisements would seem to be destined for the booklet covers and interleaving.



Fig. 8 – each set of two rows in a ten-row pane produced three sheetlets. A full pane produced fifteen sheetlets (3 sheetlets × 5 double rows = 15).

How is it known that these special 60-stamp and 90-stamp booklet plates were assembled from independent blocks – as described above – rather than being produced as a unified whole as were ordinary 100-stamp plates?

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Specialists learned that the blocks of twenty or thirty stamps in the booklet plates were cut from ordinary 100-stamp plates when they noticed that persistent flaws (negative and auxiliary print flaws) found in specific stamp positions on the ordinary plates were also found in the same relative positions on the booklet plates. (See CPSGB POD 170: *The Blue 5 Haler Dove*, page 9, www.cpsgb.org/pod-link/170.html, for a description of negative and auxiliary print flaws.) The presence of these flaws on booklet stamps absolutely confirmed the booklet plates were constructed using vertical blocks of twenty or thirty stamps cut from the ordinary plates used to print precisely the same stamps.

Czechoslovak philately by custom, in a 10 × 10 schematic, gave every stamp a position number between 1 and 100 so that studies could report its location on any given pane (fig. 9). If a persistent flaw occurred in position 67 on one pane, then for that denomination the same flaw would appear on every stamp in position 67 on all other panes.

At the bottom of fig. 9 are marks representing the tally numbers so familiar to most collectors of early Czechoslovak stamps. These were to aid a postal clerk’s audit of stamps sold each day. As we shall see, and for good reason, panes of the booklet stamps do not have these tally numbers.

Fig. 9 – classical 100-stamp position numbering. The marks at the bottom represent tally numbers.

Fig. 10 represents a 100-stamp plate. On it are highlighted the blocks cut from the plate to create the 5 haler booklet printing plates. Specialists identified these specific blocks by the presence of the aforementioned persistent negative and auxiliary print flaws.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Because specialists wanted to maintain consistent locations for persistent flaws no matter what type of plates were being referenced, rather than renumbering stamp positions on booklet plates, they used the original 100-stamp position numbers from the selected block. This kept the location of flaw such as that in position 7 on the 100-stamp plates – it occurs three times in the 5 haler booklet plates – from having three different location numbers. Specialists recognize that all the so-called position numbers given for booklet plates refer back to a block’s source plate rather than to their actual location on the booklet plate.

Note in fig. 10 that each block is comprised of three vertical columns and that the tally numbers at the bottom were not part of the blocks. Not only was there no room for them in the booklets, they served no purpose once a pane had been broken into sheetlets.

How multiple copies of the blocks were obtained is unknown. The literature suggests that newly etched 100-stamp plates were the source for blocks used in the booklet plates. Their printing press arrangement for the 5 haler is shown in fig. 11. Coloured positions represent persistent flaws: negative flaws are highlighted in green and auxiliary print flaws in tan.

Fig. 10 – the blocks used to construct the two 5 haler Dove plates. Both blocks contain thirty stamps.

Plate 1						Plate 2								
Block I		Block II		Block III		Block I		Block II		Block III				
5	6	7	L6	96	S6	1	2	3	1	2	3	5	6	7
15	16	17	L8	98	S8	11	12	13	11	12	13	15	16	17
25	26	27	L7	97	S7	21	22	23	21	22	23	25	26	27
35	36	37	L9	99	S9	31	32	33	31	32	33	35	36	37
45	46	47	L5	95	S5	41	42	43	41	42	43	45	46	47
55	56	57	L4	94	S4	51	52	53	51	52	53	55	56	57
65	66	67	L3	93	S3	61	62	63	61	62	63	65	66	67
75	76	77	L2	92	S2	71	72	73	71	72	73	75	76	77
85	86	87	L1	91	S1	81	82	83	81	82	83	85	86	87
95	96	97	L0	90	S0	91	92	93	91	92	93	95	96	97

Fig. 11 – the two 5 haler Dove plates, with flaws marked as described in the text, using position numbers from the original etched plate.

Fig. 12 highlights the two blocks cut from etched plates to construct the 10 haler booklet plates. Father and son researchers Jiří and Martin Kašpar [2] were fortunate enough to have access to trial prints of the 10 haler booklet plates taken before printing began. When they compared printed panes to these trial prints, they noticed that some panes were identical but others showed that two blocks had exchanged places. The red outlines in fig. 14 mark the blocks exchanged, the trial print arrangement on top, the exchanged version at the bottom.

Why the blocks were exchanged is not known. It is likely that the switch was unintentional and occurred while the plates were being cleaned. Note that this exchange demonstrates that the individual blocks were clamped together, not soldered. This was likely true for all of the booklet printing plates. As a clamping arrangement was used for the 1920 purple 30 haler Hradčany plates, this plate-assembling technique was not unusual.

Stamp position 14 on one of the exchanged blocks had a very distinctive flaw, a so-called retouch, a damaged zero in the left denomination digits (fig. 13). The switch transformed position 14 from a Plate 2 edge stamp into a wide tête-bêche pair on Plate 1, replacing as it did the unexceptional wide tête-bêche pair containing position 18. This new, clearly identifiable tête-bêche wide pair became a much-prized piece in specialist collections.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

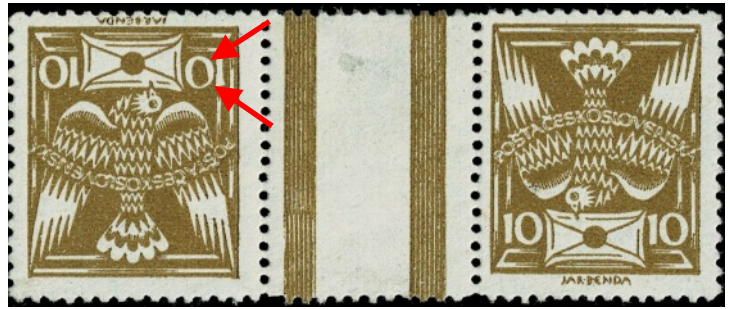


Fig. 13 – position 14 is on the left.
The arrows indicate the irregular centre in its left zero.
Block 1 on Plate 2 was swapped with Block 2 on Plate 1.
Doing so created a novel wide tête-bêche pair.

Fig. 12 (left) – the blocks used to construct the two 10 haler Dove plates.

Plate 1						Plate 2											
Block I			Block II			Block III			Block I			Block II			Block III		
4	5	6	001	66	86	8	9	10	4	5	6	001	66	86	4	5	6
14	15	16	06	68	88	18	19	20	14	15	16	06	68	88	14	15	16
24	25	26	08	67	87	28	29	30	24	25	26	08	67	87	24	25	26
34	35	36	07	69	89	38	39	40	34	35	36	07	69	89	34	35	36
44	45	46	09	65	85	48	49	50	44	45	46	09	65	85	44	45	46
54	55	56	05	49	48	58	59	60	54	55	56	05	49	48	54	55	56
64	65	66	40	39	38	68	69	70	64	65	66	40	39	38	64	65	66
74	75	78	30	29	28	78	79	80	74	75	76	30	29	28	74	75	76
84	85	86	20	19	18	88	89	90	84	85	86	20	19	18	84	85	86
94	95	96	10	9	8	98	99	100	94	95	96	10	9	8	94	95	96
8	9	10	96	95	94	8	9	10	8	9	10	001	66	86	4	5	6
18	19	20	98	85	84	18	19	20	18	19	20	90	68	88	14	15	16
28	29	30	76	75	74	28	29	30	28	29	30	80	79	78	24	25	26
38	39	40	99	69	64	38	39	40	38	39	40	70	69	69	34	35	36
48	49	50	56	55	54	48	49	50	48	49	50	60	65	58	44	45	46
58	59	60	46	45	44	58	59	60	58	59	60	50	49	48	54	55	56
68	69	70	36	35	34	68	69	70	68	69	70	40	39	38	64	65	66
78	79	80	26	25	24	78	79	80	78	79	80	30	29	28	74	75	76
88	88	88	16	15	14	88	88	90	88	88	88	20	19	18	84	85	86
98	96	100	6	5	4	98	96	100	98	96	100	10	9	8	94	95	96

Fig. 14 – the 10 haler Dove block exchange illustrated.
Red outlines indicate the positions before (top) and after (bottom) the exchange of blocks.
The affected positions 14 and 18 are highlighted in blue.

Plate 1 of the 60-stamp 20 haler plates contained three 20-stamp blocks made from a normal plate's fifth and sixth columns. Plate 2, on the other hand, but in the same configuration, used three copies of the ninth and tenth columns (fig. 15). The layout of the plates themselves is shown in fig. 16.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Fig. 15 – the blocks used to construct 20 Haler Plates 1 and 2

Plate 1					Plate 2						
Block I		Block II		Block III		Block I		Block II		Block III	
5	6	96	56	5	6	9	10	001	66	9	10
15	16	98	58	15	16	19	20	06	68	19	20
25	26	97	57	25	26	29	30	08	67	29	30
35	36	99	59	35	36	39	40	07	69	39	40
45	46	95	55	45	46	49	50	09	65	49	50
55	56	94	45	55	56	59	60	50	49	59	60
65	66	36	35	65	66	69	70	40	39	69	70
75	76	26	25	75	76	79	80	30	29	79	80
85	86	16	15	85	86	89	90	20	19	89	90
95	96	9	5	95	96	99	100	10	6	99	100

Fig. 16 – the 20 haler Dove booklet plates. Note the imprint of the stress bars between facing coupons.

It is obvious that the use of these 20- and 30-stamp blocks for the Dove plates forced the printer to make, or salvage, three 100-stamp etched plates for each denomination. An alternative method would have the printer creating a positive matrix, then replicating it three times using an electroplating process. This procedure would have made the work far less labour intensive, and as a bonus made fabrication of further copies if necessary far easier.

The printer did indeed use this electroplating method to produce all standard Dove and Liberated Republic printing plates from 1924 onward. However, there is no information indicating this method was used before then. Be that as it may, use of this method may gain credence as we explore the Liberated Republic plates.

While the Dove booklet plates all used two blocks replicated three times and the blocks taken were never adjacent to one other on the etched-plate source, the Liberated Republic plates were arranged quite differently. Look at the blocks cut for the 40 haler plates (fig. 17).

For the 40 haler, three blocks, not two, were cut from an etched plate. The printer used four copies of the final three columns, and one copy each of two other blocks (fig. 18). It is most difficult to understand why he would fabricate four etched plates to satisfy this construction. Perhaps, instead of creating that many newly etched plates, the printer cut blocks from existing, even partially damaged, plates for at least some of the blocks.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Fig. 17 – the blocks used to construct the two 40 haler plates.

Plate 1						Plate 2											
Block I			Block II			Block III			Block I			Block II			Block III		
8	9	10	76	96	56	8	9	10	8	9	10	ε6	76	16	8	9	10
18	19	20	78	98	58	18	19	20	18	19	20	ε8	78	18	18	19	20
28	29	30	77	76	75	28	29	30	28	29	30	73	72	71	28	29	30
38	39	40	67	66	65	38	39	40	38	39	40	ε9	62	19	38	39	40
48	49	50	57	56	55	48	49	50	48	49	50	ε3	52	51	48	49	50
58	59	60	47	46	45	58	59	60	58	59	60	43	42	41	58	59	60
68	69	70	37	36	35	68	69	70	68	69	70	33	32	31	68	69	70
78	79	80	27	26	25	78	79	80	78	79	80	23	22	21	78	79	80
88	89	90	17	16	15	88	89	90	88	89	90	13	12	11	88	89	90
98	99	100	7	6	5	98	99	100	98	99	100	ε	2	1	98	99	100

Fig. 18 – an odd selection and number of blocks were cut to construct the 40 haler Liberated Republic plates. The same block appears four times, two others only once each.

The construction of the two 50 haler plates is even odder. They used five copies of columns 5, 6, and 7, and one copy of columns 1, 2, and 3. It is even more difficult to believe that five new plates were etched for the bulk of the blocks with perhaps the sixth block coming from one of those five. It seems much more likely that at least some existing etched plates or the electroplating method were used instead (figs. 19 and 21).

The 60 haler plates are yet another strange assemblage (figs. 20 and 22) but do resemble the 40 haler's use of four copies of one block and a single copy of two others, but ordered differently within the plates.

An unplanned increase in postage rates from 1 January 1922 caused the authorities to announce the booklet project had been abandoned. The First Republic never again proposed a booklet issue but did eventually put the printed booklet panes up for sale, first at the Prague Philatelic window then in post offices throughout the country.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Fig. 19 – the blocks cut to construct the two 50 haler plates.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Fig. 20 – the blocks cut to construct the two 60 haler plates.

Plate 1						Plate 2											
Block I			Block II			Block III			Block I			Block II			Block III		
5	6	7	16	96	56	5	6	7	5	6	7	16	96	56	5	6	7
15	16	17	18	98	58	15	16	17	15	16	17	18	98	58	15	16	17
25	26	27	17	97	75	25	26	27	25	26	27	73	72	71	25	26	27
35	36	37	67	99	69	35	36	37	35	36	37	69	62	61	35	36	37
45	46	47	57	56	55	45	46	47	45	46	47	53	52	51	45	46	47
55	56	57	47	46	45	55	56	57	55	56	57	43	42	41	55	56	57
65	66	67	37	36	35	65	66	67	65	66	67	33	32	31	65	66	67
75	76	77	27	26	25	75	76	77	75	76	77	23	22	21	75	76	77
85	86	87	17	16	15	85	86	87	85	86	87	13	12	11	85	86	87
95	96	97	7	6	5	95	96	97	95	96	97	3	2	1	95	96	97

Fig. 21 – the 50 haler Liberated Republic plates.

Plate 1						Plate 2											
Block I			Block II			Block III			Block I			Block II			Block III		
8	9	10	93	92	91	5	6	7	8	9	10	100	99	98	8	9	10
18	19	20	83	82	81	15	16	17	18	19	20	96	98	88	18	19	20
28	29	30	73	72	71	25	26	27	28	29	30	80	79	78	28	29	30
38	39	40	63	62	61	35	36	37	38	39	40	70	69	68	38	39	40
48	49	50	53	52	51	45	46	47	48	49	50	60	59	58	48	49	50
58	59	60	43	42	41	55	56	57	58	59	60	50	49	48	58	59	60
68	69	70	33	32	31	65	66	67	68	69	70	40	39	38	68	69	70
78	79	80	23	22	21	75	76	77	78	79	80	30	29	28	78	79	80
88	89	90	13	12	11	85	86	87	88	89	90	20	19	18	88	89	90
98	99	100	3	2	1	95	96	97	98	99	100	10	9	8	98	99	100

Fig. 22 – the 60 haler Liberated Republic plates.

The Postal Administration released booklet panes of the 5 and 10 haler Dove together with the 40 and 60 haler Liberated Republic in December of 1921. The stamps were not divided into sheetlets but were sold as fully perforated panes, thus preserving their narrow and wide tête-bêche pairs. Having lost the advertising firm's financial support, distributing the stamps broken into sheetlets would likely have cost the Post Office far too much. Most of these stamps were used for ordinary franking and it was only much later that collectors learned that instead of the normal Dove and Liberated Republic's comb 14 perforations, these stamps were line perforated 13¾.

The manufacture of the plates has one unanswered question. One must ask if multiple new plates were actually etched for each repeated block, especially with respect to the complex multi-block Liberated Republic plates. Far more practical would have been the use of existing, even if partially damaged, etched plates. Certainly the fact that blocks for any one booklet plate were taken from different parts of an etched plate without ever overlapping argues for the use of existing or newly etched plates.

On the other hand, did the printer perhaps experiment with the soon-to-be used electroplating method to make the many identical blocks needed for the Liberated Republic plates? If electroplating was the replication method then we should expect to see blocks taken from the same set of columns because many copies of identical blocks could be electroplated simultaneously; there would have been no need to use more than one source block on any plate. Given the scant evidence we have, it appears that this was not the case. We must argue for the use of newly etched source plates or existing plates that may have failed quality control measures.

Now for a final conundrum associated with the booklet release. Mentioned in the second paragraph of this article was the fact that the 20 haler Dove and 50 haler Liberated Republic stamps were added to the original selection of booklet stamp denominations but at an unknown time and for an unknown reason. Some writers suggest a possible anticipated rate change was behind their addition, but there is another quite believable reason, even though it suffers from the taint of skulduggery.

These two 'supplemental' denominations were not released into circulation until 8 June 1923, a *full year and a half* after the release of the other booklet stamps. Knowing the Czechoslovak Post Office's propensity for issuing stamps to sell for profit (consider for example the ill-fated 1923 Fifth Anniversary Issue with its monogrammed gum designed solely to milk money from collectors), we here propose an alternative to the rate increase theory.

It is entirely possible collectors purchased full panes of the earlier 1921 release of the booklet panes simply to obtain wide and narrow tête-bêche pairs. Such purchases would explain, as collectors ridded themselves of the excess stamps in the panes, why so many of the booklet stamps were used for ordinary franking. Perhaps because of an extraordinary number of full-pane sales with the earlier release, the Post Office ordered the printer to prepare two more unplanned booklet denominations. Could it be that the 20 haler Dove, with its especially wide and attractive tête-bêche pairs, and the more expensive 50 haler Liberated Republic were actually printed in 1922 or 1923 to satisfy collector demand for additional tête-bêche issues? Remember, the booklets' price (8 and 9 Kč) and makeup were never officially announced and were only reported by *Monografie 2*, a book not renowned for its accuracy. In addition, postal authorities never reported the printing dates or exact number of stamps produced and released for the booklet issue. Readers may draw their own conclusions.

The Coil Format

In 1922 the Post Office announced it had released 500-stamp coil versions of Allegory stamps. The coils were meant to be used in vending machines or in another device designed to affix stamps to outgoing commercial mail. The announcement mentioned two issues: the 20 haler Dove along with the Liberated Republic's 50 and 100 haler stamps. The 10 haler Dove was inadvertently omitted from the announcement. Although included in that announcement, no Liberated Republic coil stamps produced by the Post Office have ever been reported.

Unlike the complex arrangements involved in producing plates for the booklet stamps, coil stamps were simply taken from existing printed and perforated panes. They were produced by cutting a standard 100-stamp pane into strips of ten. Judging from the alignment of the stamps in figs. 23 and 24, these were vertical rather than horizontal cuts made to match a vending machine's apertures.

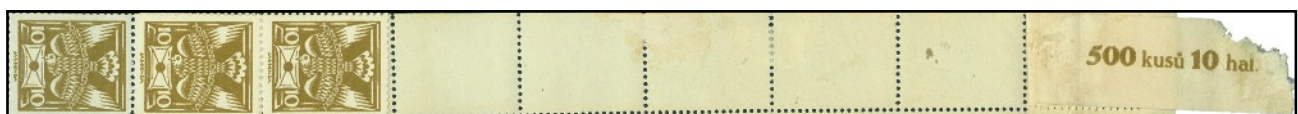


Fig. 23 – courtesy of Yvonne Wheatley FRPSL. Outer wrapper and first three stamps from a coil of 10 haler Dove stamps. Note the contents label at the far right: '500 copies of the 10 haler' printed in the same colour as the stamps.

The strips were pasted end-on-end to form a roll headed by a contents marker printed in the stamp's colour and separated from the stamps by a strip of blank perforated coupons (fig. 23). A similar strip of coupons, but without contents markings, served as a tail (fig. 24). Both were from a blank pane of stamp paper comb perforated 14. The coils were sold and shipped to commercial customers and post offices in cardboard boxes.



Fig. 24. Courtesy of Yvonne Wheatley FRPSL.

Here the stamps' reversed direction and the flat end on the rightmost coupon suggest that this is the inner tail of a roll.

Note also that the tail's coupons are quite obviously pasted to the gummed side of the last stamp.

The coupons here and in fig. 23 appear to be taken from a blank pane of stamp paper comb perforated 14.

The labour intensive cutting, pasting, and rolling of the strips by hand greatly increased production costs. In light of that cost, postal authorities strictly controlled their distribution. Post offices were cautioned not to order coils unless their clients had a specific need for them. This was because in the event of a rate change (quite common in the Republic's early years) unsold coils might become a considerable financial liability for the Post Office. As it turned out, the target vending machines proved unreliable. The postal authorities halted all coil production well before the stamps used in them were demonetized.

Collectors showed little interest in these stamps for two reasons. First of all, since the stamps were taken from ordinary perforated panes, they displayed no design differences. Just as important was their shabby appearance, from a collector's viewpoint, in that cutting the stamps from these panes often damaged their perforations.

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Autopošta – an enduring idea

Tony Holdsworth

When retirement reintroduced me to stamp collecting and I started to organize my collection of Czechoslovak material, it included Bohemia & Moravia, and *that* included some intriguing postmarks with the words *FAHRBARES POSTAMT – AUTOPOŠTA*. A little research on the internet brought me to an article by Dr Miroslav Bouška that had originally appeared in *Filatelie* (17/1987) and was reprinted in *Czechout* (2/1996) [1].



The front and back cover of the explanatory leaflet produced for the launch of the Autopošta service in 1937.

Launched on 16 October 1937 at the 27th Prague Motor Show, the Autopošta service was based on a Škoda 606 bus, which was kitted out to deliver most of the facilities of a normal post office and even included a telephone service. A leaflet produced at the time set out the range of services and charges: the front and back illustrations were designed by Albert Jonáš (1893–1974), a well-known architect and industrial graphic artist, who designed (among other things) the Rococo passage on Wenceslas Square, spa facilities in Jáchymov and Toušeň, and even a saloon railway carriage for the use of Tomáš Garrigue Masaryk. His artwork was also used to grace two postal stationery cards launched at the same time [1].

The first vehicle was clearly a success, as a second was commissioned in May 1938 at the Economic Exhibition in Prague. The buses appeared at a wide range of locations and events across the Republic, including trade shows, sporting events and philatelic exhibitions. The service continued during the war, with one bus operating in Bohemia & Moravia and the other allocated to Slovakia.

Cancellations from the final day of the 41st Pražský vzorkový veletrh (Prague Sample Fair – often abbreviated P.V.V).



A distinctive cancellation was designed for use on Auto-pošta material, featuring the location, an illustration of the bus, and occasionally the name of the event it was attending. This was generally orange in colour (to match the orange and blue livery of the buses themselves), though at some special events blue or red ink was used instead. Letters below the date bar can be used to identify which of the two buses were involved – letters a to h refer to the first vehicle, while 1a to 1h refer to the second. (A very useful overview of the cancellations can be found at www.burda-auction.com/cz/archiv/odborne-clanky/show/77/prehled-dennich-razitek-autopost-z%C2%A0let-1937_1944/.) [2]



Left: the Skoda 606 Autopošta bus at an exhibition at the Prague Exhibition Centre. Below left: a postal stationery card used at the 27th Prague Motor Show in 1937. Below: a maximum card issued in 2017 with a stamp in the Historic Vehicles series (POFIS 916) to mark the 80th anniversary of the Autopošta service. The stamp was designed by Petr Ptáček, a freelance artist living in Prague [3].



After WWII the service continued – new vehicles were introduced and cancellations changed, but the Autopošta brand remained. The service was also extended to run as TPOs alongside the existing railway system. Eventually, the service was disbanded in the 1990s [4].



A cover posted to Yugoslavia at the 1946 P.V.V. show.



One of the new Czech fleet of mobile post offices.

But what goes around, comes around – inevitably! In September 2020, in response to the COVID-19 pandemic, Česká pošta decided to revive the idea of mobile post offices using smart new Peugeot Boxer vans [5]. Removing the need for customers to travel into busy urban areas to use the postal services meant that business could continue without the risk of increasing the spread of coronavirus: there was plenty of fresh air around the counter of the vans, and

they even had an automatic disinfectant dispenser built in! Initially, this was a trial – from 1 October, the mobile post offices went into operation in the municipalities of Dobruška in Rychnov nad Kněžnou District and Dvorce in Bruntál District [6].



The new Mobilní Pošta vans even have an awning to protect customers from the rain.

The trial was a success, and in May 2022 Česká pošta announced an expansion of their fleet to a total of seven mobile post offices. The two original mobile post offices were moved to Českolipsk and Jičín, to serve the villages of Kvítkov, Holany, Vrchovany, Skalka u Doks, Zelenecká Lhota, Záměstí-Blata and Újezd pod Troskami. From 8 August, they were joined by two new mobile post offices in Náchodsk and Pardubice, which served the villages of Zábrodí, Kramolná, Slavoňov, Borová, Černá u Bohdaňce, Bukovka, Dolany and Srch. And finally, the last three cars went to Benešovsko, Třebíčsko and Prachaticko from 10 August, where they served the residents of Struhařov, Radošovice, Kondrac, Veliš, Trnava, Oslavice, Dolní Heřmanice, Smrk, Slavičky, Mičovice, Hracholusky, Žernovice, Těšovice and Chlumany. If necessary, mobile post offices could

be moved to other locations throughout the Czech Republic, in response to urgent need (arising from natural disasters, for example) [7].

I have so far been unable to discover whether there is any philatelic material linked to this new version of Autopošta – perhaps one of our members in the Czech Republic can help? – but it’s certainly good to see this innovative approach to bringing the postal service out to the customers being revived and rejuvenated [8].

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New Issues – Slovak Republic Lindy Bosworth

Images and text adapted from
www.POFIS.sk/en/catalog/products

14 July 2023

Sport: 150th Anniversary of Organised Hiking Trips in Slovakia – NVI T2 50g (POFIS 797)

The Slovak Tourist Club is today the successor organization to the Hungarian Carpathian Association (UKS) which was formed in Kežmarok on 8 August 1873. It was the first hiking organization on Slovak territory and aimed to promote hiking and sporting activities in the mountains. These aims were later extended to the history of the hiking areas, their flora and fauna, educating young hikers, training guides, erecting mountain huts, marking paths and trails, and forming a volunteer rescue service. In the turbulent times between 1918 and 1990, the organization changed many times but its ideas and ideals remained. Hiking and outdoor pursuits are still popular today, with the Slovak Tourist Club and its 400 local clubs continuing the mountaineering activities promoted 150 years ago by the pioneering UKS organization.



18 August 2023

175th Anniversary of Slovak Rail Transport (POFIS 798)



The idea of a railway over Slovak territory was connected to the transportation of salt from deposits in Galicia (Poland) to markets in Vienna and beyond as early as 1836, when Baron Rothschild applied for a permit. The construction of a railway was delayed through confusion over the exact route and financial problems. In 1844 the Hungarian Central Railway's plan was approved for a route Marchegg–Devínska Nová

Ves–Lamač–Bratislava and further, with branches to other towns. Construction began with a 474 metre single track with a wooden and stone bridge over the River Morava, followed by the Red Bridge near Lamač, and finally a dual-track 706 metre tunnel. Bratislava station was the terminus station built in the north of the city. A trial run took place at night on 9 August 1848, with a ten-carriage passenger train hauled by the Bihar steam engine (depicted on the stamp) operating the next day.

8 September 2023

Biennial of Children's Book Illustrations, Bratislava 2023 – NVI T2 50g (POFIS 799)

The international competition and exhibition of original illustrations for children's books was founded in 1967. This year, the competition was held in the International House of Art for Children in Bratislava city centre. The exhibition of artwork was held from 4 October to 3 December 2023. The stamp design is one of the illustrations in black and white pencil for the book *Mixed Feelings* by Elena Odriozola (born in Spain in 1967). She was the Biennial of Illustration Bratislava (BIB) Grand Prix winner in 2021. Her books have been translated into many languages and more than 100 books contain her illustrations. A maximum card has also been issued.



22 September 2023



Beauties of Our Homeland: The Renaissance Manor House in Brodzany – NVI T2 50g (POFIS 800)

The village of Brodzany lies in one of the northern valleys of the Tribeč (north of Nitra). The manor house dates from the 17th century and is surrounded by a large landscaped park in the English style. From 1846 it was the family residence of the Austrian Baron Gustav Friesenhof, whose family was closely related to the Russian poet Alexander Pushkin. Pushkin's widow and children visited annually for some years. The manor house has four two-storeyed wings around a central courtyard divided by square bastions and an entrance tower. The facades, which were restored in 2021, have squared corners with sgraffito decoration. It has been a recognized Cultural Monument since 1963. The original stone fortified house on the site dates from the mid-15th century, providing a safe refuge for the owners and villagers in troubled times. It was rebuilt and refurbished several times. After WWII it became state property but was neglected until repaired during the 1970s to become the headquarters of the A. S. Pushkin Slavic Museum.

Left: the Maximum Card issued for POFIS 800.

2 October 2023

Joint Issue with Azerbaijan: The Music of Terchová, and The Azerbaijani Mugham (POFIS 801 & 802)

'The music of Terchová will never die, whether on the hills or in the valleys' is an excerpt from a folk song from this area in the Kysuce Highlands, some 25 km east of Žilina. Legend states that this area had many musicians and singers, with nearly every settlement having its own band. The music (of unknown origin) is a form of archaic highland folk music which was passed from one generation to the next by ear. The only written references date from the end of the 19th century. Traditionally, Terchová music is performed by a small group of three or four string players, who are also multi-voiced singers, with accompanying dancers. A small, two-stringed bass as shown on the stamp was one of these instruments. The style of music is lively with fast, energetic passages and slower vocal passages. Many of the songs are dedicated to the legendary folk hero Juraj Jánošík who was born in Terchová. This distinctive style of music was added to the UNESCO list of Cultural Heritage in 2013.



The meaning of 'Mugham' can be interpreted as 'God-sent music'. It is usually performed by three players: one on tar – a long necked type of lute; one playing the kamancha – a bass instrument as shown on the stamp; and a singer – khanade – leading the main theme with decorative improvisation and interpretation. Mugham dates back to the ancient times of folk music and to the tradition of Koran recitation. As a genre it can be dated to the 12th and 13th centuries, the Muslim Renaissance period, when poets created *ghazals* (a form of poetry with couplets and a repeated refrain). In 1908 a Mugham opera was written by the founder of the Azerbaijani composer school and in 1921 the State Conservatory added Mugham to the curriculum. The genre was added to the UNESCO list of Cultural Heritage in 2008.



Joint Issue with Czech Republic: 30 years of the Czech Post and Slovak Post (POFIS 803)

With the formation of the two republics on 1 January 1993, two new postal administrations operated. Both postal authorities are members of the UPU. The commemorative sheet (*above*), with two homing pigeons holding letters in their beaks, displays the new logos of the emergent postal administrations. The stamps are separated by a coupon with the logo of the Czechoslovak Communications Administration. The stamp to the left has no value indicated but the right-hand stamp carries a value of 3 Euros. (The sheet issued by the Czech postal administration has a 63 Kč value on the left, with no value indicated on the right.) A cord in the national colours of both countries – white, red and blue – loops through the design.

10 October 2023

The 1400th Anniversary of the Formation of Samo's Empire (POFIS 804)

Samo (c.600–658) was the founder of the first recorded political union of Slavic tribes – Samo's Empire – which eventually stretched from Silesia to present day Slovenia. It is thought he was a Frankish merchant and may have



been the supplier of arms to the Slavs in their regular revolts and skirmishes with the Avars (Huns). He proved skilful and courageous in battle, united several of the Slav tribes who then elected him their king in 623. He married several times and is said to have fathered twenty-two sons and fifteen daughters. In 631 he won a decisive victory, defending his realm against the Frankish royal army under Dagobert I. The battle of Wogastisburg lasted three days, with the routed enemy leaving behind arms and equipment. The oldest preserved manuscript with references to Samo is Fredegar's Chronicle written in the 7th century. Several archaeological excavations have revealed artefacts from Samo's reign, including a burial site at Devínska Nová Ves. After the death of Samo the fate of his empire is unclear.



Left: the commemorative sheet to accompany POFIS 804.



New Issues – Czech Republic Lindy Bosworth

Images and text adapted from
www.postaonline.cz/eshopfilatelie/listProducts.html?request_locale=en

6 September 2023

Nature Protection: Podyji National Park (POFIS A1222; stamps 1222–1225)



This national park, the smallest in today's Czechia, lies in the region of south Moravia adjacent to the Austrian Thaya National Park. It covers an area of some 63 square kilometres and its symbol is a black stork. They return each summer to nest and rear their young. During the mid-twentieth century the area was a 'no go' border zone, so for forty years only border patrol personnel roamed the territory leaving the wild life in peace. In 1978 it became a Protected Landscape Area of Czechoslovakia, opening to the public in 1989 and becoming a National Park in July 1991. *Podyji* in Czech, refers to the area around the river Dyje, which meanders through its flood plain. In the middle of the Park is the Šobes Vineyard where wine has been produced since medieval times. The Park is home to a number of protected species found only in this area. Since the introduction of grazing wild horses (Exmoor ponies) instead of machinery to cut the grassland, the European ground squirrel (*Spermophilus citellus*) has returned to this area of heathland in the Park. The sheet and stamps depict a number of animal and plant species to be found within the Park.

Poppy Doll and Emanuel Butterfly – NVI 'B' (POFIS 1226 and booklet PZS2)

The fairy tale characters on the stamp are based on Gabriela Dubská's illustrations for a book of fairy tales by Václav Čtvrtek (1911–1976). Čtvrtek was born and died in Prague but spent his early childhood with his grandfather in Jičín where he heard many folk tales of the surrounding countryside. He studied at the Faculty of Law at Charles University in Prague but during the 1950s wrote stories for Czech Radio, later scripting cartoons for Czech television. The most popular stories were cycles of short, animated fairy tales created for children's television. Altogether he wrote more than 70 books, most of which were stories for children. His birth name was Václav Cafourek but he is more renowned as Václav Čtvrtek, although he used several pseudonyms when writing. Issued in booklets of 10 self-adhesive stamps.



Františkovy Lázně – NVI ‘B’ (POFIS 1227 and booklet ZSL 73)

Františkovy Lázně, about 5km from Cheb, is one of the smaller spa towns in the Spa Triangle of west Bohemia. Although the springs were known in medieval times it was not until 1793 that it became known as Kaiser Franzendorf after the Emperor of Austria, Francis II, who endorsed their healing properties. Later it became Franzensbad and gained town status in 1865. During the 19th century the town prospered with new buildings to house and treat spa guests and facilities for their recreation. There are twenty-four cold water springs, rich in carbon dioxide, sulphate of sodium (Glauber’s salt), and lesser amounts of other minerals. Treatments include bathing, taking the waters, mud baths, and mud packs for cardiovascular, muscular/ skeletal and gynaecological problems. The stamp design shows the Glauber Springs Hall, built in 1930 on the perimeter of the Salt and Luční Springs orchards. A booklet of eight stamps with 2 × 2 different labels was issued. The booklet cover depicts other notable spa buildings and the back cover shows the statue of František, the boy with a fish, to symbolize the healing powers of the spa.



Shakespeare’s Plays - 2 × NVI ‘E’ and 2 × NVI ‘Z’ (POFIS A1228, stamps 1228–1231)

The background to the sheet of stamps is a backdrop of Gothic windows with trefoils referring to the period in which William Shakespeare set the plays *King Lear*, *Romeo and Juliet* and *Macbeth*. The designer originally intended the composition to be in full colour in acrylic with some collage but decided to change the artwork to better express the themes of Shakespeare’s plays.

- POFIS 1228: NVI ‘E’, a queen with a Cleopatra mask and jester’s staff. Below the stamp, the Lagoon of Venice and the Basilica of San Giorgio Maggiore with the bell tower appear.
- POFIS 1229: NVI ‘E’, an elf
- POFIS 1230: NVI ‘Z’, a jester ridiculing a king’s face mask
- POFIS 1231: NVI ‘Z’, a masked, frowning, cloaked figure with a lute. The cloak, below the stamp, covers the masks of Othello, Caesar, Macbeth and a witch.



Discobolus – NVI ‘B’ with labels for additional printing (POFIS TL 1232, stamp 1232)

The stamp design is based on the ancient statue from the 5th century BC by the Greek sculptor Myron, depicting a young athlete just before throwing the discus. The coupon shows a rear view of the same statue. The six composite, coloured coupons of the sheet depict a larger view of the athlete with a laurel wreath in the background. There are seven NVI ‘B’ stamps and a further eight coupons for customer printing. The original Greek statue in bronze by Myron was lost but many copies were made both in bronze and less costly marble during Roman times, some of which have survived. The statue is an example of Classical sculpture with the athlete’s body showing proportion, detail of form, and dynamism in movement.



2 October 2023

Joint Issue with Slovakia: 30 Years of the Czech Post and Slovak Post (POFIS A1233)

See entry above for Slovakia.

18 October 2023

František Běhounek (POFIS A1234)

František Běhounek (born Prague 27 October 1898, died Karlovy Vary 1 January 1973) studied physics and mathematics at Charles University, Prague, and then radiology in France with Marie Skłodowska-Curie. He was one of the founder members of the state Radiological Institute. In 1926 he accompanied Roald Amundsen aboard the airship *Norge* exploring the North Pole. Two years later, as an expert on cosmic rays, he was a crew member of the ill-fated *Italia* airship led by Umberto Nobile. He survived the crash and later described the experience in his book *Polar Survivors*. Altogether he wrote some twenty-eight novels, many aimed at young people to popularize science and science fiction, but he also wrote scientific works. As a scientist he worked with industrial companies, medical institutions, universities and from 1950 participated in UNESCO projects. Asteroid 3278 *Běhounek* is named after him. The stamp is issued in sheetlet form of one stamp in a decorative frame. The framework shows various graphic symbols to express Běhounek's versatile career.

**Palacký University Olomouc – NVI 'B' (POFIS 1235)**

This University is the oldest in Moravia, founded in 1573 as a public university by the Jesuits to be a centre for the Counter Reformation within the Czech Lands. Initially, only theology was taught but later the studies of philosophy, law and medicine were added. In 1770, after the reforms ordered by Emperor Joseph II, it became a secular, state-directed establishment. During the 1848 revolutionary period both professors and students were active in calling for democratic political changes, resulting in the conservative Emperor Franz Josef closing most of the faculties of the university. Later political and wider problems saw the decline of the univer-

sity until in 1954 only the faculty of medicine remained. In 1946 the University of Olomouc was renamed after the 19th century Moravian historian and politician, František Palacký. During the 1960s a faculty of education was opened. Only after the events of 1989 were the original four faculties again functioning. Today there are eight faculties teaching some 24,000 students.

Fritillary – Definitive (POFIS 1236)

This issue is the fifth butterfly motif in the continuing definitive series. The silver-washed fritillary (*Argynnis paphia*) is one of several groups of fritillaries so-called from the chequered wing markings – usually black on orange or yellow and brown. They are found mainly in south Bohemia and are not an endangered species.



Membership Benefits

Meetings	Four London meetings in 2023, two joint meetings in Yorkshire, and five Zoom meetings.
Publications	Members receive the quarterly journal <i>Czechout</i> which includes articles of interest on Czech and Slovak philately and helps members to keep in touch with Society affairs. The Society publishes <i>Monographs</i> and Print-on-demand titles on wide-ranging topics containing original research.
Library	The Society maintains a comprehensive library of books, journals, and reference materials available to UK members only. Postage both ways paid by the borrower.
Auctions	Regular auctions with a varied range of reasonably priced items. Prospective vendors should contact the Auctioneer.
Circulating Packets	Stamp and postal history packets available to members in the UK only. Apply to the Packet Manager.
Free Small Adverts	Members are permitted free small adverts in <i>Czechout</i> . Contact Advertising Manager.
Accessories at Trade prices	Members may order accessories, album leaves, and philatelic books at a substantial saving. Delivered direct. Contact the Treasurer.
Data Protection Act	Members are advised that their details are stored electronically for use on Society business only, e.g. for address label printing.

Payments

Sterling cheques drawn on a UK bank payable to the Czechoslovak Philatelic Society of Great Britain (CPSGB); current bank notes in pounds sterling, US dollars, or Euros. Payments may also be made by US dollar cheques or paid to a Euro bank account, or by PayPal. Please contact the Treasurer for details.

Officers and Committee

All Officers and Committee members serve the Society voluntarily and without compensation.

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