



УКРАЇНСЬКИЙ  
**ФІЛАТЕЛІСТ**  
UKRAINIAN  
**PHILATELIST**

JOURNAL OF THE UKRAINIAN PHILATELIC AND NUMISMATIC SOCIETY



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## THANK YOU FOR THE MEMORIES

by George D. Fedyk

What a great journey I have had these past four years! It is with regret that after almost 10 years of editing philatelic journals on Ukrainica, I have decided not to continue my tenure as editor of *Ukrainian Philatelist*. So, this is my last journal. To put it on record, it is now time for me to move on and be a little bit selfish with my time and concentrate on personal priorities such as competitive exhibiting, writing quality articles, and finishing and publishing some long-shelved projects, particularly Підпільна Пошта України (Underground Post of Ukraine).

In considering these past ten years, the highlights have been that I have had the opportunity and the privilege to have made some fabulous philatelic friends, from all parts of the world. I have also experienced a great learning curve in terms of the nuances of philately, and understood more deeply Ukrainian history and culture, something that has enriched my soul.

I have been fortunate over this past decade to have been richly rewarded by my philatelic peers, having been awarded numerous philatelic and personal awards. It is now with immense pride that I can inform readers that I have recently been awarded a Gold medal for *Ukrainian Philatelist* from the ChicagopeX 2003 Exhibition. Without a shadow of doubt, this is an outstanding achievement for the UPNS and Ukrainian philately in particular. I believe that it is the very first time that any Ukrainian philatelic publication has been awarded a Gold.

I must also mention that I have been very pleased to have had my *Handbook of Modern Ukrainian Philately, 1991-2000* receive a multitude of international philatelic awards. This is a project that I intend continuing and I trust that it has been a helpful tool for collectors of modern Ukraine.

It would be remiss of me to not sincerely thank all those colleagues who provided articles to *Ukrainian Philatelist* and helped make it the success it has become. Contributors have come from Australia, Canada, Estonia, Great Britain, Romania, Ukraine, and the USA. I take the opportunity to name all those contributors over the past four years. To you all, my heartfelt thanks! – Oleksandr Alin, Andrii Avramenko, Volodymyr Bekhtir, Peter Bylen, Volodymyr Byshevskiy, Jay T. Carrigan, Krzysztof Ceremuga, Velerii Cherednychenko, Peter Cybaniak, Roman Dubyniak, Alexander Epstein, Borys Fessak, Dan Grecu, John-Paul Himka, Karel Holoubek, Michael Ivashchenko, William A. Jones, Barry Keane, Valentyna Khodoliy, Ingert Kuzych, Karen Lemiski, Hryhorii Lobko, Yurii Lohvyn, Alexander Malychy, Andrew O. Martyniuk, Rick Miller, Ivan Nizovets, Bohdan Pauk, Raymond J. Pietruszka, Lubomyr Pyrih, Bonnie and Roger Riga, Omelan

Slobodian, George Slusarczuk, Andrij D. Solczanyk, Mark Stelmacovich, Leonard Tann, Jerry G. Tkachuk, Volodymyr M. Woytowycz, and Val Zabijaka.

I would like to also particularly thank Jerry Popadiuk from my home town of Adelaide, who, with great enthusiasm and competence, translated most of the Ukrainian language articles and provided ongoing moral support.

In conclusion, I would like to sincerely thank UPNS President Ingert Kuzych, who convinced, and then persuaded me, after almost six years editing *The Southern Collector*, to commit to another four years of editing in the “big league”. Thanks Ingert for your exceptional support, friendship, belief, and trust over these past four years. I feel I have fulfilled our vision and much to our satisfaction, *Ukrainian Philatelist* has been awarded numerous world-wide philatelic awards for excellence. I don’t think we could have dreamed of such achievements back in 1999.



George Fedyk with Karen Lemiski in Adelaide, Australia, 2001.

Having said all this, I would commend to the readers of *Ukrainian Philatelist* that they now get behind and support our new editor, Karen Lemiski, who I had the privilege of hosting in Adelaide back in 2001 (see photo). I look forward to seeing her expertise and enthusiasm on these pages over the next few years. I ask all contributors, and any new contributors, to make contact with Karen to help her publish one of the world’s best philatelic journals.

Karen Lemiski can be contacted at:  
2641 South Emerson St, Chandler, AZ 85248 USA  
Email: [verlagkl@imap2.asu.edu](mailto:verlagkl@imap2.asu.edu)

So, dear reader, thank you for the memories.

## EXCITING TIMES

by Inger Kuzych

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A great deal has transpired over the past six months that will be of interest to the entire UPNS membership. I will mention these events in chronological order.

Our Columbus, Ohio **UKRAINPEX**, held in August in conjunction with the American Philatelic Society's Stampshow, turned out to be a great success. Attendance was very good and we recruited many new members. Released in South Bend, Indiana, but made available during our show, was the US Postal Service's new four-stamp issue of College Football Heroes, one of which featured Ukrainian-American **Bronko Nagurski** (see article starting on page 42).

The first day of October saw Canada Post release a set of eight stamps honoring Canadian astronauts, one of whom, **Roberta Bondar**, is of Ukrainian extraction. Further information about this fascinating individual may be found in another autobiographical article in this issue (page 39).

Late in September Marka Ukrainy announced that it would be releasing a **stamp honoring the Holodomor** (Great Famine-Genocide) of 1933. Fortunately, one of our members Morgan Williams, who works in Kyiv, was able to obtain a copy of the design. He recognized that that the image of a starving family appearing on the stamp dated to an earlier famine of 1921-22. Additionally, the people on the stamp were known to be Russian, not Ukrainian. An international e-mail crusade was able to alert Marka Ukrainy to the potentially embarrassing situation presented by the faulty stamp design and it was quickly redrawn in time for the national Holodomor commemoration in late November. A full report on this successful campaign appears on page 30.

Another stamp-altering effort took place in October-November when Borys Fessak alerted myself and several other members to a proposed **UN stamp** design that featured the old Soviet Ukrainian flag used prior to 1991. Contacts initiated with high-ranking UN postal officials enabled the UN postal administration to pull the stamp design just one day before it was due to go to print. The grateful administrators later informed me that a UN stamp of next year would feature a **Ukrainian topic**. The stamp design

appears on the enclosed UN philatelic brochure that contains information on how to order this stamp (part of an Indigenous Art issue). A write-up of this new thematic issue will appear in the next *Ukrainian Philatelist*.

November also saw the long-awaited release of the *Comprehensive Catalog of Ukrainian Philately* by the late UPNS expertizer John Bulat. Mr. Bulat was not able to complete his work on this volume before his passing and it was left to a group of three individuals to edit the pages that he did finish. Special thanks are extended to the present UPNS expertizer Jerry Tkachuk, to the society's Adjudicating Committee Chairman Borys Fessak, and particularly to editor Karen Lemiski (who will become the *Ukrainian Philatelist's* interim editor as of next year) for all their hard work in finally bringing this publication into print. A report on the catalog may be found in the Publications Review section (page 64).

I've always thought that *Ukrainian Philatelist* was one of the best-produced and most attractive journals around, it now appears that others are starting to realize it as well. Starting in June, **our flagship publication won three fabulous awards**: a large silver at the 8th National Philatelic Exhibition in Palmerston North, New Zealand, a vermeil at the APS Stampshow in Columbus, Ohio, and a gold at Chicagopex (America's oldest philatelic literature competition; see certificate on front cover).

It's rare for a non-color, non-glossy publication to win a gold medal. If they are exceptionally well put-together, regular society publications generally receive a very respectable vermeil. Such levels of awards had become commonplace for *Ukrainian Philatelist*, but now our journal has reached the highest rung! Felicitations to George Fedyk, our tremendously talented editor. His hard work in promoting our collecting specialty has been justly rewarded.

The judges reviewed all five journal issues for 2001-2002 (which included our special anniversary issue) and were obviously very impressed. Their comments were: "Amazing amount of philatelic research in all areas of Ukrainian philately; good on details of society activities and awards."

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During the same period the *Handbook of Modern Ukrainian Philately* won another four awards: a large silver at the 8th National Philatelic Exhibition in Palmerston North, New Zealand, a vermeil at the APS Stampshow in Columbus, Ohio, a large vermeil at STAMPEX in Adelaide, Australia (which netted our editor a new wok as his prize) and a vermeil at Chicagopex.

**UPNS elections** concluded on 1 December with the proposed slate receiving overwhelming endorsement. I wish to thank the many members who participated in balloting and for reelecting me as your president. Not as many comments were made on the **survey** portion of the ballot as I'd hoped. Perhaps this is a sign that the membership is generally satisfied with the direction of the society and what our administration was able to accomplish in its first term. Nevertheless, I'd like to mention the responses received to the two questions posed.

### Survey Feedback

In replying to the query **“What do you find most rewarding about your membership in UPNS?”** two areas stand out as being greatly appreciated by our membership: 1) the society publications and 2) our get-togethers. Kind words were received for both the *Trident Visnyk* newsletter – members appreciate the illustrations of new stamps, cachets, and other philatelic items – and our *Ukrainian Philatelist* journal – the scholarly research and well-written articles were particularly singled out.

Both annual society meetings, the Zustrich swap meet and our UKRAINPEX shows, are very popular gathering venues for members. The fact that the latest two UKRAINPEXes were held with major shows was cited as a plus by a number of respondents. Highlights such as friendship, camaraderie, and ability to acquire unique items within these settings were all commented upon.

The second question **“What other services or activities would you like to see our Society doing?”** generated responses for: 1) auctions, 2) independent UKRAINPEXes not connected with major shows (proving you can never satisfy everyone), and 3) more *Ukrainian Philatelist* articles on Ukrainian military badges or more in the Ukrainian language. All these suggestions are good ones but would require some assistance from other members.

1. For the society to conduct its own auction we would need for someone to step up and volunteer to put one together. However, this may not really be necessary. A society auction was a regular feature of our newsletter for many years until the service was discontinued by the previous administration. Val Zabijaka, who ran the society auction, now runs an independent auction of strictly Ukrainian materials three times a year. He enjoys the present separate status and prefers to keep the status quo. Members not already receiving his auction may wish to contact him at: [bnml23@erols.com](mailto:bnml23@erols.com) or to check out his new website at: [www.zabstamps.com](http://www.zabstamps.com)

2. In the past, we have held separate UKRAINPEX shows as well as shows in conjunction with other major stamp shows. One of the hurdles to putting on our own show is to find members who are willing to host the show in their own city. The location should be close enough to population centers where UPNS members and other Ukrainian collectors reside, or a location boasting a larger Ukrainian community. In the past four years, we have held successful independent UKRAINPEXes in Detroit, Edmonton, Canada, and Lehighton, New York. Although we have solicited affiliates and members to host UKRAINPEXes, recently no one has stepped forward. If you are interested in hosting a UKRAINPEX, by all means, please contact me so we can discuss the idea!

3. Regarding specific-topic articles in the *Ukrainian Philatelist* – our editor can only publish what he receives. If readers want more articles on Ukrainian badges (or any subject a bit out of the mainstream), why not compose some or suggest some for reprinting from other publications? The situation is similar for Ukrainian-language articles – we rarely receive these anymore. However, since the vast majority of our membership seems comfortable in an English-language milieu, the present preponderance of English-language pieces in our journal works very well.

A final suggestion for involving grade school-age students in our society is very worthwhile. We have begun to formulate plans for holding activities for Plast groups to assist scouts in earning philatelic badges. These plans are moving forward and the Board will make this a priority area during its next term. If you have any other ideas on getting more youth involved or on any other topic, please do not hesitate to let me know.

# GEMS FROM THE FIRST AIRMAIL SERVICE

by Inger Kuzych

A previous article in *Ukrainian Philatelist* No. 86 introduced readers to the world's first regular and first international airmail service, which functioned between Vienna – in the Austro-Hungarian Empire – and Kyiv – in newly independent Ukraine – from 31 March to 15 October 1918, i.e. during the last year of World War 1. This line featured daily flights in both directions with intermediate stops in Krakau (Krakow, now in Poland) and Lemberg (Lviv, in present-day Ukraine); see Figure 1. Different planes flew each leg of the service with the mailbag quickly transferred from the arriving flight to the warmed-up-and-waiting departing plane.



Figure 1.

The solid lines show the Vienna-Krakau-Lemberg-Kyiv air route of the world's first international airmail service. The Vienna-Budapest leg only functioned for about three weeks (4-23 July 1918). The dashed lines represent a proposed southern route into Ukraine that was never set up.

The flight distance between the two end points was about 1,200 km (720 miles) and the route was completed on average in about 12 hours. Most mails traveled between the Austrian cities of Vienna, Krakau, and Lemberg, with relatively few items carried on to Kyiv (and most of these were of military correspondence). On 31 March, three special Austrian airmail stamps were introduced for the civilian mails that began to be carried on that day.

In February of 2003, the Austrian ÖPHILA Auction featured some of the rarest and most interesting covers ever assembled from the first airmail service

– 146 lots in all. Many of the fabulous airmail items illustrated in the specialized Austrian *Ferchenbauer Catalog* were offered at the auction. This article will highlight seven of the most interesting covers, which were carried to or from Ukrainian cities.

## Pre-Service Cover

Figure 2 is of a field post card mailed on 28 March 1918 from Krakau to Lemberg. This item was flown during the 11-day period (20-30 March) when experimental flights were made that carried only military dispatches. Such mails did not require any stamps.

The card features three special handstamps. The three lines of the marking in the upper left translate as: Imperial and Royal Air Reserve Troops / Air Reserve Battalion I / Air Reserve Company 10. The two-line handstamps – applied at the beginning and end points of the flight read: Imperial and Royal Courier Line Vienna-Kyiv / Flight Station Krakau (or Lemberg). The message on the card relates that in an earlier flight from Lemberg to Krakau, flown by Oberleutnant Matzenauer, the pilot became lost in a snowstorm near Rzeszow and was forced to make an emergency landing. The card presumably was then forwarded by train.

Estimated value for the card according to *Ferchenbauer* was 1,100+ euros. Bidding began at 700 euros; the winning bid was 2,100 euros!

Figure 2 (below).

A stampless card (military mail) sent on 29 March 1918, just three days before the regular airmail service was established.



### First Flight from Lemberg

The second cover (Figure 3) is of a card carried on the first-ever civilian flight out of Lemberg (to Vienna) on 3 April 1918. The 8 heller is the postal card rate while the 4 kroner paid for air delivery: a 1-kroner handling charge and 1.5 kroner for each leg of the flight, Lemberg-Krakau and Krakau-Vienna.

The card was posted on the 2nd, but it displays additional departure and arrival markings applied on the 3rd. The estimated value for this first-flight item (always very desirable) was set at 325 euros. Bidding began at 160 euros and ended at 420 euros.



Figure 3.  
Postal card mailed on the first civilian airmail flight out of Lemberg (Lviv) on 3 April 1918.

### Single-Leg Flight

Figure 4 presents both sides of a unique postcard mailed on 27 April 1918 from Lemberg to Krakau. Since this was only a one-leg mailing, the franking consists of just one airmail stamp of 2.50 kroner (1 krone handling plus 1.5 kroner for the one leg) plus a 10-heller stamp to cover the post card rate. What makes this item so interesting is that it pictures the very plane on which it was carried! In addition, this card's value was further enhanced by the fact that it traveled on a such a short stretch (most mails went further to Vienna the capital).

The estimated value for this card was 350+ euros and the bidding began at 200 euros. The winning bid was not reached till 750 euros!

### Multiple-Weight-Increment Covers

The fourth cover (Figure 5) features a large envelope sent from Vienna to Lemberg on 6 September 1918 and bearing five airmail stamps! These were needed to cover the two additional weight increments of

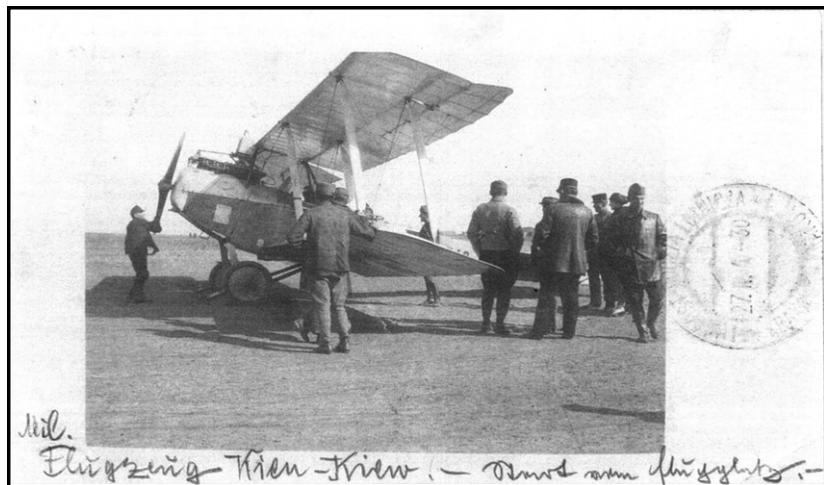


Figure 4.  
This postcard from Lemberg to Krakau depicts the very plane on which it was flown!



Figure 5.

Oversized military letter from Vienna to Lemberg carries five airmail stamps.

this oversize letter. Since this was a military dispatch, the letter franking fee was waived, but the cost of air delivery had to be paid for in stamps: a 1-kroner handling fee and 1.5 kroner for each 20 grams of weight and each increment (leg) of the route. Since this route had two legs – Vienna to Krakau and Krakau to Lemberg – an ordinary letter would have required 4 kroner (1k+3k). This letter bears 10-kroner worth of stamps because it weighed between 40 and 60 grams (so: 1k+3k+3k+3k).

Estimated value for this cover illustrated in *Ferchenbauer* was 1,000++ euros and bidding began at 800 euros. Amazingly, the hammer price for this item was only 950 euros. In my estimation, this amount was a real bargain for a wonderful cover.

The next item (Figure 6) was even heavier when mailed than the one previous and it traveled in the opposite direction, Lemberg to Vienna. Dispatched on 13 June 1918, it weighed between 60 and 80 grams and so required 13-kroner worth of airmail stamps (1k+3k for

handling and distance at the regular rate, plus 3k+3k+3k for the three additional weight increments). This amount was made up with a strip of three 2.5-kroner stamps, the 1.5-kroner value, and the 4-kroner stamp. So, this letter too bears five airmail stamps, but it includes all three values of the airmail set. Additionally, since this was a civilian letter, a regular stamp of 30 heller also needed to be applied.



Figure 6.

Overweight civilian letter sent to Vienna from Lemberg displays all three stamps of the airmail set.

This cover too is illustrated in the *Ferchenbauer Catalog*, which describes it as very rare (RR!). The opening bid price was 700 euros but, astonishingly, no bids were received for this item. It was subsequently sold privately, presumably at or slightly under the original asking bid.

### Military Cover Kyiv to Budapest

Another terrific item that appears in *Ferchenbauer* is a stampless mailing from the Imperial and Royal Military Commission in Kyiv (purple indicia in the upper left corner) to the War Production Joint-Stock Company in Budapest (Figure 7). Mailed on 17 May 1918, the envelope displays a prominent, red manuscript “Flugpost” inscription. Flown to Lemberg and then on to Krakau, the item was forwarded to Vienna by train and then sent to Budapest (18 May) via regular mail (since airmail service to that city did not yet exist). The circled “W.1” with adjacent initials may be censor markings applied at the Vienna Main Post Office. The boxed violet insignia on the front (ATIVZSGALVA / Z.ST. / BUDAPEST / ZENSURIERT) and the red-lettered strips (Hadijog alapján fölbontatott.) on the reverse are censor markings applied in the Hungarian capital. The censoring was performed

because this was mail arriving from a foreign country (Ukraine, independent since 22 January 1918).

Bidding opened at 700 euros for this unique item and ended at 1,400 euros.

### Civilian Cover Vienna to Kyiv

Figure 8 displays the crown jewel of the auction – and one of the most famous of all airmail covers (it again is illustrated in *Ferchenbauer*). This item traveled the entire route from Vienna to Kyiv. It is one of only a few such covers known that was not of a military nature. The franking on the envelope has 4 kroner worth of airmail stamps plus the 1.5-heller letter postage. Air postal rates applied within the Austro-Hungarian Empire and there was no charge for the third leg (Lemberg-Kyiv). This last stretch now made the flight an international one (since it was traveling to Ukraine).

The two airmail stamps display an unusual “mixed franking” because the 1.50-kroner value is of the first printing on gray paper, while the 2.50-kroner is from a second printing on white (cream) paper. The plane carrying this item

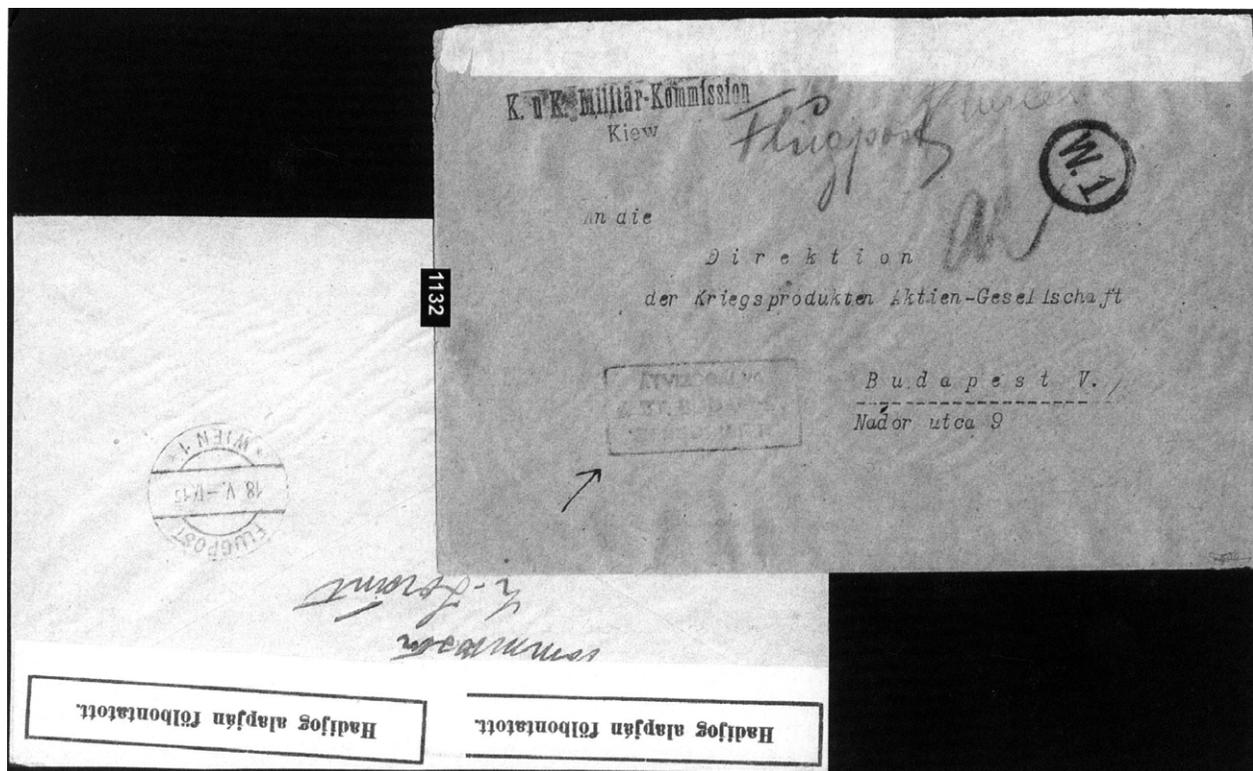


Figure 7.  
This stampless military dispatch traveled from Kyiv, Ukraine’s capital, via the Austrian capital of Vienna, to the Hungarian capital of Budapest.



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## A WHIRLWIND UKRAINIAN PATRIOT, PHILATELIST, AND NUMISMATIST

*by George V. Kedrowsky and Inger Kuzych*

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Few people could hope to achieve half of what Volodymyr Kedrowsky accomplished during his busy 80-year life-span, yet it's difficult to put a label as to what exactly he considered himself. Was he a diplomat? A military officer? A statistician? A journalist? A film producer? Or a farmer? In reality, he was all of the above and more, but even while he wore numerous hats and juggled many professions, he consistently remained a collector: both of stamps and of banknotes.

Volodymyr was born into a family of Ukrainian landholders in the Kherson region on August 13, 1890. The Kedrowsky family lands were located on the Inhul River, across from today's community of Pisky. The lands of his mother's family (the Lipskys) were located on the Inhulets River, north of Vysunske and west of Berezhuvate (roughly 75 km or 45 miles north of Kherson). The Kedrowsky clan originally came from Prussia; in the ninth century the family was granted the arms of Ostoja. During the Polish-Lithuanian domination of Ukraine the Kedrowsky family received vast land grants. These areas were farmed, primarily for wheat. The noble lineage of the family was subsequently recognized by the czar.

Volodymyr and his two younger brothers were educated at home, where they learned Greek, German, and various Slavonic languages. Their father passed away from pneumonia at the age of 32, so he and his two brothers left the Kedrowsky family estate and lived with their mother and her father (Mikola Onufry Lipsky) on his estate. It was as a youth that Volodymyr developed his interest in philately. Initially he collected the stamps of Imperial Russia.

Since Kherson is located on the Black Sea, it is not surprising that Volodymyr grew up with an interest in pursuing a naval career. He attended and graduated from the Real Gymnasium in Kherson, specializing in naval architecture. He then attended the Odessa Imperial University from 1907 to 1911, graduating with a degree in statistics and economics.

During the summer months, when Volodymyr was not attending class, he served as the First Mate on a passenger ship. It was on a return voyage from the United States on one of these summer excursions that a worldwide mariner strike occurred and an order went out to disable

all ships at sea. Volodymyr happened to be at the helm of the ship when the message was received. In order not to endanger any of the passengers or antagonize the seamen, he deliberately ran the ship aground in the English Channel. Because of this event, it was unlikely that Volodymyr would ever obtain a captain's license or his own command.

His chances of obtaining a position in the ship building industry were also in jeopardy because of his revolutionary reputation. Since his teenage years, Volodymyr had belonged to the Central Committee of the Ukrainian Party of Socialist Revolutionaries as well as being a member of Hromadas (clandestine student organizations) that promoted Ukrainian culture.

From 1911 to July 19, 1914 he worked at the Kherson Zemstvo (district office), serving as statistician and then as head of the Bureau of School Statistics. In this position he gained experience in the administrative field that he later was able to draw upon during the creation of the newborn Ukrainian Republic. After graduating from the university, Volodymyr married Martha Palka Odarik, whose family was also from the Kherson area.

On July 19, 1914 he was mobilized (conscripted for a year's service) into the Russian Imperial Army, as an infantry machine gunner. From August 1914 to January 1915 he served in battle against the German army in East Prussia. In January 1915, after being promoted to master sergeant, he was assigned to a Machine Gun Company of the 253rd Infantry Regiment. There he was awarded the Order of St. George for valor in battle and, after recovering from wounds, he received orders transferring him to the 44th Training Regiment as a candidate for military school.

From July 1 to November 1, 1915, he was a cadet at the Odessa Military Academy, graduating as a Second Lieutenant with honors. (He was number one in his graduation class.) When asked what assignment he wished, his reply was: "Whatever you wish me to have". He was assigned to the staff of the Academy where he was appointed a machine gun instructor. On May 1, 1916, he was promoted to First Lieutenant and transferred to the Odessa Machine Gun Training Regiment in command of the Sergeant's School.

One year later, on November 1, 1916, he was promoted to major (Shtabs-Captain) and transferred to the Caucasian Native Cavalry Division that fought on the Turkish and Austrian fronts. From December 1, 1916 to June 15, 1917, he was in command of the Machine Gun Company of Ossetinian Brigade in the Caucasian Cavalry Division, which saw action on the Galician and Romanian fronts against Austrian, German, and Turkish armies.

When the Russian Revolution broke out in 1917, Volodymyr Kedrowsky immediately became involved in the ukrainianization of military units of the army. At the second All-Ukrainian Military Congress in Kyiv during June of 1917, he was elected a member of the Ukrainian Military General Committee, whose president was Symon Petliura (Petliura had also been an officer in the czar's army). Kedrowsky was the vice president of this Committee.

He was also a member of the Ukrainian Central Rada (from June of 1917). On September 1, 1917,

he was appointed Under Secretary of War in the newly formed government and promoted to Lieutenant Colonel of the Ukrainian Republican Army (Symon Petliura was Minister of War). He was also Minister of War for a short period and a member of the General Staff in 1918. On March 13, 1918, in protest against the German occupation of Ukraine, he resigned from active service. From April 1, 1918 to October 15, 1918, he was in charge of the Statistical Bureau of Education and Libraries for the Kherson provincial government.

On October 17, 1918, he was appointed to the position of Second Quarter Master of General Headquarters (in charge of the entire army's supplies and mobilization), and promoted to Colonel in the Ukrainian Republican Army. This army went into battle against the German occupation of Ukraine and then later against in the newly formed Russian Communist (Red) Army. He is noted in history as the man who sent the first army into battle against the Communists. Under his command, the Communists in the Kyiv district were disarmed.

Sometime during this period he was given the title of Otaman and in 1919 he was appointed military attache of the Ukrainian National Republic to the Ottoman Empire. Documents dated January 21, 1919 identify him with this title (Figure 1). Thereafter, from May to December of 1919, he was Chief Inspector of the Ukrainian Army.

In 1920 he was sent to Riga as the Ukrainian National Republic's Minister-Extraordinary (Ambassador) to the Baltic States with a staff of eight people (Latvia and Lithuania 1919-1920,

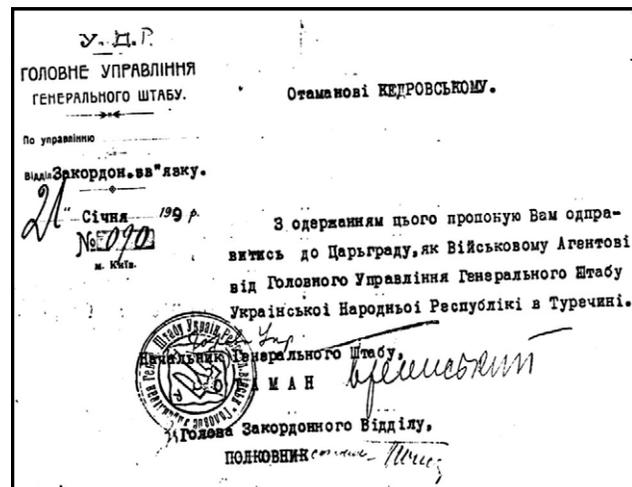
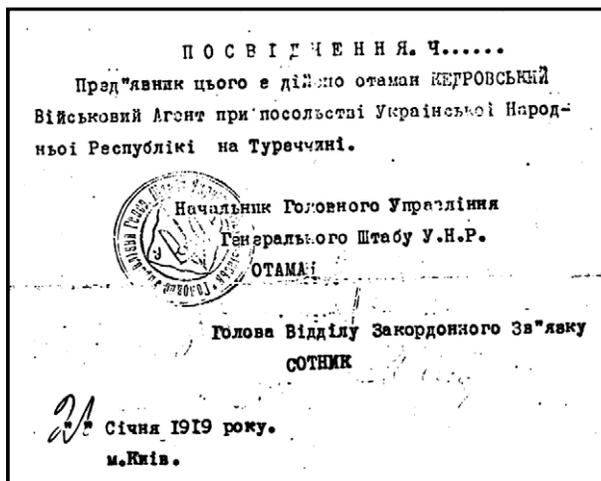
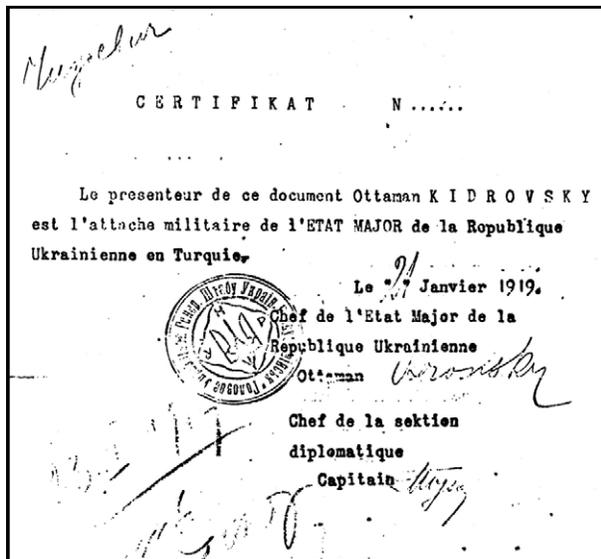


Figure 1.  
Ukrainian and French language documents presenting Volodymyr Kedrowsky as military attache to Turkey.

Estonia 1920-1921, and Finland 1921; see Figure 2). He also served as vice president of the Ukrainian delegation to the conference in Beldiringshoff, in which Finland, Estonia, Latvia, Lithuania, Poland, and Ukraine took part. He served as a member of the Ambassadors Council for these six republics in Riga, Latvia (Figure 3).



Figure 2.  
Ambassador Kedrowsky at the Ukrainian  
Diplomatic Mission in Riga.

In 1921, after the complete takeover of Ukraine by the Bolsheviks and recognizing that he was now a wanted person, Kedrowsky and his spouse did not return to Ukraine. Instead, they chose to go to Austria and moved to Baden, some 20 km (12 miles) south of Vienna. There, Kedrowsky served as President of the Ukrainian Society of the League of Nations. He also served on the Congress of the Parliament of Ukraine. In addition, he was an active member, serving as vice-president, of the Association of Ukrainian Journalists in Europe (also referred to as the Ukraine Society of Journalists and Writers), see Figure 4.

At about this time he did sneak back to his family home, where he found the main building burned to the ground and all of the family possessions destroyed or pilfered. The only item he was able to salvage was the key to the library door, which is presently in the possession of his son George (co-author of this article). Fortunately, most of his extensive library was saved, since portions were moved to Riga when he was appointed ambassador, and other sections had been transferred to his residence in the Kherson region. During the period while he served as ambassador



Figure 3.  
Cachet used by  
Volodymyr  
Kedrowsky when  
Ambassador to  
Latvia; the  
inscription reads:  
"Ukrainian  
Diplomatic  
Mission in Latvia".

to the Baltic States and while living in Austria, Kedrowsky's four sons lived with his in-laws in the Kherson region. In 1923, he was notified of their starvation at the hands of the Soviets.

It was while he was in Austria that Volodymyr prepared his memoirs covering the period from 1917 through 1920. In December of 1923, he and Martha immigrated to the United States. Their sponsor was Volodymyr's uncle, Bishop John Kedrowsky, who had lived in America since 1902. Bishop John became Metropolitan, Archbishop John of the Russian Orthodox Church in 1924.

Kedrowsky's memoirs were published in installments in the Ukrainian newspapers *Svoboda*, *Ukrayinskyi Holos*, *Narodna Volia*, *Narodne Slovo*, and others. In his book *Obrysy Mynuloho* (Essays on Bygone Days; 1966), he wrote about members of the Old Hromada (community) in Kherson and other prominent figures of the Ukrainian movement. In 1969, his book *1917-yi rik*, (The Year 1917, Volume One) was published; it covered the period from February to September 1917. His memoirs give



Figure 4.  
Kedrowsky's identity card showing him as a member  
of the Association of Ukrainian Journalists.

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many details of the events he participated in or witnessed. Of great interest are the numerous documents cited by him. Many authors dealing with Ukraine and the revolutionary years have relied on these writings.

Kedrowsky donated valuable materials to the Ukrainian Academy archives in New York City, including Petliura's original unpublished letters that the Academy released in book form as *Symon Petliura: Statti, Lysty, Dokumenty* (Symon Petliura: Articles, Letters, and Documents) in 1956. His extensive and unique library was purchased by his son George, who has donated many further books and documents pertaining to Ukrainian history and culture to the Ukrainian Orthodox Church's library in South Bound Brook, New Jersey. Earlier, Kedrowsky had donated portions of his library to the Library of Congress and to various universities.

Volodymyr Kedrowsky's first employment upon arriving in the United States was in the building construction industry. He quickly became active in Ukrainian-American organizations and from 1926 to 1933 was co-editor of the Ukrainian daily newspaper *Svoboda*. This position involved many extra duties in Ukrainian-American political and cultural organizations. In 1933, he parted company with the paper, because he felt that it had begun to show Fascist sympathies. (Kedrowsky considered himself a foe of totalitarianism in every form.)

In subsequent years, he owned a farm in New Jersey, was a motion picture producer, a US representative for the Ukrainian Canadian Motion Picture Company, and a live-performance stage director, all the while continuing on as a freelance correspondent. The economic depression eventually ended the film enterprises.

In March of 1932, Kedrowsky's wife Martha passed away, never having fully recovered from the trauma of earlier years when she learned how horribly her family had perished in Ukraine. In October of 1932, Volodymyr Kedrowsky married Katherine Schutock (sometimes spelled Shattuck), a graduate of City College, NY and the owner of the Echo Stamps Co. store in New York City. Katherine was involved in many Ukrainian organizations and was a charter member and first treasurer of the Ukrainian National Women's League of America. Their son George was born in 1936.

Economic conditions forced the closing of the philatelic business in the mid-1930s. Portions of the holdings were sold throughout the rest of the decade and up to World War II. From 1941 to

1955, Volodymyr worked for the General Cable Corporation at Perth Amboy, New Jersey.

Kedrowsky served as secretary in the Ukraine Colonization Board in America and the United Ukrainian Organization of USA (Obiednania). He was also president of the Board of Alliance of the Association of Ukrainian National Councils, president of the Pan Ukrainian Society, and a member of the synod of the Ukrainian Orthodox Church of the USA. He established the Ukrainian School in New York City, and was involved in the establishment of the Ukrainian Orthodox Church in New York City and St. Andrew's Ukrainian Orthodox Church in South Bound Brook, New Jersey.

From 1955 to 1963 he worked in the State Department and was Chief of the Ukrainian Service of the Voice of America, United States Information Agency. He retired in 1963 and continued to write and contribute to many publications. Some of the pen names he used throughout the years were: Mykola Shram, Khersonets, Petro Chevliy, Did Buchar, and Batuninets (after the nearby village of his home). Volodymyr Kedrowsky passed away after a short illness on March 13, 1970.

### **Kedrowsky as a Collector**

While serving in various Ukrainian governmental positions, Volodymyr Kedrowsky began to collect Ukrainian stamps and banknotes. During the time that he lived in Austria, he was able to organize his collection. He provided information for the stamp catalog of Hugo Michel, Germany's leading philatelic reference. Printed in 1923 or 1924, the catalog was the most complete and accurate reference of Ukrainian stamps at that time.

Kedrowsky also disposed of a large portion of his collection. The well-known German collector, dealer, and auctioneer Heinrich Köhler of Berlin, acquired many of his items. Köhler was purported to have amassed a most extensive collection of Ukrainian philatelic issues, over 32,000 stamps. How this collection was eventually disposed of is unknown. Köhler exhibited portions of his Ukraine collection in October 1926 at the International Philatelic Exhibition in New York City.

Shortly after coming to the United States, Kedrowsky donated part of his collection to the Library of Congress. Another portion (mostly duplicates) was in the permanent collection in the old Gimbel's Department Store in New York. The fate of these stamps is also unknown.



Figure 5.

In addition to some solid examples of trident-overprinted stamps, the remnant Kedrowsky collection also contains many specimens of "dubious" issues or fantasy stamps. These Polish and Austrian stamps, overprinted with violet or black double-lined tridents, are ascribed to Western Ukraine.

Although interesting, they were produced privately and not by any Ukrainian postal authorities.

In the late 1920s, Kedrowsky contributed to and wrote articles for the Scott Stamp and Coin Company of New York City. Throughout the late 1920s and 1930s he sold off segments of his collections of other European nations.

Volodymyr Kedrowsky also had a vast collection of Ukrainian paper money (banknotes). Portions of his holdings were disposed of through the years. He was recognized for his expertise of Ukrainian paper currency by Borys Martos (a

close friend) and Yakiv Zozulia, the authors of the fine reference work *Hroshi Ukrainskoi Derzhavy, 1917-1920* (Money of the Ukrainian State, 1917-1920), published in 1972. The co-authors made it a point to recognize Kedrowsky's contribution in their work.

Figures 5, 6, and 7 show some of the noteworthy items remaining from Kedrowsky's collection.

#### Additional Information Related to Volodymyr Kedrowsky

An interesting historical footnote is brought out in Kedrowsky's memoirs of 1917. While mustering Ukrainians and Russians who were untainted by Communism to a fight against the Germans and Austrians at the Ukrainian border, and being en route from Kyiv to a meeting of the Army Council, he recognized Leon Trotsky and Felix Dzerzhinsky (first organizer of the Soviet Cheka, forerunner to the OGPU, NKVD, and KGB) as prisoners of the Ukrainian troops.

As he recalled, the soldiers had these two men in

Figure 6.  
An unusual stamp remaining from the Kedrowsky collection: a 3.5 ruble value with an inverted Kharkiv III trident.



Figure 7.

Blocks of four of Ukrainian 50-shahiv money tokens (used in lieu of coins because of a metal shortage) showing curious varieties: A (left). double perforation and misperforation, B (center). a shift in the reverse inscription, and C (right). a color variation and misperforation.

their power and were going to shoot them. He said to them “no, soldiers do not do this, we have enough army to fight them”. Three weeks later, Trotsky became Soviet Minister of War and later Secretary of War. Had Kedrowsky not interfered, what would have been the history of the Russian Revolution? Trotsky sent a corps into Ukraine that burned down 17 villages. This action was taken after the people of Ukraine refused to become Communist. Yet Trotsky was born in the same Kherson district as Kedrowsky and they had attended the same school.

The Red Terror introduced by Dzerzhinsky and the Cheka in Ukraine in the years 1918-1922 was notorious for its mass killings, hostage executions, and sadistic torture. What misery might have been spared the Ukrainian people will never be known. Kedrowsky continued to second guess himself about this action for the rest of his life.

Kedrowsky’s first wife had been threatened with execution in 1919 when Soviet authorities learned of her identity. The ordeal of standing with her

face to the wall until peasants eventually overpowered the guards and released her, and then subsequently learning of the starvation of her four sons shattered her nerves. She died in New York in 1932 without ever fully regaining her health.

Kedrowsky’s two younger brothers were executed for anti-Communist work. His mother died of shock after the death of the youngest. After being in the United States for several years, an immigrant who knew the family, informed Kedrowsky of his other brother’s execution. Although he had been living under an assumed name, someone had identified him as a Kedrowsky.

The blue and gold flag flown at the Second All-Ukrainian Military Committee Congress, held in Kyiv from June 18 to 23, 1917, was flown by Ambassador Kedrowsky at the Embassy in Riga in 1919, 1920, and 1921. He left this flag in the care of his only surviving son, George.

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## DILIGENCE OF UPNS MEMBERS ASSISTS IN U.N. STAMP ISSUE

by *Inger Kuzych*

In late October 2003, the US philatelic press featured numerous articles describing new personalized United Nations stamps that would be released sometime in November at the UN’s New York headquarters. These stamps were planned in two versions: one that could be customized with a personal photograph and a generic version available to mail order customers. Each stamp pane was to include 20 stamps (of 37-cent denomination) with five different designs: one stamp showing the UN emblem, while the other four depicted different photographs of UN headquarters.



Figure 1.

*National Flags stamp depicting the Ukrainian SSR flag. Blank tabs are for the insertion of a personalized photo.*

One of the photos depicted on the advertised panes showed the national flags that line First Avenue in front of the headquarters. These flags are in alphabetical order, with Afghanistan at the level of 48th Street and Zimbabwe at 42nd Street. The flags shown on the stamp began with “U” countries and proceeded through the “T” countries and then on in reverse alphabetical order. What was of concern was that the very first flag – that from Ukraine (top left) – showed the old Soviet Ukrainian banner, not the present-day sky blue (azure) and yellow (Figure 1).

I had received my copy of *Linn’s Stamp News* announcing the new personalized stamps on Monday the 27th of October and noticed that the stamp in question looked a bit odd. I thought it might be the old flag of Belarus or Ukraine, but I didn’t think it was possible that such an old image of UN flags could be used. I then got distracted and didn’t get back to the article. On Wednesday evening, I received a phone call from UPNS’s Adjudicating Committee Chairman, Borys Fessak, who also saw the article and who pointed out to me that the first flag on the stamp in question had to be the old Soviet Ukrainian flag and could something be done about it? I

reexamined the stamp illustration in the article to confirm to myself that it indeed was the Soviet Ukrainian banner and then told him I would see what I could do.

The next day (Thursday, 30 October) I phoned the UN Postal Administration (UNPA) and was able to contact the folks in charge of stamp design. After introducing myself as the president of the UPNS, I explained the potentially embarrassing situation to them. It did not take long for them to realize how narrowly they had averted a “philatelic tragedy” (they were only about a day away from undertaking the full printing of 100,000 panes!).

In a phone call with UNPA the following day, they admitted the photo used was an old one – dating to 1985. They also intimated to me that they entirely sympathized with our situation and reassured me that they would keep working on a solution and would get back to me the following week.

In the meantime, Borys Fessak had e-mailed about a half dozen other UPNS members urging them to contact the UN about the potential problem. He also sent an alert to the Ukrainian UN Mission. How many UPNS recipients acted on his message is not known, but it was later learned that the Ukrainian Mission did get in touch with the UNPA (see Figure 2). The response Mr. Fessak received via e-mail from the UNPA was a standard form letter thanking him for his message.

All weekend I wondered what the result of our mini-campaign would be. By Monday I was sorely tempted to phone once more to see what was happening, but decided to wait and give the UN folks some more time. On Tuesday the 4th of November, I received a call from the UNPA informing me that the stamps had been pulled. A new, more-current flag design would be substituted. I thanked their representative very much for his assistance in resolving this matter and promised to abide by the UNPA’s wishes and not publicize the incident in the philatelic press. I did, however, inform the UNPA that I would compose a short write-up [this one] for the *Ukrainian Philatelist* to let our membership know what had transpired.

In conclusion, I would like to commend the UN Postal Administration for agreeing to accept our advice and rectify the flag stamp image. It could not have been an easy decision to literally “stop the presses” and emend the stamp pane for such a heavily publicized issue. Nevertheless, the

decision was made quickly and the review process was not dragged out (only six days passed from when I made my first call to when they got back to me about withdrawing the stamp). Frankly, I was very impressed with the courtesy they showed me under somewhat trying circumstances. I would urge members to not gloat over this incident or attempt to embarrass the UN Postal Administration by broadcasting details of what transpired. Yes, the UNPA made a mistake, but I am convinced it was unintentional. (There was no conspiracy as some members have speculated.) They quickly remedied their error and deserve our approbation, not condemnation.

\* \* \* \* \*

I would like to extend my personal thanks to Borys Fessak and any others who contacted the UN concerning this matter.

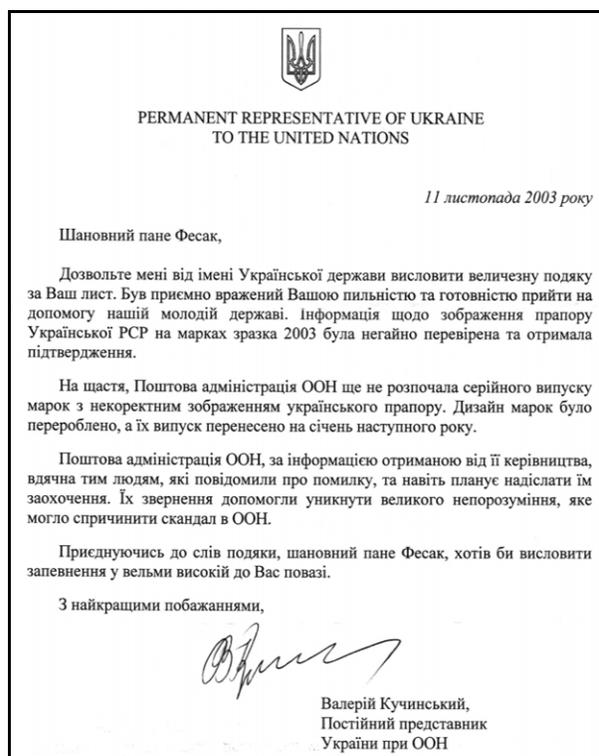


Figure 2.  
*Letter sent to Borys Fessak from the Ukrainian UN Mission thanking him for bringing to their attention the anachronistic Ukrainian flag on the proposed UN stamp. The letter also expresses the appreciation of the UNPA to all who contacted them about the faulty design and informs him that new, redesigned stamps will be available in January of 2004.*

# UKRAINIAN PHILATELIC FACTS – 1992-2002

by George D. Fedyk

Compiling information on modern Ukrainian philatelic emissions, as it is for any issuing entity, can become a bit tedious and one can easily become blasé about the information being accumulated, if not overwhelmed by the magnitude of the data. However, it is interesting to rearrange the information into a format where you can put the information into perspective and view the broad facts in order to gain an appreciation of exactly what your chosen issuing entity is doing. In Ukraine's case, you can draw your own conclusions as to whether it is issuing enough postage stamps versus the quantity of pre-stamped envelopes, which oblast seems to be issuing the most postmark cancellations, how many first day covers have been issued, and so forth.

The following information, for the period March 1992 through December 2002, is taken from the *Handbook of Modern Ukrainian Philately: A Catalog of Stamps, Stationery, and Cancellations, 1991-2000* and the 2001 and 2002 *Handbook* updates that have appeared in this journal. Under each section you will find a short explanation of the abbreviations used throughout the above publications and in this article.

## Stamps, Souvenir Sheets Sheetlets, and Stamp Booklets

**Stamp №** – Fedyk-Kuzych (FK) catalog number (from the *Handbook of Modern Ukrainian Philately*)

**(SP)** Special Pane – special pane with marginal markings where stamps are repeated in unusual combinations.

**(SS)** Souvenir sheet – where stamps of different designs form part of a larger design. All stamp designs are unique.

**(SL)** Sheetlet – where a stamp(s) of the same design is (are) repeated in a small pane format, with/out marginal markings.

**(SB)** Stamp booklet – where a stamp(s) of the same design is (are) repeated in a special booklet sheet format.

Year	No. of Stamps	No. of SP	No. of SS	No. of SL	No. of SB	Commemorative Stamp Quantity
1992	24	---	2	---	---	44,700,000
1993	16	---	---	---	1	6,010,000
1994	22	---	2	---	---	12,520,000
1995	26	---	---	---	1	19,800,000
1996	37	---	2	---	3	17,200,000
1997	47	1	3	1	---	18,900,000
1998	52	1	5	---	---	12,814,000
1999	61	--	7	1	---	11,240,000
2000	71	---	9	---	---	9,600,000
2001	58	---	7	5	---	13,210,000
2002	66	1	4	2	3	23,000,000
<b>Totals</b>	<b>480</b>	<b>3</b>	<b>41</b>	<b>9</b>	<b>8</b>	<b>188,994,000 *</b>

\* These figures do not include issued quantities of definitive stamps.

Points of Interest	
Highest denomination (old currency)	100,000 karb – №70: Victory and №105 [SS-6] Gymnast
Highest denomination (new currency)	5 hrv – №254 [SS-18]: National Bank of Ukraine
Largest commemorative issue quantity	5½ million stamps – №14: Pole-vaulter
Largest single commemorative issue	Souvenir sheet of 10 stamps – №338-347 [SS-29]: Flowers of Ukraine
Lowest commemorative issue quantity	30,000 of each stamp, №178-183 [SS-10]: Ukrainian Coins, Past and Present
Number of Europa stamps issued	Nine – №132, 184, 232-3, 303, 377-8, 432-3 [SS-38]
Number of Joint issues	Five – №52-4, 251-2, 286-8 [SS-22], 407-8, 464-5 [SB-8]
Number of WWF Issues	Two – №212-5 [SP-2]: Red-breasted Goose & №435-8 [SP-3]: Leopard Snake
Number of National Philatelic Exhibitions	Seven – №18 [SS-1]; 77; 133; 177; 314; 400; 468
Number of Common issues	One – №401: Dialogue Among Civilizations
Average commemorative stamps per issue	188,994,000 stamps ÷ 444 issues = 425,662 commemorative stamps per issue

# First Day Covers (FDC), First Day of Issue Postmarks (FDIP), and Commemorative Postmarks

“V” postmark – Variable date commemorative postmark

“S” postmark – Special issue commemorative postmark

Year	No. of FDC	No. of FDIP	No. of V Postmarks	No. of S Postmarks	Total no. of Postmarks
1992	15	9	5	1	43
1993	9	9	3	1	57
1994	12	7	8	---	85
1995	3	11	7	1	85
1996	10	12	15	3	103
1997	19	15	19	1	100
1998	20	18	16	2	101
1999	26	26	14	7	128
2000	32	30	10	5	135
2001	32	29	7	4	161
2002	39	35	10	5	162
<b>Totals</b>	<b>217</b>	<b>201 *</b>	<b>114</b>	<b>30</b>	<b>1160 **</b>

\* FDIP quantity includes “V” type FDIP.

\*\* Total number of postmarks includes commemorative postmarks, FDIP, “V” and “S” type postmarks.

Points of Interest	
Last stamp(s) not issued with an official FDC	Beekeeping – №380-385 [SS-32]
Number of variable date (V) FDIP	Twenty four variable date first day of issue postmarks (FDIP)
Lowest quantity of an official FDC	1,000 – FDC-37: Uzhhorod; FDC-71: V National Philatelic Exhibition

## Postmarks by Oblast

Oblast	Postmarks	FDIP	V Type	Oblast	Postmarks	FDIP	V Type
Cherkasy	35	2	11	Lviv	112	6	10
Chernihiv	30	2	1	Mykolaiv	3	---	---
Chernivtsi	40	2	---	Odesa	44	2	7
Crimea	75	3	2	Poltava	56	1	2
Dnipropetrovsk	44	2	7	Rivne	9	1	---
Donetsk	96	3	---	Sumy	27	2	---
Ivano-Frankivsk	64	1	1	Ternopil	39	---	3
Kharkiv	35	1	1	Vinnitsia	2	---	---
Kherson	8	1	---	Volyn	34	1	10
Khmelnyskyi	9	---	6	Zakarpattia	24	2	---
Kirovohrad	7	1	---	Zaporizhia	9	---	---
Kyiv	296	166	44	Zhytomyr	16	---	---
Luhansk	17	1	5	Special Issues	30	1	4
	---	---	---	<b>Totals</b>	<b>1160 *</b>	<b>201</b>	<b>114</b>

\* FDIP-87, “Christ is Born”, is also listed as Special postmark-14 and is only counted once.

Points of Interest	
Oblast with the least number of postmarks (of any kind)	Two postmarks – Vinnitsia oblast
Oblast with the most number of postmarks (of any kind)	296 postmarks – Kyiv oblast
Most common postmark subject	Letter Writing Week – 113 postmarks (almost 10% of the total)

## Pre-Stamped Envelopes (PSE) and Pre-Stamped Postal Cards (PSPC)

OS (Original Stamp) – non-definitive stamp design. Each design is unique and thematically linked to the cachet. Designs are multi-colored and appear in various sizes.

Series 4 – catalog indicia of the first numeral of the envelope order number (e.g. 4-3118 of 1994 year)

Year	PSE	OS-PSE	Quantity	PSPC	OS-PSPC	Quantity
1991 series	13	1	31,450,000	14	---	81,000,000
1992 series	6	---	155,500,000	12	1	11,700,000
1993 series	13	---	40,850,000	12	1	9,700,000
1994, Series 4	15	1	16,950,000	4	1	700,000
1995, Series 5	60	1	84,900,000	1	---	300,000
1996, Series 6	42	5	41,100,000	1	1	200,000
1997, Series 7	68	6	68,980,000	---	---	---
1998, Series 8	89	13	71,050,000	15	---	2,540,000
1999, Series 9	88	15	74,750,000	30	---	4,917,000
2000, Series 00	76	12	91,943,000	46	10	3,991,000
2001, Series 01	104	25	119,940,000	54	23	6,936,000
2002, Series 02	110	18	104,523,000	27	1	6,960,504
<b>Totals *</b>	<b>684</b>	<b>97</b>	<b>901,936,000</b>	<b>216</b>	<b>38</b>	<b>128,944,504</b>

\* PSE and PSPC totals include the number of OS-PSE and OS-PSPC respectively.

### Notes:

1. For PSEs the above information does not include paper varieties but does include reprints of the same cachet design that bear different order numbers.
2. For PSEs, there were fourteen (14) different definitive stamp designs (pre-stamped) used during the period.
3. For PSPCs, there were eight (8) different definitive stamp designs (pre-stamped) used during the period.

Points of Interest	
Highest quantity PSE	133 million – PSE-18: Zaporozhian Kozak Seal (pink stamp)
Lowest quantity PSE	50,000 – PSE-1: Monument to Sunken Ships, Sevastopol
Highest quantity PSPC	12 million – PSPC-7: New Year Greetings (glass and orange)
Lowest quantity PSPC	10,000 – PSPC-96: Sorochyntsi Fair (M. Hohol) and PSPC-97: Sorochyntsi fair (bullock team)

One interesting observation is to compare the number of *commemorative* stamps versus the number of PSEs issued for the same period. It seems that the normal Ukrainian habit is to use PSEs for general postage. For the 11-year period under consideration (1 March 1992 through 31 December 2002, or 3,958 days) 188,994,000 *commemorative* stamps were issued. With 444 individual *commemorative* stamps issued (thus excluding the 36 *definitive* stamp issues), this equates to an average of 425,662 stamps per issue, or looking at it another way, an average of 47,750 stamps issued for every day (and this for a Ukrainian population of approximately 48 million persons, plus who knows how many business enterprises, let alone a large international market of dealers and collectors!).

Compare this to the 901,936,000 PSEs issued during the same period. This means that for the 684 individual PSE issues, the average number per issue was 1,318,620. Per day, the average quantity of PSEs issued was 227,877 (almost five times the average number of *commemorative* stamps).

See the difference? Little wonder that I struggle to get used *commemorative* stamps, for as we all know, it seems you can only get definitive stamps at post offices! Little wonder that few people have genuinely used “Coins: Past and Present” stamps on cover (only 30,000 issued)! Little wonder that so few native Ukrainians get to see any of “their own” *commemorative* stamps. Little wonder so few non-Ukrainians ever get to see Ukrainian *commemorative* stamps in any case. And I am sorry to say that there are many other points like this.

So, does Ukraine Post have a case to answer to its population and us postage stamp collectors? [Another recent example is the 100,000 Holodomor stamps that were recently issued. How many people are going to see that stamp and understand its significance?]

## THE HAT OF MONOMAKH

by Borys Fessak

A lie, if repeated often enough, will eventually be taken as the truth. The “Hat of Monomakh” is a good example of this.

On May 28, 2003 *Poshta Ukrainy* issued a souvenir sheet in honor of Prince Volodymyr Monomakh (1053-1125) of Kyiv. The artist is Kateryna Shtanko. Let’s take a closer look at this great prince, a bright personage in early Rus-Ukrainian history.

The *Ipatyiskyi Litopys* (Annals), Hrushevskyyi, and Tyktor’s *The History of Ukraine*, printed in Lviv, give a completely different description of Prince Monomakh from the image shown on the souvenir sheet. Nowhere is he depicted as a Muscovite boyar before Peter I forced the boyars to cut their hair and shave their beards. But I want to bring the reader’s attention to the hat on the Prince’s head. Russians call this hat “the Hat of Monomakh”. What is it? And when did it show up in Moscow? What follows is a short history of this hat.

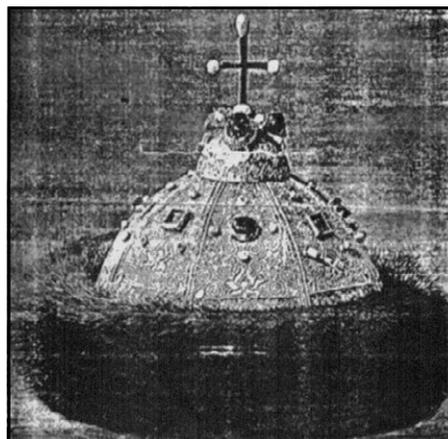
The story was told that this hat was a gift to Prince Volodymyr Monomakh of Kyiv by the Emperor of Constantinople, Monomakh, who was his uncle. This story is not true.

For services that the prince of Moscow, Ivan Danylovych I (Grand Prince of Muscovy, 1304?-1340), also known as “Kalyta”, performed for the Golden Horde Khan Uzbek in suppressing a revolt in the principality of Tver (1327), where the army of Ivan I massacred all the population that did not manage to escape, the Khan Uzbek personally presented to the prince of Moscow, Ivan Danylovych (Kalyta) a golden filigree Uzbek hat, which the Uzbeks call “tyubureika”.

Back in Moscow, Prince Ivan, to elevate his stature among the other princes, ordered that to the “tyuburelka” be added a strip of ermine fur, precious stones and on top, a cross be affixed. To make it more authoritative, a rumor was started that this was a gift from Constantinople via Kyiv. Who dared to question the ruler? No one! And since that time all rulers of Muscovy, and after Peter 1, rulers of Russia, were crowned with this fraudulent hat.



1964 Soviet issue of depicting the Hat of Monomakh.



Photographic illustration of the genuine “Hat of Monomakh”.

be placed on the head of the Ukrainian prince? That hat didn’t even exist in anyone’s imagination at the time of Volodymyr Monomakh, much less sit on his head, as Ms. Shtanko is telling us.

Where was the *Khudozhna Rada* (Advisory Board) when the design came before it? Where was Dr./ Professor Stepovyk, who always worries about historical correctness? Or is it simply: don’t criticize a Russian lie because the “older brother” shall growl? Or maybe not too many people know the true story behind the hat.

We hope that the designer of this souvenir sheet, Kateryna Shtanko, and every other designer in the future, will be more serious and careful about historical facts and do some research before undertaking a historical subject.



Ukraine issue of 28.05.2003 depicting Grand Prince Volodymyr Monomakh.

# CLASSIC UKRAINIAN TRIDENT ISSUES: AN OVERVIEW

## Chapter 5: Odesa Postal/Telegraphic District

by Alexander Epstein

### 1. Odesa Central Post Office issues

The Odesa Postal/Telegraphic District included two provinces, Kherson and Tavria. However, in the time under consideration, the major part of the Tavria province, located on the Crimean peninsula with the province center of Simferopol, was ruled by the Crimean Provisional Government with its own postal administration. Thus, the Odesa Central Post Office (Odesa was the center of Kherson province) remained the sole center of distribution of postage stamps and postal stationery for both the Kherson province and northern part of Tavria, which remained a part of the Ukrainian State.

Much has been written in the literature about the issues erroneously ascribed to the Odesa Postal/Telegraphic District [2, 4, 9, 11, 35-43]. Apart from very useful information, these sources contain, however, a lot of fantasies not supported by serious evidence. All this will be discussed below.

In July 1918, the Odesa Central Post Office started to surcharge the 5- and 5+5-k 'Kerenski' PS cards with metal handstamps of two main types (Odesa SI and SII) using black ink. More specifically, 3 handstamps were used, since the first type had two slightly differing subtypes: SIa

and SIb. In September, there followed the 3-, 3+3-, 4-, and 4+4-k PS cards of the 1909 issue, the 3- and 4-k PS cards being unknown with the surcharge SII (Figures 1a-c, 2). The reported PS cards, including 4-k Romanov, overprinted with tridents, destined for adhesives, are of purely philatelic origin ('to oblige'). No other kinds of postal stationery (envelopes, letter-cards, wrappers, money transfer cards) were ever overprinted at Odesa.

The postage stamps overprinted with Odesa tridents officially came on sale on 1 October 1918, i.e. later than in Kyiv, Kharkiv, Poltava, and Podilia. All the authorities agree that the stocks of Odesa Central Post Office, including those received from the province, included the following:

- 1902 issue: 3.50 and 7-r (vertically laid paper)
- 1909-1917 issue (paper with vertical varnish lines):
  - perforated: 1, 2, 3, 4, 5, 7, 10, 14, 15, 20, 25, 35, 50, and 70-k; 1, 3.50, 5, 7, and 10-r
  - imperforate: 1, 2, 3, 5, 15, 35, 50, and 70-k; 1, 3.50, 5, and 10-r.
- 1917 issue (surcharged stamps): 10-k/7-k and 20-k/14-k.

There were definitely no imperforate 4- and 20-k, which were sold out long before the overprinting, to say nothing of 10- and 25-k (which were missing overall at the post offices of Ukraine), but there is no full clarity as to the 7-r stamp.



Figures 1 a, b, c.

Figures 1 a, b, c.  
PS card trident surcharges Odesa SIa, SIb, SII.

Figure 2.  
5-k PS card from Henychesk, Tavria province to Tartu, Estonia with Odesa Ib surcharge and supplementary franking with adhesives perforated 7-k overprinted Odesa II and imperforate 3-k overprinted Odesa I.



Figure 2.

Odesa was the only province center post office that ordered overprinting the bulk of its stocks of kopeck face values mechanically at printing shops. As reported by Lukanev [11], the orders for overprinting were distributed originally to a printing shop where Churayants was one of its owners, and the Belorustsev's & Fonarev's printing shop. It is accepted in the catalogs to designate the overprints produced at these shops using a typographic process as Odesa II and I respectively. However, the postal administration was not satisfied with the results of the work of the Belorustsev's & Fonarev's printing shop, that tolerated a lot of defective products: slovenly print with ink flown between the lines of the trident wings, overprints shifted warping, etc. Therefore, the order was withdrawn from this shop and transferred to the Thiel's printing shop that proceeded overprinting the remaining stamp sheets with the trident Odesa III using a lithographic process.

There is no exact information as to how the stocks were distributed between the printing shops. One may assume that the original distribution between the two printing shops differed little, concerning the total number of sheets or stamps. According to Lukanev [11], who refers to some 'reliable data', about 70,000 sheets of 100 were given to the Churayants' printing shop, about 35,000 sheets were printed at the Belorustsev's & Fonarev's printing shop, and a little over 24,000 sheets at the Thiel's printing shop. This does not apply, however, to the stamps of particular face values and, especially, their



Figure 3.  
5 subtypes of the Odesa I trident.



Figure 4.  
Constant plate varieties of the Odesa I trident.

kind (perforated or imperforate, with or without surcharge), whose distribution could be rather occasional. Usually, such orders specified only the total face value of the stamps to be overprinted or, at best, the number of sheets of each face value, disregarding the kind of stamps that were of no importance to the postal administration.

Typographic plates consisting of five, slightly different subtypes, arranged horizontally in every row of panes of 25, were prepared and used for the Odesa I overprint (Figure 3). There are six constant plate varieties in strictly definite places in the sheet as result of plate wear or other causes (Figure 4).

The plates for the Odesa II overprint consisted of nearly identical tridents (Figure 5), but there are also three constant plate varieties (Figure 6). Finally, the very neatly executed lithographic trident Odesa III (Figure 7) has only a single constant plate variety (Figure 8). All Odesa machine overprints were made with black ink (see also Figures 2, 9, 10).

There are Odesa I to III stamps with inverted or double overprints.



Figure 6. Constant plate varieties of the Odesa II trident.



Figure 5. Odesa II trident.



Figure 7. Odesa III trident.



Figure 8. Constant plate variety of the Odesa III trident.

These are generally scarce or rare, with the exception of inverted Odesa II overprints on almost all face values which are not too uncommon. This phenomenon will be discussed later. There also exist stamps with the overprint strongly shifted horizontally or vertically, especially with the Odesa I overprint.

Many discussions have been held on different aspects of these machine tridents among collectors and experts. One of the problems discussed was what kind of basic stamps were overprinted ‘officially’ and which were private products or late prints (reprints). Indeed, there are some particular stamps with genuine Odesa I and III overprints, which are very rarely seen, and there exist various legends as to their origin coming from collectors – Odesa residents or those who found themselves there at the time under consideration (Beloborodov, Bobovich, Kapnist, Shapiro, etc). Concerning particular stamps, their opinions differ in many cases.

As to Odesa I tridents, Kapnist [40] states that “the lack of proper control and complaisance of the postal administration allowed ‘philatelic plunderers’ to run their (stamp) sheets through not only during the process of overprinting but also afterwards, when the cliché was not annulled. Thus, late prints turned out to be indistinguishable from the genuine *official* issues. They became the cause, when three years after

the overprinting process, philatelists and dealers in Odesa were discussing which face values were *officially* overprinted with the typographic ‘open-worked’ trident and “which did not exist at all”. He is echoed by Bobovich [41] who writes that some collectors had the chance, for a small fee, to overprint at the printing shop those face values that were not overprinted by order of the Odesa Postal/Telegraphic District. These stamps were not sold over the postal counter and did not exist

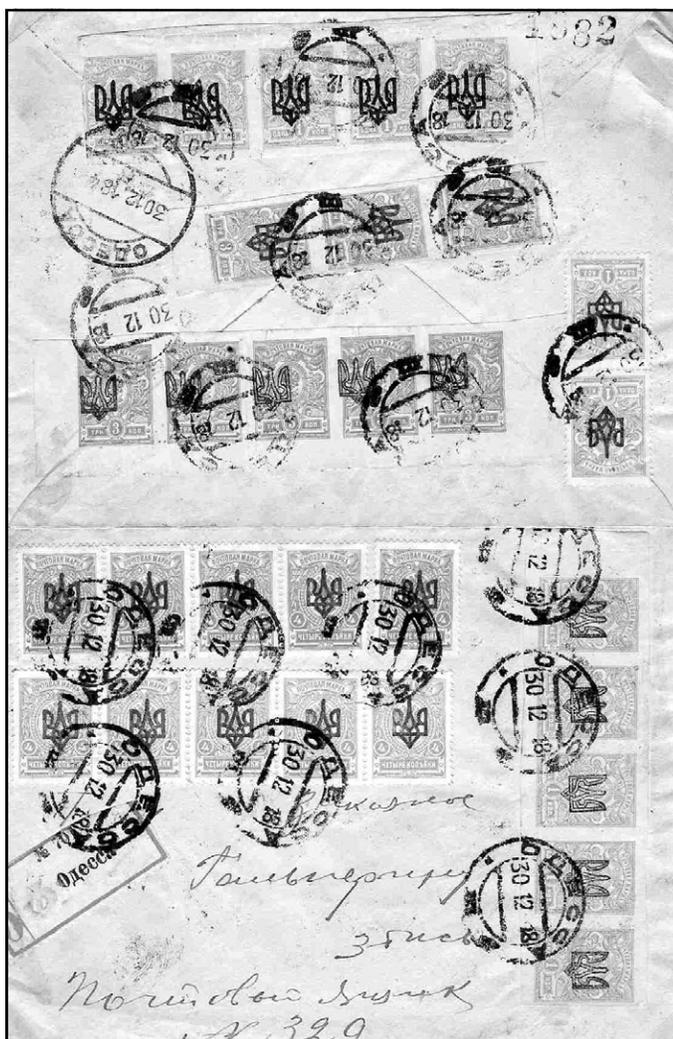


Figure 9. Local registered letter from Odesa with multiple franking with various stamps overprinted Odesa I, II and III.



Figure 10.

Telegraphic money transfer order from Berislav franked with 7 14-k stamps overprinted Odesa III (2 more 1-k stamps with the same overprint on the reverse).

cancelled, e.g. 1-k perforated, 2- and 5-k imperforate. The latter is contradicted by Kapnist who asserts that in 1918-1920, postal clerks cancelled any stamps 'to oblige' even for a negligible fee. Kapnist also adds that the above-mentioned and some other dubious face values (4, 5, 25 and 70-k perforated, 50- and 70-k imperforate), which he calls 'semi-late prints', were sold out by the widow of Landman, an Odesa stamp dealer of shady reputation who died in 1925. Finally, both Dr. Seichter [36] and Roberts [2] report the information (the first referring to Svieykovski and Dr. Sokolov) about the late prints of all three Odesa machine overprints on a number of face values allegedly sold by the Soviet Philatelic Agency (SFA).

Similar suspicions also exist with respect to some stamps having the Odesa III overprint, namely 2-k (partly), 7- and 20-k/14-k perforated, 2, 3 and 5-k imperforate. According to Bobovich [41], Tsentner, another Odesa dealer, allegedly succeeded to run his stamp sheets through the lithographic machine in the following number (of sheets): perforated 2-k – 4, 7-k – 1/2 (1 according to Kapnist), 20-k/14-k – 1; imperforate 2, 3 and 5-k – 2 each. Kapnist [40] states with reference to Tsentner himself that these stamps were received from a printing shop worker who succeeded to 'withdraw' (i.e. in other words, steal!) these sheets during the printing process. On the other hand, Kapnist contradicts himself, stating in

another place of his article that Thiel, the owner of the lithography, rejected any agreements with the stamp dealers and that there was very strict control at his printing shop: as a consequence, a printing shop worker bribed by Landman could not overprint the latter's sheets with the genuine trident and instead prepared another lithographic stone, i.e. handed out stamps with a forged overprint. Besides, the same story about the late prints sold by the SFA also includes the Odesa III trident.

Let us now discuss this problem in detail. First, one should once more emphasize clearly that the postal administration never took into consideration the kind of stamps when ordering their overprinting. It passed to the printing shops all the available stocks, immaterial of whether the corresponding face values included perforated or imperforate, surcharged or unsurcharged stamps. Therefore, the idea about the stamps officially ordered by the postal administration, and those created privately, is in itself senseless.

The following table shows all the stamps available in the Odesa Main Post Office stocks overprinted with mechanical tridents, according to their degree of scarcity divided, conventionally into five categories: r – rare, s – scarce, m – medium, c – common, and vc – very common. This division is based mainly on current catalog prices. Of course, it is difficult making a clear demarcation between the different categories, e.g. rare and scarce, common and very common; however, this table does give some notion.

This comparison gives some idea about the relative size of stocks of each individual kind of stamp available at the Odesa Main Post Office. It is not surprising that almost all the stamps overprinted Odesa II are common or very common: you see that the Churaynts' printing shop was given at least twice the number of stamp sheets as each of the two other printing shops. Further, the stocks of some face values (eg. perforated 35- and 50-k, imperforate 1- and 3-k) were so large that these stamps are common or very common with any overprint. Stamps, whose stocks were lesser, were influenced however by an uneven distribution of particular kinds of stamps between the printing shops and, first of all, by the fact of transferring the order for overprinting from the Belorustsev's & Fonarev's to the Thiel's printing shop when the first had already finished about half of the total order given to it. For instance, it received a small quantity of the 4-k perforated stamp and finished its overprinting completely, so it remained as much as nothing to the Thiel's printing shop. It

	Odesa		
	I	II	III
1 k perf.	r	vc	c
2 k perf.	vc	vc	s
3 k perf.	–	c	–
4 k perf.	s	vc	–
5 k perf.	r	vc	c
7 k perf.	c	vc	r
10 k perf.	m	c	vc
14 k perf.	s	c	c
15 k perf.	c	vc	c
20 k perf.	r	vc	c
25 k perf.	r	c	m
35 k perf.	c	vc	vc

	Odesa		
	I	II	III
50 k perf.	c	vc	vc
70 k perf.	r	c	c
10 k/7 k	m	c	c
20 k/14 k	r	vc	r
1 k imp.	vc	vc	c
2 k imp.	r	m	r
3 k imp.	vc	vc	r
5 k imp.	r	s	r
15 k imp.	m	c	m
35 k imp.	s	vc	c
50 k imp.	r	c	c
70 k imp.	r	c	c

also overprinted the bulk of the 7-k sheets, and there remained very little for Thiel. On the other hand, it had time to only start overprinting the perforated 1-k, imperforate 35-, 50- and 70-k stamps, but the Thiel's printing shop dealt with the rest. Some stamps, e.g. imperforate 2- and 5-k, were in so negligible quantities that each of these shops could overprint only a few sheets.

It is clear also that the lack of some stamps in a cancelled (used) state, a fact stated by various collectors, not being sold at the post in Odesa does not necessarily imply their unofficial character. Actually, stamps overprinted in negligible quantities could have been sent, for example, to provincial post offices where they were completely used on mail, while nothing remained for Odesa itself. As is known, only a small part of stamps used on common mail is actually preserved and comes into the hands of collectors, particularly given the conditions prevailing during those years. It is not excluded, however, that a few used copies of the rare stamps still exist unnoticed in some collections. Such stamps could even have been sold in Odesa itself, having escaped the hands of prominent collectors, and purchased by some dealers or merely by ordinary persons in the normal way over the counter of some of the numerous town post offices or sub-offices, or with the help of friendly postal officials. One should also take into account what could happen with these persons and their property under the conditions of repeatedly changing power in Odesa during the Civil War (Hetman, Petliura, Entente interventionists and Volunteers' Army, Soviets,

again Volunteers' Army, again Soviets...), Red terror etc, etc. It is now impossible proving whether a stamp was not sold at post offices at all, but some prominent collectors have a bad habit of declaring 'non-existent' or 'fake' anything they could not acquire themselves. You see the perforated 2-k Odesa III stamp also listed among the products of Tsentner (although in a larger quantity than the others). It was found, nevertheless, in genuinely used condition and thus declared 'official', although Tsentner himself is said to have never used these stamps on mail.

There arises also a question as to how and when could the collectors and dealers learn about the scarcity of either stamp? The stamps overprinted with tridents appeared on sale in Odesa from 1 October 1918. Evidently, they were being overprinted prior to this date, i.e. in August and September, maybe also for some time afterwards. It is hardly believable that the Odesa collectors and dealers could learn during the process of overprinting at the printing shops, what stamps (face value, perforation) were being overprinted at particular printing shops, and this problem could hardly interest them on this stage. It is clear also that it took time, at least a couple of months, to learn definitely what particular face values with what particular tridents were rare or missing at all. Thus, the version about some dealers who managed to run their stamps through the printing machines during the overprinting period seems quite improbable: they merely could not know in that period what stamps should be run through! And even if they did know, what could prevent

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them giving for overprinting a few sheets of for example the basic perforated 3-k stamp that does not exist with the Odesa I and III tridents but should undoubtedly be in their private possession?

In December, the controlling power changed in the Odesa region. The harbor and nearby quarters of the town were occupied by the newly arrived French, and later also Greek troops. White Russians subordinated to the General Denikin's Volunteers' Army took over the major part of the town and Ukrainian forces under the Petliura government were quartered around Odesa and in its suburbs. It was most probably the period till April 1919 when any late prints could appear, but there was no real postal need for them since unoverprinted Russian stamps were adopted for use again equally with the trident issues.

Summing up the above, let us express the opinion that every stamp proved to be existing with a genuine Odesa I or III overprint (but not late print) should be considered as a legal issue and included in the catalog, the more so that all these stamps could be used for franking the mail without any limitations. Therefore, the division between 'official' and 'unofficial' face values has no great sense.

The late prints are another matter. Most probably, they did exist, at least, with Odesa I overprints, but nobody (including Roberts, Dr. Seichter, and Dr. Ceresa) has indicated yet, how to distinguish between the original and the late print. So let us to produce own reasons on this matter.

As examination of numerous stamps shows, for both individual copies and sheets or panes, genuine copies from the original print are characterized by clear-cut double-line tridents in matt-black ink that are clearly visible from the reverse, but without any oiliness. Further, there are found more slovenly copies where the ink penetrated the gap between the outer and inner lines of the trident wing on the left but again without oiliness. This evidently happened because of bad cleaning of the plates at the later stage of the original printing. At last, copies of stamps have been found, mainly of the rare or scarce face values, such as perforated 1, 4, 5, 14, 20, 25, and 70-k, imperforated 5-k and surcharged 20-k/14-k, with the ink between the lines but also with oily spots on the reverse that points to use of another ink with a distinct oily component. We may assume (although without firm evidence) that the latter are just the late prints sought for. There is in my collection a copy of the basic perforated 4-k stamp in red shade (the original printing is supposed to exist on basic stamps of

pink shade only) with a typical plate variety (broken right wing) showing that this assumed late print was made from the original plate rather than a newly prepared one as Dr. Ceresa [38] supposes.

As to Odesa III, the late prints are hardly possible because of the factors mentioned above (strict control at the Thiel's printing shop, refusal of its owner to make agreements with the dealers, etc). In any case, there are no reliable methods to distinguish such late prints (if existed) from the original issue. Also Beloborodov [42] refutes the existence of Odesa III late prints. There exists an opinion that Odesa III overprints with especially thick lines may be late prints [40], but there is no convincing evidence: on the contrary, such stamps are found genuinely used on commercial covers.

Strange as it may seem, there are some problems with the Odesa II overprint, the commonest one. Generally, we do not touch in this series of articles the question of genuineness of the overprints: this is dealt in details in other studies, e.g. [2, 37, 38, 43]. Nevertheless, it is worth mentioning in this case that some authorities [11, 40] assert that only those Odesa II (also Odesa I) overprints are genuine, which were printed using ink that forms a distinct oily spot on the stamp reverse. On the other hand, an examination of numerous individual copies, panes and sheets with undoubtedly genuine overprint shows that most of them have the trident well visible from the reverse but without any trace of oiliness. Only a minor part of them has actually such oily spots. This fact suggests an idea that during the process of overprinting, there took place a change to another sort of ink with a distinct oily component. Maybe, the same happened also at the Belorustsev's & Fonarev's printing shop: in such a case, the supposed late prints of Odesa I trident with an oily ink could actually belong to the later part of the official printing. Unfortunately, only speculation is now possible on this matter.

However, there remain some suspicions as to the existence of late prints of Odesa II. This is caused by the rather numerous number of inverted overprints found on almost all face values except 1-k perforated and 35-k imperforate (some authorities [40] assert their existence on all kopeck face values except those missing in the Odesa post office stocks at all). As Lukanev [11] reports, based on an archive document, the plates of Odesa II trident were not destroyed after having implementing the order of the postal administration (as fixed by the agreement) but sold by Churayants, an owner of the printing shop, to Vuskovich, a prominent collector of that

time (by the way, the initiator of the notorious 1919 R.O.P.i.T. overprints on Russian stamps). Whether the latter was actually the manufacturer of most inverted overprints remains under question. These inverted tridents are also found overprinted both with oily and oil-less ink.

It is worth mentioning also that the Seichter catalog [1] lists the 1-k stamp locally perforated in Berdiansk. This and also some other stamps with Odesa machine overprints are found with such postmaster's perforations (Figure 11).

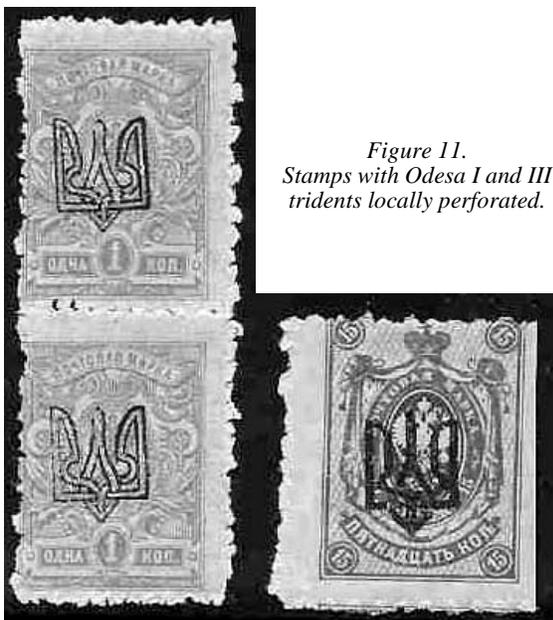


Figure 11.  
Stamps with Odesa I and III tridents locally perforated.

Finally, one should also mention the so-called handstamp overprints of Odesa I. Some stamps with such overprints, including ruble face values, from a cliché in the multiple of 5 were listed first in the Chuchin catalog [5] but without any comments. Dr. Seichter [1] confirms this as well with the comment “not ascertained”. We also can add nothing to this information. On the other hand, there exists a handstamp overprint of a trident of the Odesa I type differing in details from any genuine trident from the multiple of 5 but found on genuine money transfer cards from Berislav, at least, on the perforated 2-k stamp [44]. This may well be a postal forgery as Dr. Ceresa believes.

Let us now transfer to the official handstamp overprints of Odesa. They were destined, first of all, to overprint stamps of ruble face values, whose overprinting at the printing shops turned out to have some difficulties. The obstacles consisted partly in different arrangements of the perforated 1-, 5- and 10-r stamps from different printing of the basic stamps, which were in the Odesa Main Post Office stocks (sheets of 40 (5 x 8) without coupons and of 50 (7 x 8 with

intermediate coupons) for 1-r and sheets of 25 (5 x 5 with margin coupons) and 50 (7 x 8 with intermediate coupons) for 5- and 10-r that would require manufacturing different plates and increase the printing costs.

There are 7 different tridents in total, and most catalogs divide them into three main types designated Odesa IV, V and VI, both latter types divided into four (Odesa Va to d) and two (Odesa VIa and b) subtypes respectively, according to their general design (Figures 12 to 20). We retain here these traditional designations. According to an eye-witnesses report, the postal administration originally ordered and manufactured three such metal handstamps, one small-sized and two larger ones. The first was destined probably for overprinting the kopeck face values from incomplete sheets or sheets having arrived too



Figure 12.  
Odesa IV trident.



Figure 13.  
Odesa Va trident.



Figure 14.  
Odesa Vb trident.



Figure 15.  
Odesa Vc trident.



Figure 16.  
Odesa Vd trident.



Figure 17.  
Odesa VIa trident.



Figure 18. Odesa VIb trident.

Figure 19 (right). Parcel card from Henychesk, Tavria province franked with three 3 r 50 k of 1902 issue overprinted Odesa VIa, perforated 1-r overprinted Odesa IV and perforated 5-k overprinted Odesa III.



Figure 20.

Telegraphic money transfer order from Troitskoe, Kherson province franked with a perforated 50-k overprinted Odesa II, two imperforate 1 r overprinted Odesa Vd and a great number of imperforate 3-r 50-k overprinted Odesa Vb (mostly on the reverse).

late from provincial post offices. The larger handstamps were intended for ruble stamps. These original handstamps seem to be Odesa IV, Va and VIb. In fact, however, stamps of both kopeck and ruble face values were later overprinted with all these handstamps.

All would be probably OK if it were not for Trachtenberg, formerly a prominent Petrograd stamp dealer, famous from the affair with the so-called 'revolutionary' issue (Phrigian cap, etc), who arrived in Odesa just at the proper time. He quickly found his bearings, ordered the manufacturing of a few more handstamps at his own account, and gave them freely to the post office that accepted them. He also gave to the post office numerous sheets of his own stamps for overprinting, leaving there a certain part of them as payment. Thus, the latter came on sale over the counter beside the original post office stocks. There were also among the Trachtenberg's stamps such values that were missing in the post office stocks, such as imperforate 4- and 20-k, even 25-k. However, apart from those, it is usually hardly possible distinguishing between the stamps from his sheets and those of the post office stocks as they were all overprinted with the same ink. Thus, it remains only to recognize all

these stamps as genuine, being manufactured by means of genuine handstamps with original ink and valid for postage without any limitations. After finishing the overprinting process, all handstamps were defaced at Trachtenberg's instigation by way of cutting them through twice with a file. Contrary to for example Tsentner, Trachtenberg himself did use his stocks of overprinted stamps on specially prepared philatelic covers and postcards, which passed through the mail (Figure 21).



Figure 21.

Trachtenberg's local registered postcard from Odesa, franked with a single 25-k and pair of 20-k overprinted Odesa IV as well as a perforated 5-k with Odesa III trident.

In his publication [42], Beloborodov includes a table containing the numbers of stamps of individual face values with different Odesa handstamp tridents allegedly found in the Odesa Main Post Office storeroom. However, the figures from that table are far from being reliable, first of all, because they did not take into account the large quantities having remained in the hands of Trachtenberg. Besides, they are missing some

stamps existing with genuine overprints and cancellations of remote provincial post offices.

The Chuchin catalog [5] ascribes the Odesa IV overprint to Kherson. The reason which induced the catalog compilers to make this statement is unknown; however, all the evidence available virtually contradicts this version. In particular, stamps with this overprint, cancelled at Kherson, are rarely found in comparison with Odesa cancellations.

The handstamp overprints were made with black ink, probably the same as used for a part of the Odesa machine tridents. Copies are found where the ink is rather oily, making the trident well visible on the stamp reverse and forming an oil spot there. On the other hand, some undoubtedly genuine copies show no oil and the trident is hardly visible on the reverse. Probably, different sorts of ink were used, but there seems to be no apparent correlation between the ink used and the post office's or Trachtenberg's stocks. As an exception, a few copies of imperforate 1-r stamp with Odesa IV, Vb and Vd tridents were found in black-violet: their origin is not ascertained, probably, also influenced by Trachtenberg.

#### Kherson and Tauria province local issues

Very little is known about local issues made in these provinces. One of them is ascribed to:

a) Lyubashivka, Kherson province.

There is neither reliable evidence how this trident looks at all, nor what particular face values were overprinted with it, since, as far as known, no indisputable Lyubashivka stamps were recorded in the best modern collections. It seems that its depiction in the Chuchin catalog [5] is the nearest to the truth, although there are some doubts as to its overall dimensions. According to [5], this violet overprint from rubber handstamp resembling the Kyiv PS overprints S3 and S4 exists in genuine condition on imperforate 50-k and surcharged 20-k/14-k. Dr. Seichter [1] also adds perforated 15-k and surcharged 10-k/7-k but there is no surety as to their genuineness. Figure 22 gives some notion how the Lyubashivka trident should look, although the stamp shown is most probably a forgery.



Figure 22.  
Lyubashivka local trident  
(assumed).

Another local issue is known from:

b) Bol'shoi Tokmak, Tauria province (Figure 23). While it is missing in the Chuchin catalog, Dr. Seichter lists imperforate 1-r, and Svenson mentions also imperforate 5- and 20-k. Again, no copy is recorded in known modern collections.



Figure 23. Bol'shoi Tokmak local trident.

Finally, Dr. Seichter's listing includes one more handstamp trident in violet on imperforate 1-k and 3-r 50-k from Ochakiv, Kherson province (Figure 24). They were in the once famous Mavrogordato collection, a few copies in mint condition only, and Svenson [4]

describes their origin as follows: Just at the time of trident issues, Mavrogordato, a professional archeologist, was making excavations near Ochakiv. One day, he received some stamps bought by his request from the town post office. Among the stamps with various Odesa overprints, there were a few copies with an unusual trident. They are still unknown used and there is no proof that they were actually bought at the post office counter, so their actual status remains uncertain. The same can be said about the red tridents cancelled at Tiraspol, which were described in an earlier article by me [19].



Figure 24.  
Dubious local trident  
of Ochakiv.

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36. Dr. R. Seichter. *Nachtrag 1957 zur Sonderkatalog Ukraine 1918/20* (in German).
37. Dr. Rudolf Seichter. *Die Ukraine-Aufdrucke des Bezirks Odessa und Ihre Echtheitsmerkmale*. 1953 (in German).
38. Dr. R. Ceresa. *The Postage Stamps of Russia 1917-1923*, Vol. 2 Ukraine., Part 1 The Trident Issues of Odesa, Types I and II; Part 2 The Trident Issues of Odesa, Types III and IV; Parts 3/4 The Trident Issues of Odesa, Types V and VI; 1979-80.
39. N. Lukanev. Ukraine Trident Issues of Odesa Postal District in 1918 (Handstamp Overprints). *Kolleksioner* 34-35, 174-222, Moscow 2000 (continuation of [11], in Russian)
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## IMPRESSIONS AFTER A VISIT TO THE POST OFFICE MUSEUM AT NIZHYN

by *Oleksandr Alin*, translated by *Jaroslav Popadiuk*

In the journal *Filatelija Ukrainy*, issue No. 1 of 2003, I read with interest an article about a philatelic display entitled "Post Office on a Cover". To better acquaint myself with this particular display, which was to be held at the Nizhyn museum, I traveled there on 19 July 2003. Upon arrival I hastily made my way to the museum, despite the absence of any signs directing the way, I employed the principle of "ask somebody and you will get to Kyiv".

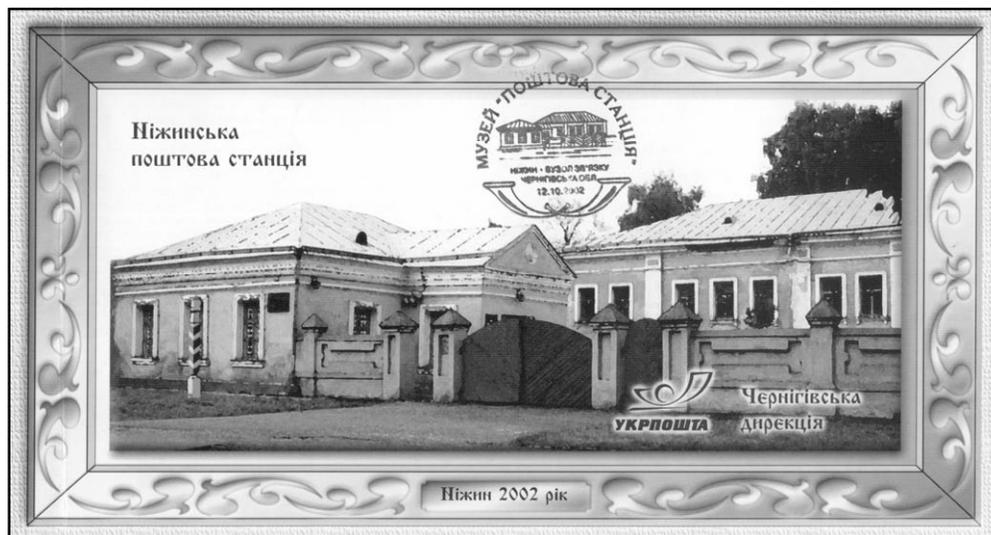
At the museum we were met by a lady who asked us to wait as she had to finish scrubbing the floor. Afterwards we introduced ourselves. Her name was Lilia Horbatenko, custodian of exhibits at the Nizhyn Regional Museum. She was temporarily standing in for the director, Olha Ponomar, who was on leave. We then discussed the permanent special cancellation and located the canceller, whose imprint we found to be blue in color. The date on the canceller was 19 May 2003 meaning that it had not been used for two months. This was rather odd because, according to Mrs. Horbatenko, both local and foreign tourists visit the museum every day. I requested Mrs. Horbatenko to change the date on the canceller to that day's date i.e. 19 July 2003. She replied that she did not know how to do this. Nevertheless, with our combined efforts we changed the date. Our next question was: On what philatelic products could we use the canceller? Somewhere on the tables we found fifteen stampless covers of which only ten were usable. There were no other products, nor any information on display advising that postal souvenirs may be purchased, or that a special cancellation was available (see below).

Having obtained our special cancellations, we enquired about the cost, including the covers. Mrs. Horbatenko did not know the exact amount and accepted my word for it as I had previously confirmed the price with my colleagues at the Chernihiv Stamp Club. We then proceeded to view the museum's exhibits. They are truly unique and it was particularly interesting to view the collection of Ukrainian stamps from the distant past (provided to the museum by Mr. Nazarenko) and postal markings from the 18th century. In response to our request to take copies of the markings, Mrs. Horbatenko replied that this was not possible as they were protected by a security alarm. However, if requests such as ours could be met, for an appropriate fee, the museum would derive an income.

Overall, after visiting the museum, I was left with conflicting thoughts. However, one point can be made with certainty, namely, that Ukrposhta has yet again displayed its total incompetence in operating under the conditions of a market economy. There is money lying on the ground, as it were, but nobody will bend down to pick it up. This money is necessary to restore so many buildings which are indeed unique. Local authorities are engaged in the search for suitable sponsors when in reality the funds they require are already within their grasp.

Originally published in Ukrainian in the newspaper *Poshtovy Visnyk* No. 30 (176), 8 August 2003.

Oleksander Alin is a member of the AsFU.



## LOBBYING BY DIASPORA CHANGES HOLODOMOR STAMP DESIGN

by Inger Kuzych and Morgan Williams

Concerted pressure from Ukrainian Diaspora groups in Australia, Canada, and the US – led in no small part by the Ukrainian Philatelic and Numismatic Society (UPNS) – caused Ukrposhta, Ukraine’s state postal service, to withdraw the design for a postage stamp commemorating Eastern Ukraine’s artificial famine of 1932 and 1933. Marka Ukrainy, Ukrposhta’s printing house, cancelled plans in late September to issue the stamp because it not only erroneously showed victims of an earlier famine in 1921 but, in addition, depicted victims that were Russian, not Ukrainian.

The stamp was intended to commemorate the genocidal famine referred to as the Holodomor (an untranslatable word that evokes the Ukrainian words for “hunger,” “plague,” and “torture”). During the famine, millions of peasants starved to death while Western markets were flooded with confiscated Ukrainian grain in order to fund the Stalin-era industrialization of the Soviet Union.

The stamp’s introduction was originally planned to coincide with the Holodomor commemorations that take place during the fourth weekend of November every year. Postal officials had to scramble during October and early November to redesign and print a new stamp in time to meet a 21 November 2003 release date.

UPNS member and publisher of the [www.ArtUkraine.com](http://www.ArtUkraine.com) Information Service (ARTUIS) Morgan Williams obtained a copy of the stamp from an undisclosed source. Several things immediately caught his eye. The first was that three Ukrainian famines were being commemorated on a single stamp (1921-22, 1932-33, and 1946-47). Such a grouping, it was felt, would dilute the real reason for issuing the stamp – to concretely recognize the immensity of the Holodomor of the 1930s that was imposed on Ukraine. (A tragedy that to this day continues to be glossed over by many Soviet-era holdovers still in government positions.) Additionally, the design was terribly cluttered with the word “Holodomor” repeated three times (Figure 1).

What was really troubling about the image, however, was the starving peasants on the left side of the stamp. Mr. Williams recognized the figures of three women, a baby, and a girl with a swollen belly as having come from a 1921 famine photograph (see Figures 2 and 3). He then asked



Figure 1. Original Holodomor proof design.



Figure 2.

1921 photograph of a Russian family of five from Buzuluk, on the Samara river, in the Orenburg oblast, RSFSR.

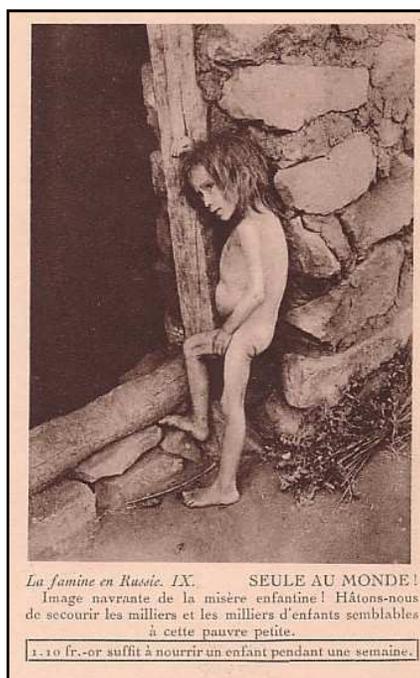


Figure 3. French postcard depicting a naked young girl from the same family of five seen in Figure 2.



Figure 4.  
Revised Holodomor design with extra dates removed.

two prominent scholars, Dr. James Mace at Kyiv Mohyla Academy and Dr. Roman Serbyn of Montreal, to confirm his discovery. Both men have extensively researched the famines that occurred in Soviet times. Not only did they agree that the photo was taken more than 10 years before the 1930s famine, but they also indicated that it pictured Russian peasants from Buzuluk (on the Samara river, in Orenburg oblast) in Soviet Russia, not Ukraine. A subsequent minor alteration to the stamp design did away with the three famine dates (Figure 4), but did not really eliminate the clutter and still retained the unsuitable figures.

Williams sent emails to anyone he could, alerting them to the error, and trying to get them to contact Marka Ukrainy and have them change the design. On 29 September he contacted various UPNS members including society president Inger Kuzych with details of the planned stamp (including the stamp design) and with information about its erroneous depiction. That same evening, Dr. Kuzych sent out a letter – with copies of Mr. Williams’ sending – to over 100 members who have e-mails urging them to contact Marka Ukrainy and express their concern (see letter on page 32).

On the following day, Mr. Williams was able to set up a meeting in his Kyiv office with Valentyna Khudoliy, director of Marka Ukrainy. Also present at the get together – called with just a three hour notice – were Ross Chomiak, an American journalist living in Kyiv; Dr. Anatol Lysyj, President, Minnesota Chapter, Coordinating Committee to Aid Ukraine; and Dr. George Krywolap, Secretary, Ukrainian Orthodox Church of the USA. (Dr. James Mace, internationally recognized expert on the Holodomor, was tied up teaching a class at that time period.)

During the meeting, the gentlemen tried to convey their profound concerns about the stamp design. Mrs. Khudoliy, however, informed them

that it was too late to change the stamp’s design since it had already received government approval. In addition, she was skeptical of Mr. Williams’ claim that the stamp traced to 1921 and Soviet Russia since Ukrinform, the state information agency, had been commissioned to provide a historically accurate photo. Khudoliy also mentioned that the photo had recently been published in a book on 20th century Ukraine, where it had been labeled as being from Ukraine, albeit from 1921. She did not realize that very few images are available from the 1933 famine because of the clampdown on any photographs being taken that could verify the tragedy that was taking place.

Williams understood how crucial it was to use an image from the proper famine. In an otherwise excellent 1986 documentary on the Holodomor, “Harvest of Despair”, the filmmakers had erroneously used photos from a Russian famine. This oversight gave some Russians a pretext to deny that the Holodomor had ever occurred. The fear was that similar allegations would again arise if the stamp design in question was used.

Recipients of Williams’ and Kuzych’s e-mail campaign responded quickly. Khudoliy later affirmed that Marka Ukrainy started receiving messages at about the time that residents of North America’s East Coast were waking up on 30 September. By 4 pm that day, just hours after her meeting with Williams, she called to tell him that the stamp would be held and that Marka Ukrainy would try to find a new photo.

Khudoliy acknowledged that pressure from “our Ukrainian Diaspora” was the primary reason for the decision to hold the production and sale of the stamp. She admitted that Ukrposhta was “surprised but unimpressed” that the stamp’s design had been leaked before its scheduled release date, an action she called a gross violation of the designer’s rights.

In a distinct understatement Khudoliy allowed that, “The Americans were very worried about [the stamp]”. As it turns out, they had every right to be. Marka Ukrainy planned to print 200,000 copies of the Holodomor stamp with a face value of 45 kopeks. Whether these had to be destroyed is currently unknown.

Nevertheless, some basic information – as well as the new stamp design – has emerged. The new Holodomor stamp was prepared by Kost Lavro, Marka Ukrainy’s highest-paid designer. Unlike the earlier design, the new main image does not utilize any historical photos. Instead a simple, powerful, symbolic representation is used. Shown

is a Kozak-style granite cross, out of which emerges the ghostly head of a child (girl?) with a frozen expression that can be interpreted as grief, regret, and/or despair (Figure 5). The expression is haunting and is somewhat reminiscent of Edvard Munch's "The Scream". The single word "Holodomor" says all that is necessary and the blood red year numerals contrast sharply with the grays and black of the rest of the design. A few spindly stalks of grain add to the poignancy of the image. All in all, it is a very effective and heart-rending design.



Figure 5.  
Official Holodomor postage stamp,  
issued 21 November 2003.

Only 100,000 copies of the new 45-kopek Holodomor stamps were reportedly printed, a ludicrous quantity for a nation with a population just under 50 million and a potential world-wide collecting audience of millions. Why such a miniscule amount was produced remains a puzzle. Once an acceptable Holodomor stamp design was approved, this particular issue should have been printed in far larger numbers to help educate the populace – and the world – of this greatest of Ukraine's tragedies. One can only hope that Marka Ukrainy will wise up and reprint further quantities.

\* \* \* \* \*

The author's wish to thank the many people who took the time to contact Marka Ukrainy and express their views on the unsuitable original Holodomor stamp. In particular, the activities of George Fedyk, Roman Maziak, and Lubomyr Onyshkevych are especially appreciated.

This report is slightly expanded from an article that appeared in *The Ukrainian Weekly* 30 November 2003.

*Below is the text of the letter sent out to all UPNS members with e-mail addresses on the Society roster.*

Dear UPNS Member or Concerned Citizen,

I have just been informed of the incredibly inappropriate stamp design that Marka Ukrainy has proposed to issue in commemoration of the 70th anniversary of the Great Famine in Ukraine (Holodomor). Although some may quibble about details of the overall design, the blatant use of a photo showing a starving Russian family instead of Ukrainian victims cannot be left unchallenged. (Details of the stamp design and verification that the persons depicted are Russian appear below.)

If such a stamp were to appear it would be an insult to the 7-10 million Ukrainian victims who were the victims of this Soviet Russian-instigated horror.

I am sending this letter to all UPNS members with e-mail addresses as well as to others who I hope will be able to help in a letter-writing campaign to change the stamp design. Unfortunately the time is short. The anniversary of the Holodomor is commemorated during the fourth weekend of November every year. I imagine the stamp would be issued a couple of weeks ahead of this time. That only leaves about

six to seven weeks to cancel the present design and undertake a stamp change. Please join me in contacting Marka Ukrainy AS SOON AS POSSIBLE!

The address of the head of Marka Ukrainy is:  
Valentyna Khudoliy  
Khreshchatyk , 22  
Kyiv-1, 01001  
Ukraine

The e-mail address I was able to find at the Marka Ukrainy website ([www.stamp.kiev.ua](http://www.stamp.kiev.ua)) was: [markaua@ukr.net](mailto:markaua@ukr.net)

Please send copies of this request to anyone you can think of who would be willing to drop a line to Marka Ukrainy to see that the impending philatelic travesty does not occur.

Thank you in advance for your assistance.

Sincerely,

Dr. Inger Kuzych, President  
Ukrainian Philatelic and Numismatic Society

*Attached to this missive was information supplied by Morgan Williams documenting the fact that the persons shown on the stamp were Russian peasants from a photograph of 1921.*



Українське державне підприємство поштового зв'язку «Укрпошта»

ДИРЕКЦІЯ «ВИДАВНИЦТВО «МАРКА УКРАЇНИ»

вул. Хрещатик, 22, м. Київ, 01001, УКРАЇНА, тел.: (044) 229 59 30, тел./факс: (044) 229 21 82, www.stamp.kiev.ua,  
E-mail: stamp@stamp.kiev.ua, p/p 260071195 в 5 КФ АППБ "АВАЛЬ", МФО 322614, ІДЕНТИФІКАЦІЙНИЙ КОД 25980962

13.10.2003 № 08-А-47

НА № \_\_\_\_\_ ВІД \_\_\_\_\_

п. О. Аліну  
а/с – 8,  
м. Чернігів,  
14 000

Шановний Олександрє,

На порушене Вами питання у листі від 04.10.2003 р. Дирекція “Видавництво “Марка України” УДППЗ “Укрпошта” повідомляє наступне.

Для створення ескізу марки, присвяченої пам’яті жертв голодомору 1932-33 рр., видавництво звернулося за консультацією до Асоціації дослідників голодоморів в Україні та за ілюстративними матеріалами в Українське національне інформаційне агентство “Укрінформ”.

Використана при розробці ескізу фотографія, що була надана Видавництву Укрінформом згідно з договором (є копія Акту виконаних робіт про оплату наданих фотоматеріалів) міститься в “Ілюстрованій історії України” під редакцією Володимира Литвина, як українська фотографія, що показує голодомор 30-х років.

Перед тим, як затвердити ескіз даної марки на засіданні Редакційно-художньої ради з питань видання поштових марок, маркованих конвертів і карток в Україні, ескіз був поданий на затвердження до Асоціації дослідників голодоморів в Україні. Ескіз було ухвалено на засіданні Ради Асоціації від 15.09.2003 р. (є копія витягу з протоколу засідання).

30.09.2003 р. у Фундації “Україна-США” була зустріч представників української діаспори з представниками Видавництва “Марка України”, де обговорювалося питання щодо ескізу марки та використання вищезгаданої фотографії. Представники Видавництва були здивовані і неприємно вражені тим фактом, що напередодні зустрічі вже 28.09.2003 на сайті Фундації “Україна – США” був розміщений ескіз марки, присвячений пам’яті жертв голодомору 1933 р., без відома Укрпошти, яка є власником цього ескізу.

Ми раді будь-якій своєчасній допомозі й пораді щодо марковидання, але вважаємо розгортання широкого обговорення ескізу марки без попереднього одержання інформації від офіційних джерел (мається на увазі, видавництва) не коректним. Хоча після зустрічі раднику Фундації “Україна – США” пану В. Моргану було повідомлено про те, що робота над вищезгаданим варіантом ескізу припинена.

На даний час готуються нові варіанти ескізу поштового випуску “Пам’яті жертв голодомору 1932-33 рр. в Україні”, які будуть розміщені на офіційному сайті дирекції “Видавництво “Марка України” УДППЗ “Укрпошта”.

З повагою,

Директор

В.В. Худолій

Білоус Л.В. 2297768

*Copy of a letter sent by Valentyna Khudoliy, Director of the Ukrainian Publishing House “Marka Ukrainy” in reply to questions raised by AsFU member Oleksandr Alin concerning the proposed Holodomor postage stamp.*

## A UKRAINIAN CONNECTION ON THE ZEPPELIN SERVICE

by Inger Kuzych and George V. Kedrowsky

The majestic, silver airship *Graf Zeppelin* (Count Zeppelin) ruled the uncluttered skies of the late 1920s and early 1930s like no other monarch could. The sight of the sleek, silent ship gliding over head brought crowds of people streaming from their homes and into the streets. No other aircraft in history has been the focus of so much admiration by so many people. The *Graf Zeppelin* was Dr. Hugo Eckner's crowning achievement in the concept of the zeppelin. Even though the later *Hindenburg* and the *Graf Zeppelin II* would be technologically superior to the *Graf Zeppelin*, no other airship was so beloved by nearly all the world.

The pioneering flights of the giant German airship made front-page news around the world. The dirigible became the first commercial aircraft to span the Atlantic Ocean in 1928 and it set other aeronautical records in subsequent years. Before being decommissioned in 1937 and dismantled in 1940, it had traveled further – 590 flights, more than a million miles, and 144 ocean crossings – than any zeppelin before or since.

Two collectors of Ukrainian background sought to have mails transported on this new aerial conveyance. The renowned collector Eugene Vyrovj and the stamp dealer Katherine E. Shattuck (later spelled Shutock) were philatelic associates who set up a trans-Atlantic correspondence. Both were members of the Society of Ukrainian Philatelists in Vienna, Austria (numbers 13 and 41 respectively).<sup>1</sup> While he was a Ukrainian living in Prague, Czechoslovakia, she was an American-born Ukrainian (both mother and father having emigrated from Chernivtsi in 1902).<sup>2</sup> The US address on several of the covers that appear in this article was also the address of Miss Shattuck's ECHO Stamp Co. Both parties conducted many successful and unique stamp exchanges over a number of years.

<sup>1</sup> The Society of Ukrainian Philatelists functioned from 1925 to 1939 when it folded due to the political situation in German-occupied Austria. Following World War II, several members of the original organization who now found themselves in the US joined with other Ukrainian-Americans to form a new Society of Ukrainian Philatelists. In 1972, the name of the organization was changed to the Ukrainian Philatelic and Numismatic Society (UPNS). Today the UPNS remains the largest Ukrainian collecting organization outside of Ukraine.

<sup>2</sup> Miss Shattuck married Volodymyr Kedrowsky, former Ukrainian ambassador to the Baltic States, in 1932. An article about Mr. Kedrowsky appears on pages 9-13 in this journal.

Mr. Vyrovj and Miss Shattuck would address and send envelopes to each other – in quantity cancelled at special events. Subsequently, a received portion of the envelopes would be returned to the other in normal mail.

Figure 1 is a cover from the *Graf Zeppelin* that traveled on the return (second) leg of the first round trip between Germany and the US. The airship first arrived in Lakehurst, NJ on 15 October 1928 after a 111-hour flight from Germany. It left the US on 30 October bearing a great deal of commemorative flight materials, including the illustrated cover, which was mailed by Miss Shattuck to Mr. Vyrovj. The envelope carries six cents airmail franking and a special violet commemorative marking that proclaims: "First Flight Air Mail Via Graf Zeppelin, United States - Germany".

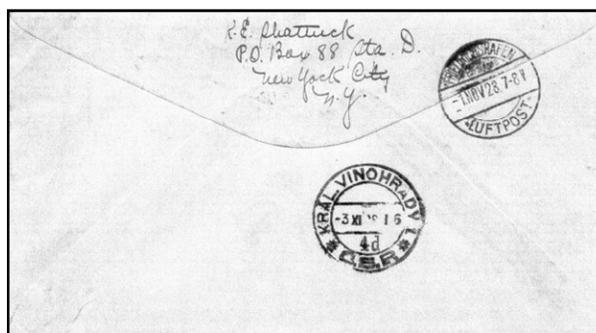


Figure 1.  
*Zeppelin airmail cover postmarked from New York on 29 October 1928 and addressed to Prague on the return leg of the first trans-Atlantic flight of the Graf Zeppelin.*

The return flight was much faster since the aircraft was now riding the prevailing westerly winds. The cancels on the reverse reveal that the ship arrived at its home base of Friedrichshafen on 1 November and was delivered to Kral. Vinobradly in Czechoslovakia two days later.

Figures 2 and 3 are a post card and envelope both highlighted with the same round blue cachet that in German states: "The Airship Graf Zeppelin, First America Trip [of] 1929". (This flight was the aircraft's second trip to America.) Both items were mailed by Mr. Vyrovjy to Miss Shattuck on or about 16 May 1929 [note special black "Luftschiff Graf Zeppelin" (Airship Graf Zeppelin) cancellation]. However, 1,200 km (750 miles) into the flight engine trouble developed and the ship became unmanageable. The *Graf Zeppelin* drifted a considerable distance in a short time. Finally, with the assistance of a ground force, it landed at Cuers, a French military airport. It took several days for temporary repairs to be made, after which the Zeppelin headed home landing safely at Friedrichshafen.

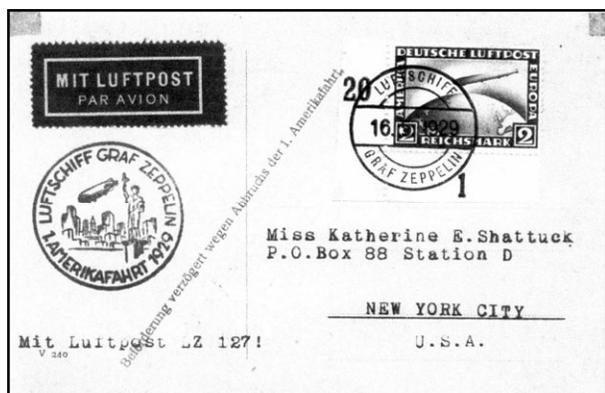


Figure 2.

Post card sent via zeppelin from Germany to the US. The card took over 11 weeks to arrive at its New York destination due to a break in the flight.

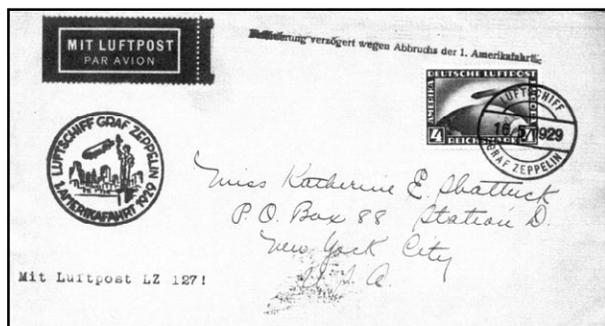


Figure 3.

Zeppelin letter from Germany to the US. As for Figure 2, this item was delayed in arriving.

The receiving (reverse) cancel on Figures 2 and 3, seen at right, is identical.



All the mail that was on the zeppelin was overprinted with a red, one-line, German inscription that stated: "Conveyance delayed because of a break in the first American journey". Mails received subsequently, while the Zeppelin was being repaired at its home hanger, did not carry this marking. Consequently, mail with this overprint has a greater value, for fewer items were carried on the original aborted flight.

On 1 August 1929, after the engines had received extensive repairs, the zeppelin again departed for its second Atlantic crossing. This time completing the trip without further incident.

The *Graf Zeppelin*'s subsequent excursion was its most ambitious to date, a journey around the world! This trip was as big a global news story as the moon landing 40 years later. Carrying 16 passengers and a crew of 37, the airship left Lakehurst in the early morning hours of 8 August 1929. She made only three stops on her 19,500-mile trip. The first destination was her home base in Germany. Figure 4 is of a pre-stamped 5-cent airmail cover (with 1-cent stamp added), mailed by Miss Shattuck to Mr. Vyrovjy and carried on the first leg of this historic trip from the US (postmark is New York on 7 August 1929) to Friedrichshafen (arrival cancel of 10 August). The item was subsequently forwarded to Prague, arriving two days later.



Figure 4.

Letter carried on the first leg of the Graf Zeppelin's around-the-world flight.

From Germany the ship flew over Siberia to Japan, where she made her second stop in Tokyo. She next proceeded westward over the Pacific to Los Angeles for her final stop and then returned to Lakehurst on 29 August, having journeyed for 21 days, seven hours, and 26 minutes – a new record for round-the-world travel. More amazing was the fact that only about 12 of those days had been spent in the air. The round violet cachet on the cover proclaims “First Round-the-World Flight, U.S. Air Mail” and lists the three stopover sites of the flight as well as Lakehurst, the beginning and end point.

Figure 5 is of a post card travelling in the opposite direction, once again making a groundbreaking journey – this time a Europe-Pan-American tour. The German message in the round, light red cachet reads: “Airship Graf Zeppelin, South America Trip 1930”. This time Mr. Vyrovj used a typewriter to print out Miss Shattuck’s address as well as a short inscription under the cachet: “By Airship Graf Zeppelin to Lakehurst”.

His Ukrainian message on the back contains instructions for his philatelic partner. It reads: Prague 14 May 1930

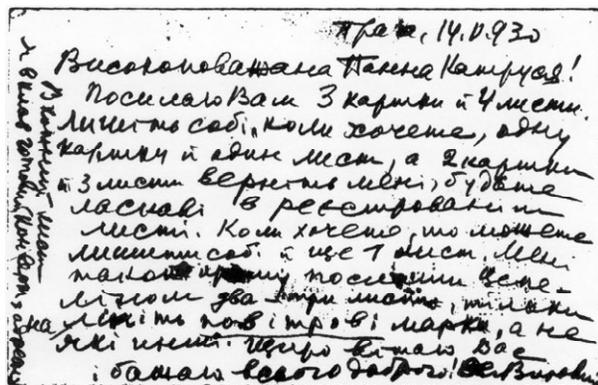


Figure 5. Post card carried from Germany to Spain to Brazil and finally the US on the Graf Zeppelin’s first Europe-Pan-America round-trip flight.

Highly Esteemed Miss Katrusia!

I am sending you 3 cards and 4 letters. If you like, keep for yourself one card and one letter and return 2 cards and 3 letters to me in a registered letter. If you like, you may retain 1 additional letter. Please also send me two-three letters by zeppelin, franked only with airmail stamps and not with some others. Sincerest greetings and I wish you all the best. E. Vyrovj

P.S. [In the left margin] In another letter I inserted a prepared addressed envelope.

On 18 May the *Graf Zeppelin* left for Seville, Spain – the first stage of its Europe-South America-North America flight – and arrived the following day. Note the cancellation dated 19th, which was undoubtedly applied in flight. Shortly after midnight of the morning of the 20th, the airship departed for a long (6,400 km, 4,000 miles) flight to Pernambuco, Brazil, arriving on the 22nd after a flight of 61 hours. On the 27th, a short flight was made to Rio de Janeiro. After 70 minutes on the ground, the zeppelin returned to Pernambuco. The following morning, the aircraft proceeded northward on its historic trek, heading for Havana. Because of bad weather, the ship skipped this rendezvous and continued on to Lakehurst, arriving at daybreak of 31 May. The ship returned to Friedrichshafen by way of Seville, Spain.

Figures 6 and 7 are items apparently prepared by Miss Shattuck, but never carried on the last leg of this journey. The applied stamps were quite high-value for their time and were part of a three-stamp set released by the US Postal Service in the spring of 1930. The stamps were specifically issued for use on mails carried on the first Europe-Pan-America round-trip flight of the *Graf Zeppelin* in May of 1930. Relatively few of these stamps were issued and today they are among the most valuable of all US airmail stamps. The stamp in Figure 6 might be worth about \$200,

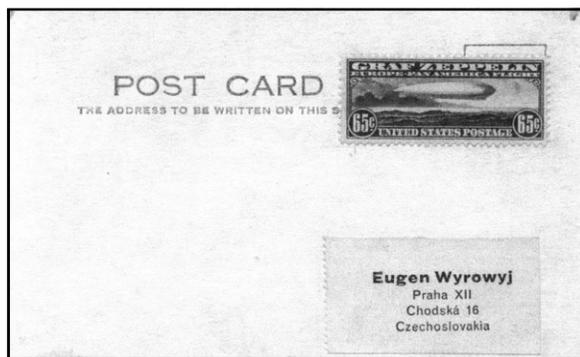


Figure 6. Unmailed post card carries a very valuable 65-cent United States Graf Zeppelin stamp. This is one of two cards prepared by Miss Shattuck but never mailed.

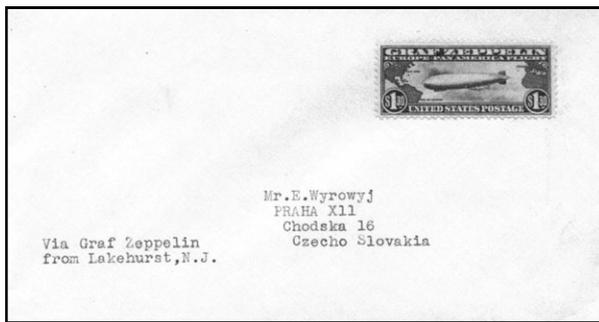


Figure 7.  
An unmailed letter with an even more valuable \$1.30 US Graf Zeppelin stamp.

while the one in Figure 7 about \$400. Why these two items were never mailed remains a mystery.

### About Count Zeppelin and the Flight Around the World

Count Ferdinand von Zeppelin (1838-1917) was a retired German brigadier general who developed the rigid dirigible, a lighter-than-air vehicle that became known as the zeppelin. His first craft was completed in 1900. Despite many setbacks, Zeppelin persevered and continued his research to modify and improve his designs; in 1910, one of his airships was able to provide the first commercial air service for passengers. One of Zeppelin's closest associates from 1906 onward was Dr. Hugo Eckener. After World War I and Zeppelin's death, Eckener became the chief proponent of dirigible travel.

Even with all her novel design innovations and the excitement and support of the German people, getting the *Graf Zeppelin* built was slowed by the lack of money. It had taken a plea to the German people by Dr. Hugo Eckener to raise most of the funds to have her built and more arm-twisting in the government to get enough monies to finish the ship. Finally christened on 8 July 1928, the ship was launched on 18 September 1928, but further financial support was needed to keep her flying. Such support was found by way of American businessman and airship supporter William Randolph Hearst.

Hearst put together a shrewd deal with Dr. Eckener that would benefit both the Zeppelin Company and Hearst's newspaper companies. Hearst would put up the money for a global flight of the *Graf Zeppelin* that would gain her the publicity she would need to form a solid reputation for dependability. In return, he would get exclusive US rights to the story.

Dr. Eckener, having been a journalist and writer before going to work for Count Von Zeppelin,

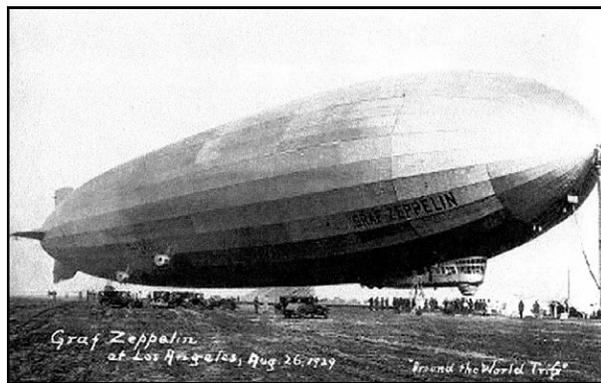


Figure 8.  
The Graf Zeppelin docked in Los Angeles (26 August 1930) during its around-the-world trip.

knew how to make the most of this publicity and did so at every opportunity. The global flight would begin in Friedrichshafen and proceed to Lakehurst, New Jersey. Lakehurst would then mark the official starting point of the journey as stipulated in the contract drawn up by Hearst. Although the *Graf Zeppelin* was not the first aircraft to circle the globe, it was by far the fastest. What took months for a British military heavy bomber to do, with many breakdowns and hardships along the way, the *Graf* did in three weeks in comfort and style with a full passenger load over much previously uncharted land (Figure 8). The trip was a complete success and the world, particularly the US, caught "Zeppelin Mania". Once safely moored at Lakehurst, Dr. Eckener was treated to a ticker-tape parade in his honor in New York City and the newspapers dubbed him the "Magellan of the Air" (Figure 9). Recently, six different *Graf Zeppelin* badges

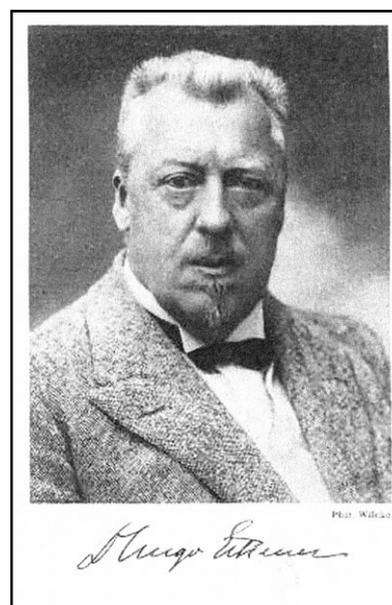


Figure 9.  
A post card showing Dr. Hugo Eckener, the pilot of the Graf Zeppelin.

commemorating the round-the-world flight were made available at auction (Figure 10). Made of heavy copper, each badge type was enameled a different color: blue, green, yellow, red, black, and white. These 4.5 cm (1.75 inch) medallions were slightly domed to give a globe-like effect to the central hemispheric map that appears on each badge. The four major stops of the journey were spelled out in the outer frame and their initials (L, F, T, and LA) appear on the maps and on the backs. The badges were almost certainly manufactured in Germany as indicated by the "Tokio" spelling on the frame.



Figure 10.  
One of six enameled badges prepared to commemorate the round-the-world flight of the Graf Zeppelin.

### More About the US Graf Zeppelin Stamps

In February of 1930, Hugo Eckener, the pilot of the *Graf Zeppelin*, went to Washington, DC, to receive the National Geographic Society's Gold Medal for his round the world flight. He used this occasion to lobby for and convince the US Post

Office to issue a set of zeppelin stamps.

The stamps, valued at \$0.65, \$1.30, and \$2.60, were quickly designed and placed on sale initially at the Washington, DC post office and the Philatelic Agency on 19 April 1930. Two days later, they began to be sold at other post offices. This was about a month before the airship's next scheduled big flight, from Europe to South and then North America. The stamps were withdrawn from sale at post offices on 7 June 1930, a week after the arrival of the aircraft in the US. The stamps continued on sale at the Philatelic Agency for the benefit of stamp collectors until 30 June 1930. Subsequently all remainders were destroyed (incinerated).

The \$0.65 and \$1.30 values were used for post cards and letters respectively carried on the last leg of the journey from the US to Seville, Spain and Friedrichshafen. The \$1.30 and \$2.60 values were used for post cards and letters respectively carried on the round trip flight Friedrichshafen to Friedrichshafen or Seville. These latter items were delivered to Germany by boat and forwarded to Friedrichshafen for the start of the trip.

Very few of these *Graf Zeppelin* stamps were sold. The US and the world were still in the throes of the Great Depression and the \$4.55 value for the set represented a week's food allowance for a family of four. One million copies of each stamp were printed, but less than 8% survive and they remain the smallest US issue of the 20th century (only 229,260 of these stamps were ever purchased). Despite this fact, the US Post Office was able to present Dr. Eckener with \$100,000 raised towards the expenses of the trip.

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# U P N S

## NEW STAMP HONORS FIRST “UKRAINIAN” FEMALE ASTRONAUT

by Ingert Kuzych

Many countries worldwide recognize October as stamp collecting month and frequently issue especially interesting or attractive stamps during this time. Canada Post wanted to make sure that this year’s commemoration was something “out of this world” so, on 1 October, it released a set of eight self-adhesive stamps honoring living Canadian astronauts (Figure 1). One of the eight stamps in the issue pictured Roberta Lynn Bondar, Canada’s first woman in space, who is of Ukrainian background.

### About Roberta Bondar

Manned space flight is something that only a tiny fraction of the world’s 6.3 billion people can ever experience. The men and women who do become astronauts are both mentally and physically among the “cream of the cream” of humanity. Roberta Bondar is no exception and fits the model of a classic overachiever. To read her jaw-dropping list of accomplishments leaves one almost breathless with admiration.

Roberta Lynn Bondar was born in Sault Ste-Marie, Ontario on 4 December 1945, the younger of two children. From an early age she was fascinated by the world of science and this interest was nurtured by her parents. She enjoyed receiving such things as chemistry sets as gifts and, by the age of seven, she was conducting experiments in a basement laboratory built by her father. Roberta was equally captivated by science fiction and she imagined herself taking part in the Flash Gordon stories she read and listened to on the radio. She even tried to contact beings from outer space on her radio set and

she was known to “explore” her neighborhood as an “astronaut” (accompanied by her older sister). Understandably, Roberta became fascinated with flying and was able to pilot a plane even before she could drive a car. She dreamed of someday becoming a real astronaut and avidly followed the American space program through pictures and news clippings sent to her by an aunt living in Florida.

During her school years, Roberta excelled both academically and athletically. A high school science project led to summer employment studying the spruce budworm. This experience in turn led to studies in agriculture and zoology at the University of Guelph. Using her camera in support of her studies, she graduated with a Bachelor of Science degree in 1968. She went on to attend the University of Western Ontario (where she developed new techniques for photomicroscopy) and the University of Toronto for graduate studies. She ultimately obtained a Doctorate in neurobiology in 1974, again working extensively with photography. Bondar then went on to medical school at McMaster University, graduating in 1977. She pursued her interests in neurology (the study of the brain) during her internship, and was admitted to the Royal College of Physicians and Surgeons in 1981 as a specialist in that field. She conducted research at Tufts Medical Center in Boston, and at Toronto Western Hospital, before joining the McMaster University faculty as an Assistant Professor in 1982.

It was at about this time that



Figure 1.  
A complete pane of the Canadian Astronauts issue.  
the Roberta Bondar stamp appears in the upper right.

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Bondar's long-cherished dream of exploring space became a real possibility. In 1983, the National Research Council of Canada announced the formation of the Canadian space program, and invited applications from those interested in becoming astronauts. Roberta quickly submitted her application package and spent the next several months undergoing a battery of interviews. In December of that year, she was informed that she was one of six people, chosen from a field of over four thousand applicants, who would begin training to become the first Canadian astronauts. Not surprisingly, as the only female in the group, she received even greater scrutiny than her fellow candidates.

What followed were many years of intense training and preparation – as well as delays. For a while, after the *Challenger* disaster in 1986, it was uncertain whether or not the space shuttle program would even continue. During her training, Bondar was offered the chance to stay on board the *Mir* space station, in order to participate in a study on the long-term effects of weightlessness on women. She declined the opportunity, however, as the Russian space program was interested in her not for her abilities as a scientist, but rather as a female subject for experiments. As part of her preparation, Bondar had to learn to work aboard the shuttle, which had been designed for male occupants. She also had to make the decision to put off having a family in order to maintain an active role in the space program.

After a long wait, in 1990 Dr. Bondar learned that she would go into space as a payload specialist with the first International Microgravity Laboratory Mission, on board Space Shuttle *Discovery*. She and the other six crew members had to wait a further two years for the launch of Mission STS-42, on 22 January 1992. She ended up spending eight days in space, conducting numerous life and material science experiments and photographing the earth's surface, before returning on 30 January. (She wrote of the experience in her book *Touching the Earth*.) Roberta Bondar circled the earth 129 times: she was the first Canadian woman (the first "Ukrainian" woman) and the first neurologist to travel in space.<sup>1</sup>

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<sup>1</sup>I have not been able to confirm a statement I once encountered that the Soviet cosmonaut Valentyna Tereshkova – who circled the earth 45 times in the Vostok 6 spacecraft during 16-19 June 1963 – was the first Ukrainian woman in space. All indications I have been able to locate show that she was of Russian extraction.

On returning from space, Bondar retired as an astronaut to devote further time to her neurological research. Her consuming interest was and continues to be neuro-ophthalmology – how we see and record the world around us. She also began spending more time pursuing her love of photography – particularly nature photography – and even enrolled in a professional course. She summed up her refocus as follows: "To fly in space is to see the reality of earth, alone. To touch the earth after, is to see beauty for the first time ... Although I cared deeply about the environment before I flew in space, I became passionate about it during my flight. My sense of responsibility [now] reaches beyond my lifetime to the future generations of the planet".

Inspired by her experiences in viewing the earth from space, she decided to further explore the planet from the ground and so between 1997 and 2000 began a project of photographing all 41 of Canada's national parks. The results were gathered into a book entitled *Passionate Vision*, as well as a museum exhibit with the same name that toured Canada in 2000-2002. In the fall of 2002, Dr. Bondar released another book, *Canada – Landscape of Dreams*, which partnered her photography with quotes from dozens of prominent Canadians.

Roberta Bondar has received numerous honors during her career, including the Order of Canada, the Order of Ontario, the NASA Space Medal, some two-dozen honorary degrees, being named a Fellow of the Royal Society of Canada, and induction into the Canadian Medical Hall of Fame. She has received many additional awards and had at least two schools named after her, as well as resource centers, trophies, and scholarships. A ship (the *USS Bondar*) and a rose (yellow) have also received her name.

In addition to her professional career, she pursues interests in a variety of outdoor activities such as cycling, hiking, fishing, shooting, hot air ballooning, and roller-blading. She also holds a private pilot's license.

### **About the Canadian Astronauts Stamps**

The eight stamps of the Astronauts set were designed by Pierre-Yves Pelletier to be round, in order to call to mind the shape of the earth and the path of an object in orbit. The star image on every stamp is taken from the Canadian Space Agency's logo; it represents a type of productive, energy-producing star sometimes believed to have influence over human destiny. The twinkling of this star on the stamps is the result of



Figure 2.  
Roberta Bondar stands next to a blow-up of her 48-cent Canada Post stamp.

shuttle *Endavour*, with Canadian astronaut Chris Hadfield at the controls.

The official unveiling of the stamps took place on 26 September 2003 at Saint-Hubert, Quebec, the home of the Canadian Space Agency (see Figures 2 and 3). All eight astronauts were on hand; the occasion marked the first time they had all shared the same “space” together. Six million of these 48-cent stamps – each 40 mm in diameter – were printed by Lowe-Martin Printers in six colors and using gold and silver foil.

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a special combination printing involving holographic hot stamping and micro-embossing.

Each stamp on a pane of eight portrays an astronaut in the foreground in color, while the background illustrates a highlight of his or her mission in black and white. The back of the stamp pane provides brief descriptions of each of the astronauts. The bottom of the pane presents the “Canadian space handshake” of 2001, when the newly-installed Canadarm2 on the International Space Station transferred its launching cradle to the Canadarm on the



Figure 3.  
Roberta Bondar (kneeling, left) joins her fellow Canadian astronauts at the Canada Post official unveiling of the Astronauts stamps that took place at the Canadian Space Agency headquarters in Saint-Hubert, Quebec, on 26 September 2003.

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<http://robertabondar.ca> is Dr. Bondar's own website.

<http://www.kodak.com/us/en/corp/features/bondar> is a beautiful site featuring some of Roberta Bondar's excellent nature photography.

<http://www.jsc.nasa.gov/Bios/PS/bondar.html> is the NASA biographical data sheet on Roberta Bondar.

<http://www.nlc-bnc.ca/2/12/h12-402-e.html> is the National Library of Canada's write-up on Roberta Bondar.

# BRONKO NAGURSKI: THE GREATEST FOOTBALL PLAYER OF ALL-TIME?

by Inger Kuzych

Just his name conjures up images of a hard-as-nails football player, and in real life the “Bronko” certainly lived up to label. Although one of the quietest and most unassuming athletes to have ever excelled in any sport, Bronko Nagurski also accumulated an incredible number of fascinating – and often humorous – tales about himself. Most of these anecdotes stuck, perhaps largely because Bronko was just too shy to refute them. Stanley Frank, writing for *Collier's* in 1943 wrote, “More stories, authentic and apocryphal, have been written about Bronko Nagurski than anyone ever associated with football”. This article will recall some of the better-known Bronko tales.

Bronko Nagurski lived most of his life in Minnesota, but was actually born just north of the border in Rainy River, Ontario, on 3 November 1908. His Ukrainian immigrant parents, Michael and Michelina Nagurski, crossed the border to International Falls in 1912, where his father first worked in a sawmill before building a grocery store; he later purchased a farm to provide dairy products for his business. His eldest son Bronko (a nickname for Bronislaw, sometimes also spelled Bronislau) spent most of his time working on the farm or delivering groceries. His free time was spent hunting or fishing in the area’s wild surroundings.

## College Career

Nagurski’s natural athletic abilities displayed themselves in the sports he took up at the high school in International Falls and he was recruited to play football for the Minnesota Golden Gophers in 1926. The story of his “discovery”, although certainly fiction, gives some idea of his legendary strength. The University of Minnesota coach Clarence “Doc” Spears was searching for a young player he had heard about who lived in Minnesota’s north woods. While driving on the unmarked dirt roads he became lost but came across a young man pushing a plow – without the

aid of a horse. When he stopped to ask directions, the young man picked up the plow in one hand and quietly pointed the way! The coach had found his player!

Unlike in today’s college football, freshmen in the 1920s were not allowed to play in varsity games, so it was not until 1927 that Bronko first began to display his abilities. Although he preferred to play fullback, coach Spears used him at end and then at tackle during his first year.

Despite playing in these less glamorous positions, he still attracted a great deal of attention in the media. Nagurski’s celebrity was assured the following year when he was moved to fullback.

Many fullbacks today use speed and shiftiness to juke their way for yardage. Such was not the case with Bronko. His hallmark was raw, natural power and he amazed sportswriters over the next two years with his awesome gridiron displays (Figure 1). Descriptions of his exploits took on an almost mythological tone.

During these early days of football, players would play both offense and defense. Nagurski was praised for his blocking and ball-carrying abilities on offense and his intimidation on defense. One writer, watching Bronko smash through the opponent’s defense, wrote that, “players actually flew into the air as the Bronko crashed in like a charge of dynamite touched off under a log jam”. Another described how, “It is physically impossible for them [the opposition] to withstand the rough contacts upon which the Bronko thrives. Indeed, he pulverizes them whether he has the ball or they have”.

One account in an eastern newspaper, cited by a local Minnesota paper, tried to explain the phenomenon as follows:

Nagurski was found roaming in the

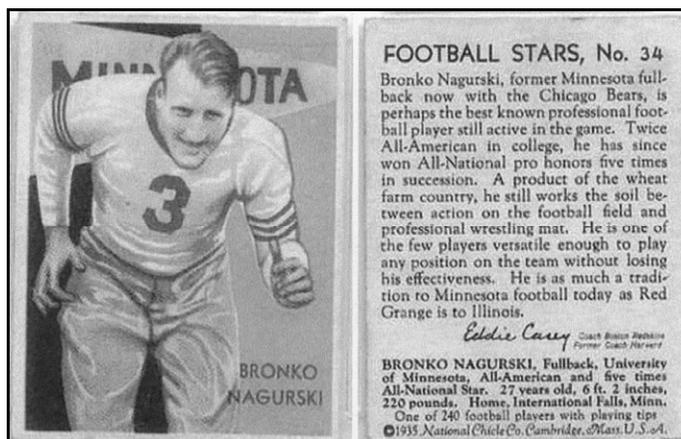


Figure 1.  
A football card from the mid-1930s shows Bronko Nagurski in the uniform of the University of Minnesota.

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northwoods, wholly uncivilized and depending on his two hands and his trusty club to provide food and clothing. According to the story, he was roped, tied, and brought to the University here to turn his barbaric impulses loose on Minnesota gridiron foes. Before each game he is supposed to dine exclusively on red, raw meat. The result of all this being that he plays a fierce game of football as has never before been known.

Nagurski wasn't only a bruising ball-carrier, he could throw as well when necessary. By the time he graduated he had played at four positions. In 1929 he was named consensus All-American at *two different positions*, fullback and tackle – the first and only player to accomplish such a feat. Some polls even named him an All-America end. During his three years as varsity player at the University of Minnesota the team went 18-4-2, winning the Big Ten championship in 1927. The Gophers went 6-2 in both 1928 and 1929 losing those four games by a total of just five points.

The average weight of football players in the 1920s and 1930s was about 175 to 190 pounds. Nagurski, at 6'2" and between 220 to 230 pounds (the figures vary), was bigger than just about everyone else. Legendary sportswriter Grantland Rice summed up Nagurski as follows: "He was a star end, a star tackle, and a crushing fullback who could pass. Eleven Nagurskis [on a team] would be a mop-up. It would be something close to murder and massacre".

Because of the large number of Scandinavians residing in Minnesota and the "-ski" in his surname, Nagurski received all sorts of interesting ethnic nicknames: the Viking Volcano, the Durable Dane, and the Pulverizing Pole, in addition to the Big Fellow, the Big Nag, and the Battering Bronko. Nevertheless, Bronko was proud of his real heritage saying, "I'm no Pole. I'm Ukrainian".

### Pro Football Career

In 1930, Bronko turned down numerous offers for commercial endorsements and signed with the Chicago Bears of the still-young National Football League. He decided that since "football was fun, and someone wanted to pay him to have fun" he'd do it. He signed his first contract for \$5,000, making him one of the league's highest paid players.

For the next several years, Nagurski was one of the standouts of the league. George Halas, his coach, described his almost unstoppable style as

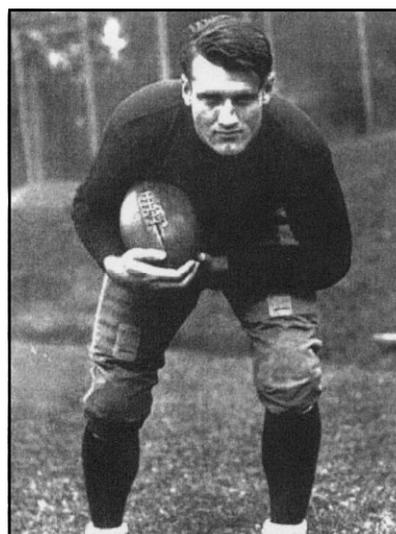
follows:

He ran so low to the ground that his back was parallel to it. The thing that made him invincible was a trick that nobody ever has been able to copy. At the moment of contact with a tackler, Bronko dipped his shoulder while running at full speed and brought it up with a terrific impact, like an uppercut. It made no difference how much momentum the tackler had or how much he weighed. Bronko's counterblock with his shoulder bounced the tackler off him like rain hitting a roof.

With Bronko leading the way, the Bears won the championship in 1932 and 1933 and advanced to the title game in 1934 and 1937. Players of the time dreaded going up against Bronko. Benny Friedman, a player for the New York Giants, vividly recalled a 1933 encounter with Nagurski:

Bronko split the middle of the line on the 22 [yard line] and broke into the open with only me between him and the goal. There were 50,000 people in the stands, but Bronko was such a frightening sight that my first impulse was to run away. I think I would've done it too, if it hadn't been for a four-foot fence around the field that hemmed me in. I had no place to go but toward Bronko. It was like ordering a switchman to stop a locomotive with his bare hands.

It was during his eight-year stint with the Bears, where he played running back and linebacker (Figure 2), that some of Bronko's most famous legends emerged.



*Figure 2.*  
Bronko Nagurski in a publicity shot takes the pose of a running back.

- He once blamed himself for an error that let an opponent score. Back in the huddle he shouted, “Give me the ball!” On the next play he went 65 yards to score a redeeming touchdown.
- One opponent once reminisced that, “I tackled him at the line of scrimmage and was congratulating myself on a good job until I heard the referee call, ‘Second and two!’” (Nagurski averaged a very impressive 4.6 yards per carry in his professional career.)
- In a game at Wrigley Field, Nagurski supposedly scored the winning touchdown running with such determination that he broke one defensive player’s shoulder, knocked another out, ricocheted off the goal post, and ran into the brick wall at the end of the end-zone, knocking himself out but cracking the wall at the same time. When he recovered, he is supposed to have said, “Boy, that last guy hit me pretty hard!”

All sorts of descriptions of his superhuman prowess cropped up, making Nagurski the center of folktales spread not only by fellow players, but also by the national media. He was reported to have once run into a Model T parked on the sidelines requiring it to be towed away to get another fender. On another occasion he allegedly tackled a police horse. The next day the poor animal was consigned to the glue factory. Once, when opposition players were leaving Chicago on a train after a game, it lurched. The players yelled, “Run for your lives, it’s Nagurski!” In order to supplement his income during the

Depression of the 1930s, Nagurski turned to professional wrestling part-time. In 1936 he married Eileen Kane, his hometown sweetheart, and the following year the first of their six children was born. In 1938, when Halas refused to raise his salary to \$6,500, Nagurski retired from football to follow a career in professional wrestling. (In those times, the sport was much more respectable than it is today.)

In 1937, he became the world wrestling champion and appeared in *Ripley's Believe it or Not* as the king of two sports (Figure 3). The following year he was sworn in as a US citizen. He again became wrestling champion in 1939 and 1941 and then retired. He told a reporter, “If I don’t quit now, I may wind up a cripple. Money doesn’t mean that much to me”. Instead, Nagurski dedicated himself to full-time farming. An article in *The Minneapolis Journal* in 1942 reported that, “he had no hired hands, 30 head of cattle, 1,000 poultry” and “does all the work himself” on the 240-acre farm. Bronko explained to the reporter that, “I’m not going to give myself the chance to soften up”.

### The Comeback

The following year Nagurski received a letter from the Chicago Bears imploring him to come out of his six-year retirement and play one more year with his old team. The Bears, who were suffering from a World War II manpower shortage, agreed to Bronko’s two conditions. The first was that he would be allowed to come late, after the harvest was in. The second was that he would only play tackle, since he doubted that he

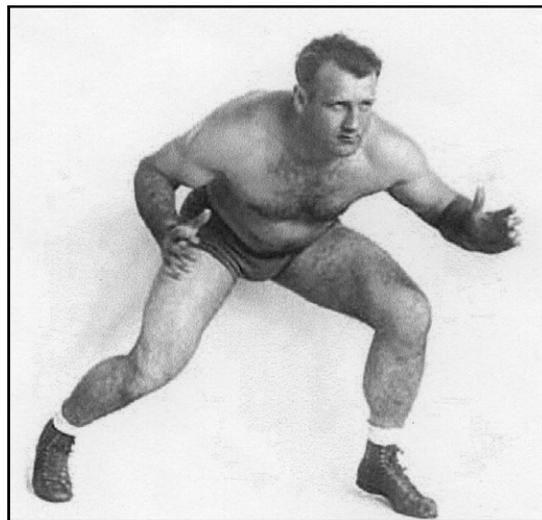
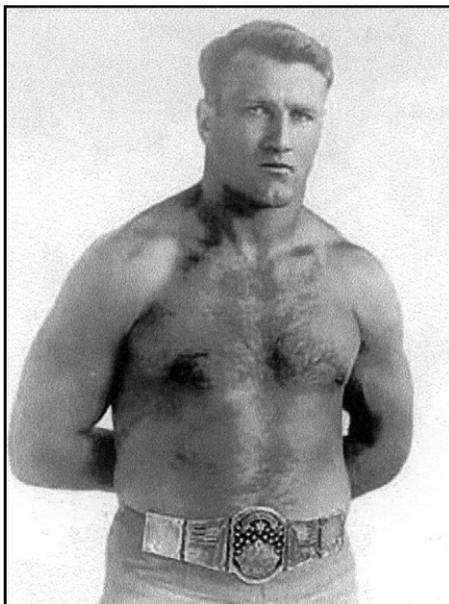


Figure 3.  
Bronko Nagurski as wrestler. The photo at the left shows him wearing his world champion belt.

could still be effective at his old position of running back.

So, at the age of 35, Nagurski was once again a headliner. He put in a strong season blocking and tackling until the final regular season game against the arch-rival Chicago Cardinals. The game was crucial, as the Bears needed a win to clinch the Western Division championship and advance to the league championship match. Trailing 24-14 after three quarters, the Bears gave Bronko the opportunity to take back his old position at fullback. What followed was like a replay of old times.

As Bronko assumed his former position the crowd came to its feet, sensing something extraordinary was about to happen. They were rewarded with an amazing display. Play after play Nagurski was given the ball and he responded by picking up sizeable chunks with every run. He scored the tying touchdown and set up another. By the time the contest ended, the Bears had scored 21 unanswered points and won 35-24. Bronko had collected 84 yards (in just one quarter) and was proclaimed the hero of the game. With characteristic nonchalance he shrugged off the attention and adulation of reporters saying he needed to get back to take care of his farm before the upcoming championship game. He did admit, however, that, "That game gave me my greatest kick out of football".

Bronko scored one more touchdown in the championship game victory over Washington and then retired for good. Similar to the legendary Roman general Cincinnatus, he returned to his farm once his duty had been completed.

### Retreat

In his later years, Nagurski seldom granted interviews and preferred to retain his privacy. Nevertheless, a sort of Paul Bunyonesque myth developed about the man who refused to take up life in the city, but instead enjoyed his anonymity in the back woods. In 1957 he sold his farm and three years later purchased a gas station that he operated with his sons until 1968. It was said that if Nagurski screwed on your gas cap, you would need a pipe wrench to get it off. Another story describes how Bronko once accidentally sat on and flattened a fishing tackle box while leading a fishing group. Although he offered to pay, the owner would have none of it, preferring instead to save "a box flattened by Nagurski".

So, a paradox was created. The more Nagurski

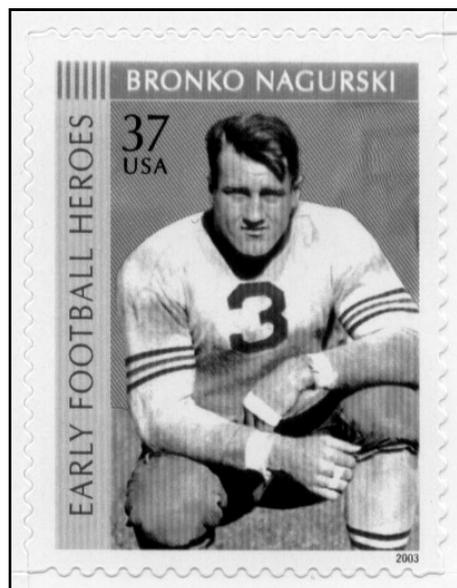


Figure 4.  
*Bronko is pictured on his recent US stamp wearing the uniform of the Chicago Bears.*

sought to lead an ordinary life, the more he was venerated. In Minnesota, Bronko became a state icon and in 1978 was made Minnesotan of the Year – an award he had to be coaxed to accept.

Bronko Nagurski died in 1990 at the age of 81. The citizens of International Falls decided to honor their favorite son with a museum. The Bronko Nagurski Museum was constructed as a wing to the Koochiching County Historical Society and opened in 1993. It is the first museum dedicated to an individual football player. In the spirit of Bronko, the building is not excessively elaborate. It is, however, a quality, state-of-the-art museum facility. Photographs, artifacts, contracts, and other materials from Bronko's distinguished life are on display. A 15-minute video includes highlights of Bronko's career including actual footage of his playing days.

Much additional information can be found about Bronko Nagurski online including a website devoted just to him: [www.bronkonagurski.com](http://www.bronkonagurski.com)

### A Philatelic Honor

On 8 August 2003, Bronko Nagurski was honored with his own stamp as part of a set of four 37-cent "Early Football Heroes" stamps released by the United States Postal Service (Figure 4). The first day ceremony was held in South Bend, Indiana, at the College Football Hall of Fame and also honored Walter Camp, Ernie Nevers, and Red Grange. All four stamp images

were colorized from black and white originals by stamp designer Richard Sheaff. The multicolor, self-adhesive stamps were printed by gravure in quantities of 70 million in panes of 20, from sheets of 200.

### Football Honors

Charter enshrinee of the College Football Hall of Fame – 1951  
Charter enshrinee of the Pro Football Hall of Fame – 1963  
All-America fullback – 1929  
All-America tackle – 1929  
All-Big Ten – 1929  
Big Ten Champion – 1927  
National Football League champion 1932, 1933,

and 1943

No. 72 Minnesota jersey retired – 1979  
Named to the “All-Millennium Team” in 1999 by John Madden

The Bronko Nagurski Trophy has been presented annually to the college Defensive Player of the Year since 1993.

### Wrestling Honors

World Heavyweight Champion – 1937  
NWA World Champion – 1939 and 1941

This article first appeared in *The Ukrainian Weekly*, 5 October 2003.

## UKRPOSHTA OUTDOES PHILATELIC EVENTS

by *Oleksandr Alin and George D. Fedyk*

We come to this conclusion when we carefully examine the Antin Krushelnytskyi pre-stamped envelope (order number 3-3190, 2003) with the Lviv Central Post Office (Poshtamt) commemorative postmark “1878-1937 Antin Krushelnytskyi 04.08.2003”. This envelope went through the post as a registered letter and was canceled 03.08.2003 at the Chernihiv Central Post Office (see Figure 1). The letter was delivered and received on 04.08.2003 as evidenced by the backstamp (see Figure 2).

It is obvious that this commemorative postmark (dedicated at the Lviv Poshtamt) was applied to the envelope, and probably many more others, many days prior to its official release date, in order to have envelopes ready for distribution throughout the country.

Unfortunately, this particular envelope gives one the impression that postal employees of Ukrposhta do not completely understand the meaning nor the correct procedures of releasing commemorative postmarks. To be blunt, how can you issue a fixed date postmark, dated 04.08.2003, a day before its official release? It makes a mockery of the fundamental principles of philately and denigrates the value of Ukrainian postal stationery in the eyes of both domestic and international philately.

Central pre-canceling of envelopes with commemorative postmarks for early distribution to other post offices prior to the official release date is an accepted operation around the world. But, this is done with the implicit standard that such items are not to be sold before the release date.



Indeed, Ukrposhta has now adopted this operation, but, it must make certain that its workers fully understand the rules of this process. We hope that Ukrposhta will take measures against such occurrences and ensure that its workers understand the integrity of its postal procedures.

Figure 1.  
A. Krushelnytskyi PSE with a Lviv 04.08.2003 commemorative postmark and canceled 03.08.2003 at Chernihiv Poshtamt.



Figure 2. 04.08.2003 backstamp appearing on the reverse.

# COMMEMORATIONS OF THE TREATY OF BREST-LITOVSK

by Ingerit Kuzych

This year marks the 85th anniversary of Ukraine entering into one of the most important agreements in its history – the Treaty of Brest-Litovsk. By terms of this treaty, Ukraine was able to withdraw from the First World War in the spring of 1918 and enjoy a period of relative peace that extended for most of the remainder of the year. This time was crucial for the nascent state in establishing all manner of new Ukrainian institutions, many of which would help it survive the turbulence of the next few years before finally succumbing to Bolshevik forces.

Most importantly, however, the treaty also granted Ukraine international recognition by the four Central Powers: Austria-Hungary, Germany, Bulgaria, and Turkey. Eventually, about a dozen countries would extend diplomatic recognition to Ukraine.

Brest-Litovsk is located in the southwest corner of today's Belarus, about 25 km (15 miles) from the border of Volyn oblast in Ukraine. The town became the focus of the peace talks since it was then the seat of the German army's headquarters on the Eastern Front. By December of 1917, the Soviet Government – which had seized power in the Revolution just the month before and which wished to end Russia's participation in the war – signed a three-month armistice (16 December 1917) with Germany.

## Hungering for Peace

It was in the interest of both sides to conclude a peace when they met at Brest-Litovsk in late 1917. Russia had suffered crushing defeats earlier in the year and many returning disillusioned Russian soldiers were creating instability in the countryside. The Soviets desperately needed peace to consolidate their hold on the country.

The Central Powers on the other hand did not wish to move any further east and occupy more Russian territories. They were interested in eliminating their Eastern Front so that they could concentrate their forces against France and Italy in the west.

There was still another powerful factor that drove the Central Powers to the bargaining table – hunger. Both Germany and Austria-Hungary were in dire need of foodstuffs and raw materials, both of which they hoped to obtain from Ukraine. So, it was for these reasons that the Central Powers welcomed delegates from the Ukrainian National Republic, or UNR (as well as representatives from Finland, Poland, and the

Baltic States, each of which had declared or was about to declare its independence from Russia).



Figure 1.

*The Ukrainian delegation to the Brest-Litovsk talks; four individuals are identified: first from left, Oleksandr Sevriuk; third from left, Mykola Levytsky; fifth from left, Vsevolod Holubovych; and far right, Mykola Liubynsky.*

The delegates from Ukraine included Oleksandr Sevriuk, Mykola Liubynsky, Mykola Levytsky, Vsevolod Holubovych, and S. Ostapenko (Figure 1). The Soviet Russian delegation was headed by Leon Trotsky, who at a

session of the conference on 10 January 1918 recognized the independence of the UNR and agreed to have its delegation participate in the proceedings. Subsequently, when he tried to discredit the Ukrainian delegation, he was ignored by the Central Powers.

The position of Minister of Foreign Affairs, Count Ottokar Czernin, who led the Austrian legation, was especially important during the discussions. He needed a treaty at any cost in order to secure grain to alleviate a catastrophic food shortage in Vienna. (Food riots, strikes, and mutinies had sprung up in various parts of the Austro-Hungarian Empire in January of 1918.) Knowing of conditions in Austria, the Ukrainian delegation acted firmly and calmly, at first even

attempting to obtain the union of Ukrainian-inhabited regions within the Austro-Hungarian Empire (the Kholm region, Eastern Galicia, and Bukovyna) with greater Ukraine.

Count Czemin firmly opposed these opening demands but, in the end, the Kholm lands did (temporarily) transfer to Ukraine and a supplemental secret amendment was agreed to in which the Western Ukrainian lands of the Empire would be separated into a special crownland (but still within Austria-Hungary). The UNR's most important demand, its recognition by the Central Powers, was obtained during a plenary session of the Peace Conference with the grudging approval of the Soviet Russian delegation. The peace agreement was signed on 9 February 1918 (see Figures 2, 3, and 4).



Figure 2.

Austrian post card of the Brest-Litovsk Treaty negotiations. The German inscription reads: "The Peace with Ukraine. The concluding night session of 9-10 February in which the peace protocol was signed". The Ukrainian delegation sits on the left facing their Austrian counterparts.

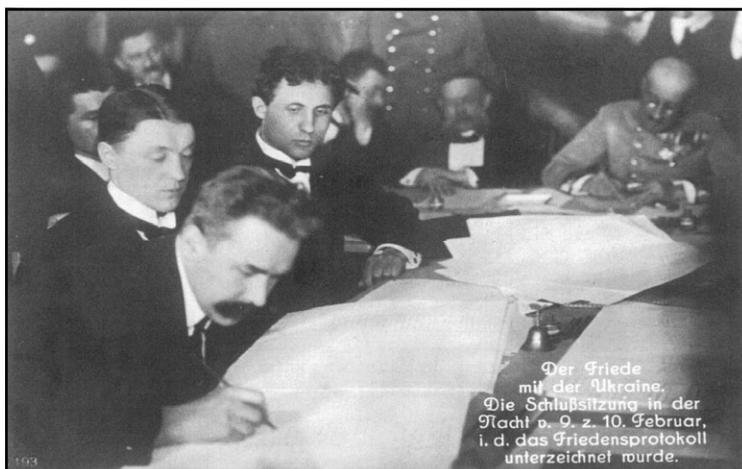


Figure 3.

Another Austrian post card carries the same inscription as the first. The Ukrainian delegates affixing their names to the treaty are from left to right: Mykola Liubynsky, Mykola Levytsky (signing), and Oleksandr Sevriuk.

## Treaty Provisions

The treaty provided for the establishment of frontiers between Ukraine and Austria-Hungary to run along the prewar boundaries between Russia and Austria-Hungary. The territory of the Ukrainian state recognized by the treaty included not only the nine former Russian imperial provinces claimed by the UNR's Central Rada (parliament), but also the above-mentioned province of Kholm, and the southern third of the Minsk and Grodno provinces, including Brest-Litovsk itself (all of which had sizable Ukrainian populations); see Figure 5.

In regards to the secret protocol for Ukrainian-inhabited territories of Austria-Hungary (Galicia and Bukovyna) to become a separate crownland, the agreement was that a bill introducing the territorial redesignation would occur in the Austrian legislature by 31 July 1918. The understanding, however, was a conditional one and

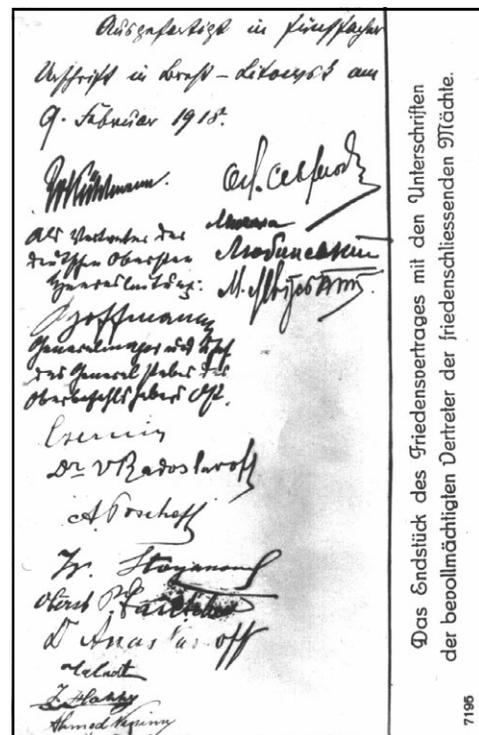


Figure 4.

The signatures affixed to the Brest-Litovsk Treaty appear on another post card. The German legend states: "The closure [closing text] of the peace agreement, with the signatures of the duly authorized representatives of the Powers entering into the peace pact". The signatures on the left are those of the Austrian and German representatives, while those on the right were made by the Ukrainian delegates: Oleksandr Sevriuk, Mykola Liubynsky, and Mykola Levytsky.



Figure 5. Map showing the extent of Ukraine after the Treaty of Brest-Litovsk.

depended on Ukraine’s ability to fulfill its treaty obligations, including supplying 1 million tons of grain to the Central Powers by the same end-of-July date.

Additional treaty passages renounced the payment of the costs of the war and of reparations for war damages. Regulations for the mutual exchange of agricultural and industrial surpluses were set up and principles set forth for the establishment of customs, legal, diplomatic, and consular relations. The release of prisoners of war and the exchange of war prisoners and interned civilians were also agreed to.

The day the treaty was signed was also the day Kyiv fell to Bolshevik troops. It was, therefore, necessary for Ukraine to request military assistance of its new allies. Initially, the Ukrainian Government only asked for (western) Ukrainian units in the Austrian Army or special volunteer units formed in Germany from Ukrainian POWs, but complications arose and the plan was abandoned. Instead, it was mostly regular German and Austrian units that ended up clearing Ukraine of Bolsheviks.

**Reactions**

In Austria the treaty was hailed as the “bread peace”. This half of the Dual Monarchy was in a winter food crisis and the treaty was greeted with hysterical delight. No longer would the Austrians have to go begging for grain from their reluctant German allies or their tightfisted Hungarian partners. When informed of the news in Vienna, the Emperor Franz Josef declared it to be the happiest day of his life.

On 3 March 1918, another peace treaty was signed at Brest-Litovsk, this time between Russia and the Central Powers. By its terms, Russia acknowledged the independence of Ukraine, Poland, and Finland, and was bound to quickly make peace with these countries. On 12 July 1918, Russia signed an official armistice recognizing Ukraine, but a formal peace treaty was never signed. Germany ratified the Treaty of Brest-Litovsk with Ukraine on 24 July 1918, but Austria-Hungary postponed its treaty ratification because of the secret clause calling for the creation of the separate (Ukrainian-dominated) crownland.

Ukraine, for its part, was only able to deliver a portion of the amount of grain it had promised by the end of July. This abrogated the secret clause, but made little difference anyway since by then it was becoming obvious that the Central Powers were going to lose the war and that the postconflict map of Europe would be changing dramatically.

### Saluting the Treaty

Several commemorations of the new peace with Ukraine were soon forthcoming after the signing. In Lemberg (present-day Lviv), the capital of Galicia (Halychyna), a special Peace and Ukrainian Independence Celebration was held on 3 March 1918. Various Ukrainian organizations took part in the parade that marched through the city on that day, and Figure 6 shows one of the participating groups, Ukrainian scouts (*plastuny*).

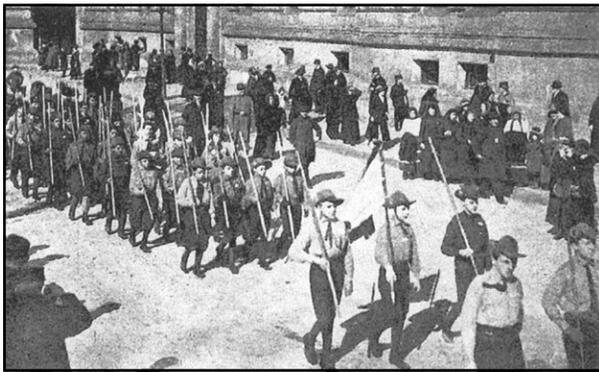


Figure 6.  
Ukrainian scouts (*plastuny*) participating in the Peace and Ukrainian Independence Celebration held in Lemberg (Lviv) on 3 March 1918.

At least two medals commemorating the peace treaty are known to have been struck. The most elaborate was composed of silver and is about 5 mm (2 inches) in diameter (Figure 7). The obverse depicts stacked rifles and furled banners surrounded by olive wreaths (below) and text naming the treaty site and date (above). The



Figure 7.  
A German-language commemorative medal minted for the Brest-Litovsk Peace Treaty.



Figure 8.  
A less-elaborate, German-language peace medal.

reverse shows hands clasped in friendship and a German inscription that translates: Conclusion of Peace Between Germany, Austria-Hungary, Turkey, Bulgaria, and the Ukrainian National Republic.

A second, smaller medal graphically portrays just how desperately the Austrians had become for foodstuffs (Figure 8). The obverse side depicts a rising sun behind a fruit-laden tree. The “Friede Mit Der Ukraine” (Peace With Ukraine) inscription is supplemented with the word “Brot” (Bread). On the reverse, under the treaty date, an adult and young eagle clutch at a sheaf of wheat.

A number of pins were also created for what was seen at the time as a monumental treaty. A brass pin (3.8 by 4 mm) with German script shows two crowned female allegorical figures of Austria and Germania reaching out to a striding uniformed male figure (presumably Ukraine). Olive branches frame the sides, while bound crossed swords and the inscription “Brest-Litovsk 1918” appear along the bottom (Figure 9).

A “Ukrainian version” pin is roughly the same size and shows three uniformed figures shaking hands before a rising sun. What appear to be bundled flowers surround the scene along the top and sides, while the base displays a Ukrainian inscription of “1918 Peace of Brest Litovsk” and a much smaller name of the city in German (Figure 10). One more “Ukrainian” pin is known, vertical and rectangular in shape and probably made of zinc. Shown is a central figure of a praying angel with large wings flanked by olive branches. The top and bottom inscriptions both say “Peace of Brest Litovsk”, in Ukrainian and Latin respectively (Figure 11).



Figure 9.  
A German-language pin honoring the Brest-Litovsk Treaty.



Figure 10.  
A "Ukrainian-language"  
Brest-Litovsk Peace pin also names  
the treaty site in German.



Figure 11.  
A Ukrainian-Latin  
Brest-Litovsk Peace pin.



Figure 12.  
Commemorative labels proclaim the  
Peace of Brest-Litovsk and prominently  
show a map of Ukraine. Label colors  
are black-on-cream, brick red-on-  
cream, and black-on-gray.

Several commemorative seals (labels) in different colors were also prepared (Figure 12). All carry the same design of celebratory balloons labeled with the names of the treaty countries: Germany, Ukraine, and Austria-Hungary. In the background is a map of Ukraine with its extended post-treaty borders. Surprisingly, Austrian western Ukraine is also shown (in only a slightly darker shading) adjacent to Ukrainian lands. The word "Friede" (Peace) appears in large letters at the bottom of the seals over the treaty locale and date. Despite the fact that the various treaty

commemorative items illustrated in this article were apparently all made abroad – most in Austria with perhaps a few in Germany – they understandably have a special appeal to Ukrainian collectors.

I wish to extend my sincerest appreciation to Peter Cybaniak, Roman Dubyniak, John Dytiuk, Victor Konyago, and Borys Zayachivsky for their assistance in the preparation of this article.

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# U P N S

# CATALOG OF YEAR 2002 RELEASES

by George D. Fedyk

The following lists are a continuation of those appearing in the *Handbook of Modern Ukrainian Philately: A Catalog of Stamps, Stationery, and Cancellations, 1991-2000* and the 2001 update that appeared in *Ukrainian Philatelist* 88. The lists provide detail on all official Ukraine Post emissions for the 2002 calendar year – stamps, first day covers (FDC), first day of issue postmarks (FDIP), pre-stamped envelopes (PSE), pre-stamped postal cards (PSPC), and commemorative postmarks (including FDIP, special issue, and variable date). All other postal issues will be listed in the next 5-year edition of the *Handbook* (slated for 2006). This volume will also be fully illustrated and will contain all peripheral information not provided by the following lists (as outlined above) and any new parts.

## Stamps, FDC, and FDIP

№ – Fedyk-Kuzych catalog number (SP) Special Pane (SS) Souvenir sheet (SL) Sheetlet (SB) Stamp Booklet

Special note: there is an alteration to the first day cover (FDC No.) numbering that appeared in *Ukrainian Philatelist* 88. FDC-148a, -149 and -149a do not exist. Original source information indicated that there were two FDC with two varieties produced, but this has proven to be incorrect. FDC-177.1, -177.2, and -177.3 have now been allocated individual numbers (FDC-176, -177, and -178 respectively) while FDC-177a has been removed, as SS-37 did not have a dedicated official large size envelope produced.

№	SS No.	Description	Face Value	Date of Issue	FDC No.	FDIP No.	Oblast	Post Office
415	---	Hetman Pavlo Teteria	0.40	17.1.02	179	26.10	Kyiv	Kyiv-1
416	---	Hetman Demian Mnohohrishnyi	0.40	17.1.02	180	26.10	Kyiv	Kyiv-1
417	---	Hetman Ivan Briuhovetskyi	0.40	17.1.02	181	26.10	Kyiv	Kyiv-1
418	---	Scythian Light Horseman	0.40	29.1.02	182	149	Kyiv	Kyiv-1
419	---	Scythian Warrior	0.40	29.1.01	182	149	Kyiv	Kyiv-1
420	---	Scythian Leader	0.40	29.1.02	182	149	Kyiv	Kyiv-1
421	---	Scythian Amazon	0.40	29.1.02	182	149	Kyiv	Kyiv-1
422	---	Flower Definitive– periwinkle	0.05	1.2.02	183	150	Kyiv	Kyiv-1
423	---	Sporting Achievements – Track and Field	0.40	15.2.02	184	151	Kyiv	Kyiv-1
424	---	Sporting Achievements – Swimming	0.40	15.2.02	184	151	Kyiv	Kyiv-1
425	---	Kyiv Oblast	0.40	18.2.02	185	152	Kyiv	Kyiv-1
426	---	Frigate <i>Sizopol</i>	0.40	22.2.02	186	153	Kyiv	Kyiv-1
427	---	Brigantine <i>Perseus</i>	0.40	22.2.02	186	153	Kyiv	Kyiv-1
428	---	Flower Definitive– hollyhocks	0.10	26.2.03	187	154	Kyiv	Kyiv-1
429	---	Modern Ukrainian Stamps – 10 Years	0.40	1.3.02	188	155	Kyiv	Kyiv-1
---	SL-8	Modern Ukrainian Stamps – 10 Years	---	1.3.02	---	---	---	---
430	---	Leonid Hlibov	0.40	4.3.02	189	156	Kyiv	Kyiv-1
431	---	Chess	3.50	29.3.02	190	157	Kyiv	Kyiv-1
432	---	Lion	1.75	4.4.02	---	---	---	---
433	---	Tiger	1.75	4.4.02	---	---	---	---
---	SS-38	National Circus of Ukraine	3.50	4.4.02	191	158	Kyiv	Kyiv-1
---	SB-6	National Circus of Ukraine	3.50	4.4.02	---	---	---	---
434	---	Palm Sunday	0.40	19.4.02	192	159	Kyiv	Kyiv-1
435	---	Leopard Snake. WWF	0.40	25.5.02	193	160	Kyiv	Kyiv-1
436	---	Leopard Snake. WWF	0.70	25.5.02	193	160	Kyiv	Kyiv-1
437	---	Leopard Snake. WWF	0.80	25.5.02	193	160	Kyiv	Kyiv-1
438	---	Leopard Snake. WWF	2.50	25.5.02	193	160	Kyiv	Kyiv-1
---	SP-3	Leopard Snake. WWF	4.40	25.5.02	193a	160	Kyiv	Kyiv-1
---	SB-7	Leopard Snake. WWF	---	25.5.03	---	---	---	---
439	---	Donetsk Opera and Ballet Theatre	1.25	31.5.02	194.1	161	Donetsk	Donetsk GPO
440	---	Dnipropetrovsk Opera Theatre	1.25	31.5.02	194.2	162	Dnipropetrovsk	Dnipropetrovsk GPO
---	SS-39	Opera Theatres in Ukraine	2.50	31.5.02	---	---	---	---
441	---	Flower Definitive– marigolds	0.30	1.6.02	195	163	Kyiv	Kyiv-1

No	SS/SL No.	Description	Face Value	Date of Issue	FDC No.	FDIP No.	Oblast	Post Office
442	---	Luhansk Oblast	0.40	2.6.02	196	164	Luhansk	Luhansk-22
443	---	European Shag (cormorant)	0.70	14.6.02	197	165	Kyiv	Kyiv-1
444	---	Harbour Porpoise	0.70	14.6.02	197	165	Kyiv	Kyiv-1
445	---	Mykola Leontovych	0.40	21.6.02	198	166	Kyiv	Kyiv-1
446	---	Chernivtsi Oblast	0.40	27.6.02	199	167	Chernivtsi	Hlyboka VZ
447	---	Flower Definitive – lilac	C	5.7.02	200	168	Kyiv	Kyiv-1
448	---	Oystercatcher	0.50	13.7.02	---	---	---	---
449	---	Slenderbilled Gull	0.50	13.7.02	---	---	---	---
450	---	Dwarf Iris	0.50	13.7.02	---	---	---	---
451	---	Curlew	0.50	13.7.02	---	---	---	---
452	---	Snow Plover	0.50	13.7.02	---	---	---	---
---	SS-40	Black Sea Biosphere Reserve	2.50	13.7.02	201	169	Kherson	Hola Prystan VZ
453	---	Kolobok (Gingerbread Man)	0.40	19.7.02	202	170	Kyiv	Kyiv-1
454	---	Pan Kotskyi (Puss in Boots)	0.40	19.7.02	202	170	Kyiv	Kyiv-1
455	---	Kurochka Riaba (Speckled Chicken)	0.40	19.7.02	202	170	Kyiv	Kyiv-1
---	SL-9	Folk Tales III	---	19.7.02	---	---	---	---
456	---	“Cage for Starlings” (H. Shostak)	0.45	9.8.02	203	171	Kyiv	Kyiv-1
457	---	“Vase with Flowers” (H. Shostak)	0.45	9.8.02	203	171	Kyiv	Kyiv-1
458	---	“Chamomile Flowers” (H. Shostak)	0.45	9.8.02	203	171	Kyiv	Kyiv-1
459	---	Yurii Kondratiuk	0.40	23.8.02	204.1	172	Kyiv	Kyiv-1
460	---	Mykhailo Yanhel	0.45	23.8.02	204.2	172	Kyiv	Kyiv-1
461	---	Mykola Kybalchych	0.50	23.8.02	204.3	172	Kyiv	Kyiv-1
462	---	Serhii Korolov	0.70	23.8.02	204.4	172	Kyiv	Kyiv-1
463	---	Caspian Seal	0.75	6.9.02	205	173	Kyiv	Kyiv-1
464	---	Black Sea Beluga	0.75	6.9.02	205	173	Kyiv	Kyiv-1
---	SB-8	Joint Issue – Ukraine-Kazakhstan	1.50	6.9.02	---	---	---	---
465	---	Flower Definitive – cornflowers	0.45	18.9.02	206	174	Kyiv	Kyiv-1
466	---	Odesa Oblast	0.45	20.9.02	207	175	Odesa	Odesa-1
467	---	Khotyn – 1000 Years	0.40	21.09.02	208	176	Chernivtsi	Khotyn VZ
468	---	VIII National Philatelic Exhibition	0.45	5.10.02	209	177	Odesa	Odesa-1
469	---	Cherkasy Oblast	0.45	9.10.02	210	178	Cherkasy	Cherkasy GPO
470	---	Sumy Oblast	0.45	21.10.02	211	179	Sumy	Sumy-30
471	---	“Askold’s Grave” (T. Shevchenko)	0.45	15.11.02	212.1	180	Kyiv	Kyiv-1
472	---	“In Kyiv” (T. Shevchenko)	0.75	15.11.02	212.2	180	Kyiv	Kyiv-1
473	---	“St. Oleksandr Church” (T. Shevchenko)	0.80	15.11.02	212.3	180	Kyiv	Kyiv-1
474	---	Happy New Year	0.45	22.11.02	213	181	Kyiv	Kyiv-1
475	---	Pokrova, Vinnytsia region	0.45	6.12.02	214	182	Kyiv	Kyiv-1
476	---	Spas (The Savior), Vinnytsia region	0.45	6.12.02	214	182	Kyiv	Kyiv-1
477	---	Vesnianky-Haivky, Cherkasy region	0.45	6.12.02	215	182	Kyiv	Kyiv-1
478	---	Makoviy, Cherkasy region	0.45	6.12.02	215	182	Kyiv	Kyiv-1
479	---	Christ has Risen, Ternopil region	0.45	6.12.02	216	182	Kyiv	Kyiv-1
480	---	Easter, Ternopil region	0.45	6.12.02	216	182	Kyiv	Kyiv-1
---	SS-41	National Folk Costumes II	2.70	6.12.02	217	182	Kyiv	Kyiv-1

### Pre-Stamped Envelopes (PSE)

(OS) Original Stamp – unique non-definitive stamp design, thematically tied to the cachet design.

Definitive stamp Type 10 – Д value, Khmelnytskyi crest

Definitive stamp Type 12 – € value, wheat stalks

Definitive stamp Type 14 – 65 kop., Mariinskyi Palace

Definitive stamp Type 11 – 40 kop., Globe

Definitive stamp Type 13 – 45 kop., Globe

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color
522	1-3679	2002	Sviatoslav Yaroslavych (1027-1076)	45	965,000	13	Multi
523	2-3001	2002	Diplomatic Relations, Austria-Ukraine, 10 Years	Д	1.1 mill	10	Pink
524	2-3002	2002	Valentine’s Day	Д	1.4 mill	10	Pink
525	2-3003	2002	Protectors of the Homeland	Д	1.2 mill	10	Pink

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color
526	2-3004	2002	Fedir Yenakiiev (1852-1915)	40	800,000	11	Multi
527	2-3005	2002	Spring Greetings	40	500,000	11	Multi
528	2-3006	2002	untitled – wildflowers	40	1.2 mill	11	Multi
529	2-3007	2002	Petro Sokolov (1827-1887)	40	800,000	11	Multi
530	2-3008	2002	Omelian Diakovskiy (1727-1795)	40	700,000	11	Multi
531	2-3009	2002	St. Mykola Church, Kytaihorod	40	1.3 mill	11	Multi
532	2-3010	2002	V. Korolenko Academic Library, Chernihiv	40	1.1 mill	11	Multi
533	2-3011	2002	blank envelope (standard size)	40	10 mill	11	Multi
534	2-3039	2002	untitled – vase and purple flowers	40	1.3 mill	11	Multi
535	2-3040	2002	Kirovohrad Town Hall	40	1.2 mill	11	Multi
536	2-3080	2002	untitled – Easter (cross and angels)	40	850,000	11	Multi
537	2-3081	2002	Baranivka Porcelain Factory – 200 Years	40	580,000	11	Multi
538	2-3082	2002	Admiral P. Nakhimov Monument, Sevastopol	40	1.02 mill	11	Multi
539	2-3083	2002	St. Sophia Cathedral, Kyiv	40	1.21 mill	<b>OS-80</b>	Multi
540.1	2-3084	2002	airmail envelope, Par Avion (long size)	€	1 mill	12	Multi
541	2-3105	2002	April 1 – Day of Laughter	40	1.1 mill	11	Multi
542	2-3106	2002	Yurii Venelin (1802-1839)	40	500,000	11	Multi
543	2-3107	2002	National Music-Drama Theater, Dnipropetrovsk	40	610,000	11	Multi
544	2-3108	2002	Flower: <i>Achillea glaberrima</i> Klok.	40	490,000	11	Multi
545	2-3109	2002	Flower: <i>Centaurea pseudoleucolepis</i> Kleop.	40	490,000	11	Multi
546	2-3110	2002	Church of St. Mykola, Kupiansk	40	720,000	11	Multi
547	2-3111	2002	untitled – pysanky painting	40	1.1 mill	<b>OS-81</b>	Multi
548	2-3112	2002	Petro Drahomanov (1802-1860)	40	600,000	<b>OS-82</b>	Multi
549	2-3113	2002	Holy Spirit Church, Romny	40	650,000	<b>OS-83</b>	Multi
550.1	2-3114	2002	blank envelope (long size)	45	1 mill	13	Multi
551	2-3121	2002	9 May	40	1.31 mill	11	Multi
552	2-3122	2002	International Venture “Sea Start”	40	600,000	11	Multi
553	2-3123	2002	Greetings on the Day of the Holy Trinity	40	1.03 mill	11	Multi
554	2-3124	2002	Maksymilian Voloshyn (1877-1932)	40	660,000	<b>OS-84</b>	Multi
555	2-3140	2002	Cherkasy Coat of Arms	40	610,000	11	Multi
556	2-3141	2002	IFSDA – 50 Years	40	700,000	11	Multi
557	2-3142	2002	untitled – Easter (paska and eggs)	40	850,000	11	Multi
558	2-3149	2002	Balloon Post	40	740,000	11	Multi
559	2-3150	2002	Oleksandra Derevska (1902-1959)	40	600,000	<b>OS-85</b>	Multi
560	2-3189	2002	Constitution Day	40	990,000	11	Multi
561	2-3190	2002	Striatyn Publishing House – 400 Years	40	600,000	11	Multi
562	2-3191	2002	Yahotyn Coat of Arms	40	510,000	11	Multi
563	2-3223	2002	Khotyn Fortress, Chernivtsi	40	490,000	11	Multi
564	2-3224	2002	Right-Bank Uprising, Semen Palii – 300 Years	40	510,000	11	Multi
565	2-3237	2002	Postal Station Museum, Nizhyn	45	1.57 mill	<b>OS-86</b>	Multi
566	2-3238	2002	Anatoliy Solovianenko (1932-1999)	40	1.645 mill	<b>OS-87</b>	Multi
567	2-3239	2002	Olena Kulchytka, 1877-1967	45	735,000	13	Multi
568	2-3240	2002	Museum of the Hetmanate, Kyiv	45	1,001 mill	13	Multi
569	2-3241	2002	Myrhorod Mineral Water Plant	45	853,000	13	Multi
570	2-3242	2002	L.M. Tolstoy Library, Sevastopol	45	1.06 mill	13	Multi
571	2-3243	2002	Wonderworking Icon, Krylos	45	1.365 mill	13	Multi
572	2-3244	2002	Ivan Mohylivskiy (1777-1831)	45	627,000	13	Multi
573	2-3245	2002	Church of the Holy Ascension, Zolochiv (Kharkiv)	45	1,066 mill	13	Multi
574	2-3271	2002	Hoscha – 950 Years	45	768,000	13	Multi
575	2-3272	2002	Chernihiv Technical Cooperative Institute	45	715,000	13	Multi
576	2-3273	2002	Bokshaiu and Erdeli Monument, Uzhhorod	45	708,000	13	Multi
577	2-3274	2002	Independence Day of Ukraine	45	1.475 mill	13	Multi
578	2-3275	2002	untitled – rooster	40	1.6 mill	11	Multi
579	2-3283	2002	Kyiv Gate, Hlukhiv	45	1,202 mill	<b>OS-88</b>	Sepia
580	2-3284	2002	Vorontsov Palace, Odesa	45	1.52 mill	13	Multi
581	2-3285	2002	Nevytskyi Fortress, Kamianytsia	45	1.125 mill	13	Multi
582	2-3286	2002	Mykola Dashkevych (1852-1908)	45	643,000	13	Multi
583	2-3287	2002	Feast of Ivan Kupalo	45	1.25 mill	13	Multi
584	2-3288	2002	First Electric Tram in Eastern Europe, Kyiv, 1892	45	756,000	13	Multi
585	2-3310	2002	Contemporary Ukrainian Postage Stamps	45	1.5 mill	13	Multi
586	2-3317	2002	St. Gregory’s Church, Pliashiva, Rivne	45	265,000	13	Multi
587.1	2-3330	2002	blank envelope (large size)	65	500,000	14	Multi

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color
588	2-3343	2002	Teofil Komarynets (1927-1991)	45	268,000	13	Multi
540.2	2-3349	2002	airmail envelope, Par Avion (long size)	€	1 mill	12	Multi
587.2	2-3364	2002	blank envelope (large size)	65	1 mill	14	Multi
589	2-3377	2002	Yehven Petrov (1902-1942)	45	694,000	13	Multi
590	2-3378	2002	Day of Ukrainian Writing and Language	45	1,195 mill	<b>OS-89</b>	Multi
591	2-3379	2002	Dmytro Antonovych (1877-1945)	45	679,000	13	Multi
592	2-3380	2002	2000 Years of Christianity Monument, Luhansk	45	1,166 mill	13	Multi
593	2-3381	2002	Yakiv Zatenatskyi (1902-1986)	45	656,000	13	Multi
594	2-3382	2002	Andrii Sova (1912-1994)	45	932,000	<b>OS-90</b>	Multi
595	2-3383	2002	Kyriak Kostandi (1852-1921)	45	670,000	13	Multi
596	2-3384	2002	State Technical University, Kherson	45	938,000	13	Multi
597	2-3385	2002	First Wireless Transmission in Ukraine	45	855,000	13	Multi
598	2-3386	2002	Berehovo Radhosp Building	45	858,000	13	Multi
599	2-3387	2002	Andrii Shtoharenko (1902-1992)	45	875,000	<b>OS-91</b>	Multi
600	2-3388	2002	Hnat Khotkevych (1877-1938)	45	820,000	<b>OS-92</b>	Multi
601	2-3389	2002	Oleksandr Osmorkin (1892-1953)	45	681,000	13	Multi
602	2-3390	2002	Post Telegraph Building, Sumy	45	1,094 mill	13	Multi
603	2-3391	2002	Serhii Lebediev (1902-1974)	45	675,000	13	Multi
604	2-3402	2002	untitled – time pieces	45	500,000	13	Multi
605	2-3403	2002	untitled – Christmas decorations	45	670,000	13	Multi
606	2-3404	2002	untitled – snow capped urban scene	45	1.3 mill	<b>OS-93</b>	Multi
607	2-3405	2002	Christmas Greetings (nativity scene)	45	1 mill	<b>OS-94</b>	Multi
608	2-3436	2002	Letter Writing Week	45	1,415 mill	13	Multi
609	2-3467	2002	untitled – purple flowers	45	1.07 mill	13	Multi
610	2-3487	2002	untitled – three wildflowers	45	1.5 mill	13	Multi
611	2-3488	2002	untitled – boy and girl flautists	45	1.5 mill	13	Multi
612	2-3489	2002	untitled – two cats	45	785,000	13	Multi
587.3	2-3498	2002	blank envelope (large size)	65	600,000	14	Multi
613	2-3522	2002	Volodymyr Kutz (1927-1975)	45	575,000	13	Multi
614	2-3523	2002	Pavlo Kharytonenko (1853-1914)	45	540,000	13	Multi
615	2-3530	2002	blank envelope – Registered (long size)	65	500,000	14	Multi
616	2-3535	2002	Yulii Meitus (1903-1997)	45	609,000	<b>OS-95</b>	Multi
617	2-3539	2003	Building of Fairy Tales, Kyiv	45	1 mill	13	Multi
618	2-3540	2003	8 March – International Women’s Day	45	790,000	13	Multi
619	2-3541	2003	Borys Teneta [Hyryi] (1903-1935)	45	623,000	13	Multi
620	2-3561	2002	Grandfather Frost (Did Moroz) Mail	45	140,000	<b>OS-96</b>	Multi
621	2-3562	2003	Bucha – 100 Years	45	540,000	13	Multi
622	2-3563	2003	A. Chekov Monument, Yalta	45	602,000	13	Multi
623	2-3579	2003	O. Bohomolets Physiological Institute	45	460,000	13	Multi
224	2-3580	2003	Natalia Zabala (1903-1985)	45	520,000	13	Multi
625	2-3594	2003	Staryi Sambir, Magdeburg Right – 450 Years	45	950,000	<b>OS-97</b>	Multi
626	2-3618	2003	Day of Laughter, 1 April	45	847,000	13	Multi
627	2-3619	2003	Yaroslav Pstrak (1878-1916)	45	497,000	13	Multi
628	2-3620	2003	“Maharach” Wine Institute, Yalta	45	600,000	13	Multi

Note: All pre-stamped envelopes (PSEs) appear in order number chronological order.

## Pre-Stamped Postal Cards

(OSPC) Original Stamp Postal Card – unique non-definitive stamp design, thematically tied to the card’s design.  
 Definitive stamp Type 7 – 40 kop., Globe Definitive stamp Type 8 – 45 kop., Globe

PC No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color
170	2-3012	2002	Greetings (round basket)	40	110,000	7	Multi
171	2-3013	2002	Greetings	40	100,000	7	Multi
172	2-3014	2002	Greetings (daffodils)	40	65,000	7	Multi
173	2-3015	2002	Greetings (blue and purple flowers)	40	100,000	7	Multi
174	2-3016	2002	In Celebration – 8 March	40	50,000	7	Multi
175	2-3017	2002	Spring Festival	40	110,000	7	Multi
176a	2-3018	2002	What a Beautiful Day (straight edge)	40	total	7	Multi
176b	2-3018	2002	What a Beautiful Day (serrated edge)	40	80,000	7	Multi
177	2-3019	2002	Happy Birthday	40	65,000	7	Multi
178	2-3020	2002	Christ Is Risen	40	75,000	OSPC-38	Multi
179	2-3030	2002	Postal Notice – Повідомлення	40	3 mill	7	Multi
180	2-3031	2002	Blank Post Card	40	1.7 mill	7	Multi
181	2-3101	2002	Sincerest Greetings (lilac flowers)	40	200,000	7	Multi
182	2-3102	2002	9 May	40	200,000	7	Multi
183	2-3103	2002	Happy Birthday (bunch of daisies)	40	200,000	7	Multi
184	2-3104	2002	Happy Birthday (yellow-pink rose)	40	200,000	7	Multi
185	2-3333	2002	Greetings	45	62,000	8	Multi
186	2-3406	2002	Merry Christmas (Nativity scene)	45	31,000	8	Multi
187	2-3407	2002	Generous Night, Holy Night	45	20,000	8	Multi
188	2-3408	2002	Happy New Year Greetings (pines)	45	89,170	8	Multi
189	2-3409	2002	Happy New Year (four candles)	45	105,000	8	Multi
190	2-3410	2002	Happy New Year (two silver candles)	45	120,000	8	Multi
191	2-3411	2002	Happy New Year (single candle)	45	105,000	8	Multi
192	2-3412	2002	Happy New Year (lady and animals)	45	40,000	8	Multi
193	2-3413	2002	Happy New Year (apple and candle)	45	62,000	8	Multi
194	2-3414	2002	Happy New Year (cat and bauble)	45	53,500	8	Multi
195	2-3415	2002	Merry Christmas & Happy New Year	45	17,834	8	Multi

## Commemorative Postmarks

Appearing in date of issue and alphabetic order. Includes first day of issue (FDIP), variable date (V), and special event (S) postmarks.

M No. – cumulative commemorative postmark Master number.

M No.	V / S	FDIP No.	Date of Issue	Oblast	Post Office	Description
999	---	---	1.1.02	Donetsk	Donetsk GPO	Happy New Year
1000	---	---	1.1.02	Donetsk	Selydove VZ	Happy New Year 2002
1001	---	---	6-7.1.02	Donetsk	Donetsk GPO	Christmas Greetings
1002	---	---	6-7.1.02	Donetsk	Sloviansk VZ	Christmas Greetings
1003	---	---	7.1.02	Ivano-Frankivsk	Ivano-Frankivsk GPO	Christmas Greetings
1004	---	---	7.1.02	Volyn	Lutsk-25	Christmas Greetings
1005	---	---	16-26.1.02	Donetsk	Donetsk GPO	FIDE World Chess Championship
1006	---	---	16-26.1.02	Lviv	Lviv GPO	FIDE World Chess Championship
1007	---	26.10	17.1.02	Kyiv	Kyiv-1	Hetmans of Ukraine
1008	---	---	19.1.02	Dnipropetrovsk	Dnipropetrovsk GPO	Blessing of the Water
1009	---	---	19.1.02	Donetsk	Maryinka VZ	Blessing of the Water
1010	---	---	19.1.02	Donetsk	Sloviansk VZ	Blessing of the Water
1011	---	---	25.1.02	Donetsk	Donetsk GPO	Ruslan Ponomarov, World Chess Champion
1012	---	---	25.1.02	Kyiv	Kyiv-1	Diplomatic Relations, Austria-Ukraine – 10 Years
1013	---	149	29.1.02	Kyiv	Kyiv-1	Military History of Ukraine – The Scythians

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
1014	---	---	1.2.02	Ternopil	Ternopil-1	Oksana Liaturynska (1902-1970)
1015	---	150	1.2.02	Kyiv	Kyiv-1	Sixth Definitive Series – Flora
1016	V37/S26	---	* 2.2.02	Antarctica	Antarctic Station	Ukrainian Antarctic Centre “Academic Vernadskyi”
1017	---	---	14.2.02	Dnipropetrovsk	Dnipropetrovsk GPO	Valentine’s Day
1018	---	---	14.2.02	Donetsk	Donetsk GPO	Valentine’s Day
1019	---	---	14.2.02	Donetsk	Horlivka VZ	Valentine’s Day
1020	---	---	14.2.02	Donetsk	Kramatorsk VZ	Valentine’s Day
1021	---	---	14.2.02	Donetsk	Makiivka VZ	Valentine’s Day
1022	---	---	14.2.02	Donetsk	Mariupol VZ	Valentine’s Day
1023	---	---	14.2.02	Kherson	Kherson GPO	Valentine’s Day
1024	---	151	15.2.02	Kyiv	Kyiv-1	Elite of Ukrainian Sport
1025	---	152	18.2.02	Kyiv	Kyiv-1	Kyiv Oblast
1026	---	---	18.2.02	Kyiv	Kyiv-1	Julian Roman Liubinetskyi (1802-1862)
1027	---	---	18.2.02	Lviv	Peremyshliany VZ	Julian Roman Liubinetskyi (1802-1862)
1028	---	---	18.2.02	Lviv	Lviv GPO	Viktor Matiuk (1852-1912)
1029	---	153	22.2.02	Kyiv	Kyiv-1	Shipbuilding Industry of Ukraine
1030	---	154	26.2.02	Kyiv	Kyiv-1	Sixth Definitive Series – Flora
1031	---	---	27.2.02	Dnipropetrovsk	Dnipropetrovsk GPO	Dnipropetrovsk Oblast – 70 Years
1032	---	155	1.3.02	Kyiv	Kyiv-1	10 Years of Modern Ukrainian Stamps
1033	V 38	---	1.3.02	Odesa	Odesa-2	Zmiinyi (Serpent’s) Island
1034	---	156	4.3.02	Kyiv	Kyiv-1	Leonid Hlibov (1827-1893)
1035	---	---	8.3.02	Dnipropetrovsk	Dnipropetrovsk GPO	8 March – International Women’s Day
1036	V 39	---	9.3.02	Cherkasy	Kaniv VZ	Taras Shevchenko Museum
1037	---	---	24.3.02	Kyiv	Kyiv-1	Kyiv Planetarium – 50 Years
1038	---	157	29.3.02	Kyiv	Kyiv-1	Ruslan Ponomarov, 16 <sup>th</sup> World Chess Champion
1039	V 40	---	1.4.02	Cherkasy	Chyhyryn VZ	Bohdan Khmelnytskyi Museum
1040	---	---	1.4.02	Odesa	Odesa-1	Day of Humour
1041	---	158	4.4.02	Kyiv	Kyiv-1	Europa 2002 – Circuses
1042	S 27	---	4-6.4.02	Germany	Essen	14 <sup>th</sup> International Stamp Fair
1043	---	---	17.4.02	Volyn	v. Zatyrtsi	Viacheslav Lypynskyi – 120 <sup>th</sup> Birth Anniversary
1044	---	159	19.4.02	Kyiv	Kyiv-1	Palm Sunday
1045	---	---	22.4.02	Zakarpattia	Svaliava VZ	Yurii Venelin (1802-1839)
1046	---	---	5.5.02	Donetsk	Donetsk GPO	Easter
1047	---	---	5.5.02	Donetsk	v. Siedove	P. Siedov – 125 <sup>th</sup> Birth Anniversary
1048	---	---	5.5.02	Donetsk	Sloviansk VZ	Easter
1049	---	---	5.5.02	Ivano-Frankivsk	Ivano-Frankivsk-18	Easter
1049	---	---	5.5.02	Volyn	Lutsk-25	Easter
1050	---	---	9.5.02	Dnipropetrovsk	Dnipropetrovsk GPO	Victory Day – Great Patriotic War
1051	---	---	9.5.02	Donetsk	Shakhtarsk VZ	Victory Day – Great Patriotic War
1052	---	---	9.5.02	Donetsk	Snizhne VZ	Victory Day – Great Patriotic War
1053	V 41	---	9.5.02	Kyiv	Kyiv-1	Victory Day – Great Patriotic War (Type 2)
1054	V 42	---	9.5.02	Kyiv	Kyiv-1	Kyiv City Day (Type 4)
1055	---	---	24.5.02	Kyiv	Kyiv-1	Town Association of Ukraine – 10 Years
1056	---	160	25.5.02	Kyiv	Kyiv-1	Leopard Snake, WWF
1057	---	---	26.5-2.6.02	Donetsk	Donetsk GPO	IV International Festival “Golden Scythian”
1058	---	---	28.5-1.6.02	Donetsk	Slovianohirsk-1	Third Balloon Flight
1059	---	---	28.5-2.6.02	Zaporizhia	Berdiansk VZ	Berdiansk Health Resort – 100 Years
1060	---	162	31.5.02	Dnipropetrovsk	Dnipropetrovsk GPO	Opera Theatres of Ukraine
1061	---	161	31.5.02	Donetsk	Donetsk GPO	Opera Theatres of Ukraine
1062	---	---	31.5-5.6.02	Crimea	Alushta VZ	Alushta Health Resort – 100 Years
1063	---	---	1.6.02	Dnipropetrovsk	Kryvyi Rih GPO	International Day of Child Protection
1064	---	163	1.6.02	Kyiv	Kyiv-1	Sixth Definitive Series – Flora
1065	---	164	2.6.02	Luhansk	Luhansk-22	Luhansk Oblast
1066	---	---	14.6.02	Crimea	Sevastopol-11	Sevastopol City Day
1067	---	165	14.6.02	Kyiv	Kyiv-1	Red Book of Ukraine
1068	---	---	16.6.02	Lviv	Truskavets VZ	Truskavets Health Resort – 175 Years
1069	---	166	21.6.02	Kyiv	Kyiv-1	Mykola Leontovych (1877-1921)
1070	---	---	23.6.02	Donetsk	Horlivka VZ	Holy Trinity Day
1071	---	---	23.6.02	Donetsk	Mariupol VZ	Holy Trinity Day
1072	---	---	23.6.02	Donetsk	Slovianohirsk VZ	Holy Trinity Day
1073	---	167	27.6.02	Chernivtsi	Hlyboka VZ	Chernivtsi Oblast
1074	---	168	5.7.02	Kyiv	Kyiv-1	Fifth Definitive Issue – Flora (Alphabet series)

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
1075	---	---	5.7.02	Crimea	Sevastopol-11	P.S. Nakhimov – 200 <sup>th</sup> Birth Anniversary
1076	---	---	7.7.02	Poltava	Poltava GPO	Festival of Ivan Kupalo
1077	---	---	9.7.02	Chernivtsi	Chernivtsi GPO	Botanic Department, Chernivtsi University – 125 Years
1078	S 28	---	16-17.7.02	Georgia	Tbilisi	IV Conference, Ukrainian-Georgian Economic Affairs
1079	---	169	13.7.02	Kherson	Hola Prystan VZ	Black Sea Biosphere Reserve
1180	---	170	19.7.02	Kyiv	Kyiv-1	Ukrainian Folk Tales
1081	S 29	---	2-11.8.02	Korea	Seoul	“Philakorea 2002” Philatelic Exhibition
1082	---	171	9.8.02	Kyiv	Kyiv-1	Museum Treasures – Hannia Sobachenko-Shostak
1083	---	---	21-25.8.02	Poltava	Velyki Sorochyntsi VZ	Sorochyntsi Fair
1084	---	---	23.8.02	Kharkiv	Kharkiv-1	Kharkiv City Day
1085	---	172	23.8.02	Kyiv	Kyiv-1	Ukraine – Cosmic Nation
1086	V 43	---	24.8.02	Kyiv	Kyiv-1	Ukrainian Independence Day
1087	---	---	25.8.22	Dnipropetrovsk	Zhovti Vody VZ	Zhovti Vody City Day
1088	---	---	25.8.02	Donetsk	Makiivka VZ	Makiivka City Day
1089	S 30	---	30.8-3.9.02	Netherlands	Amsterdam	“Amphilix 2002” Philatelic Exhibition
1090	V 44	---	2.9.02	Odesa	Odesa-1	Odesa, Hero City
1091	---	---	2.9.02	Odesa	Odesa-1	Odesa City Day
1092	---	---	2.9.02	Poltava	Poltava GPO	M.V. Lysenko Musical School – 100 Years
1093	---	173	6.9.02	Kyiv	Kyiv-1	Ukraine-Kazakhstan Joint Issue
1094	---	---	12.9.02	Kirovohrad	Kirovohrad-6	Yu. Yanovskiy – 100 Years
1095	---	---	14.9.02	Sumy	Romny VZ	Romny – 1100 Years
1096	---	---	15.9.02	Kyiv	Pereiaslav-Khmelnytskyi VZ	Pereiaslav-Khmelnytskyi City Day
1097	---	---	15.9.02	Ternopil	Ternopil-25	O. Kulysytska – 125 <sup>th</sup> Birth Anniversary
1098	---	174	18.9.02	Kyiv	Kyiv-1	Sixth Definitive Series – Flora
1099	---	175	20.9.02	Odesa	Odesa-1	Odesa Oblast
1100	---	---	21.9.02	Chernihiv	Chernihiv GPO	Chernihiv City Day
1101	---	176	21.9.02	Chernivtsi	Khotyn VZ	Khotyn – 1000 Years
1102	---	---	22.9.02	Kirovohrad	Kirovohrad-6	Kirovohrad City Day
1103	---	---	28.9.02	Rivne	Hoscha VZ	Hoscha – 850 Years
1104	---	---	28.9.02	Ternopil	Kremenets-3	Kremenets – 775 Years
1105	---	---	4.10.02	Luhansk	Krasnodon VZ	Underground Youth Organization “The Young Guard”
1106	---	---	4-12.10.02	Donetsk	Donetsk GPO	“Stars of the Ballet” Festival
1107	---	177	5.10.02	Odesa	Odesa-1	VIII National Philatelic Exhibition “Odesaphil 2002”
1108	---	---	5-13.10.02	Odesa	Odesa-1	VIII National Philatelic Exhibition “Odesaphil 2002”
1109	---	---	6.10.02	Odesa	Odesa-1	VIII National Philatelic Exhibition – Humorous Odesa
1110	---	---	6-12.10.02	Chernihiv	Chernihiv GPO	Letter Writing Week
1111	---	---	6-12.10.02	Chernihiv	Nizhyn VZ	Letter Writing Week
1112	---	---	6-12.10.02	Chernivtsi	Chernivtsi GPO	Letter Writing Week
1113	---	---	6-12.10.02	Crimea	Sevastopol-11	Letter Writing Week
1114	---	---	6-12.10.02	Donetsk	Donetsk GPO	Letter Writing Week
1115	---	---	6-12.10.02	Donetsk	Mariupol VZ	Letter Writing Week
1116	---	---	6-12.10.02	Donetsk	Yenakieve VZ	Letter Writing Week
1117	V 45	---	(6-12).10.02	Dnipropetrovsk	Dnipropetrovsk GPO	Letter Writing Week (Type 3)
1118	---	---	6-12.10.02	Dnipropetrovsk	Novomoskovsk VZ	Letter Writing Week
1119	---	---	6-12.10.02	Dnipropetrovsk	Pavlohrad VZ	Letter Writing Week
1120	---	---	6-12.10.02	Dnipropetrovsk	Zhovti Vody VZ	Letter Writing Week
1121	---	---	6-12.10.02	Ivano-Frankivsk	Ivano-Frankivsk-18	Letter Writing Week
1122	---	---	6-12.10.02	Kharkiv	Kharkiv-1	Letter Writing Week
1123	---	---	6-12.10.02	Kirovohrad	Kirovohrad-6	Letter Writing Week
1124	V 46	---	(6-12).10.02	Kyiv	Kyiv-1	Letter Writing Week (Type 3)
1125	---	---	6-12.10.02	Odesa	Odesa-1	Letter Writing Week
1126	---	---	6-12.10.02	Poltava	Poltava GPO	Letter Writing Week
1127	---	---	6-12.10.02	Sumy	Sumy-30	Letter Writing Week
1128	---	---	6-12.10.02	Zakarpattia	Uzhhorod GPO	Letter Writing Week
1129	---	---	8.10.02	Odesa	Odesa-1	Day of Olympic and Sports Philately
1130	---	---	9.10.02	Odesa	Odesa-1	World Postal Day
1131	---	---	9.10.02	Volyn	Luts-25	World Postal Day
1132	---	---	9.10.02	Dnipropetrovsk	Kryvyi Rih GPO	World Postal Day
1133	---	178	9.10.02	Cherkasy	Cherkasy GPO	Cherkasy Oblast
1134	---	---	9.10.02	Lviv	Drohobych VZ	“Boikivschyna” Society – 75 Years
1135	---	---	10.10.02	Odesa	Odesa-1	Odesa, Maritime Gateway to Ukraine
1136	---	---	11.10.02	Odesa	Odesa-1	Day of Youth Philately

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
1137	---	---	12.10.02	Chernihiv	Nizhyn VZ	"Postal Station" Museum
1138	---	---	12.10.02	Odesa	Odesa-1	Golden Autumn
1139	---	---	14.10.02	Lviv	Lviv GPO	Ukrainian Insurgent Army (UPA) – 60 Years
1140	---	---	20.10.02	Dnipropetrovsk	Dnipropetrovsk GPO	Katerynoslav Gubernia – 200 Years
1141	---	179	21.10.02	Sumy	Sumy-30	Sumy Oblast
1142	---	---	21-27.10.02	Kharkiv	Vysokyi VZ	Hnat Khotkevych (1877-1938)
1143	---	---	1.11.02	Kyiv	Kyiv-1	Central State Historical Archives of Ukraine – 150 Years
1144	---	---	6-9.11.02	Kyiv	Kyiv-1	Information and Communications 2002
1145	---	---	9.11.02	Poltava	Poltava GPO	Day of Ukrainian Writing and Language
1146	---	---	11-17.11.02	Dnipropetrovsk	Dniprodzerzhinsk VZ	Quality Week
1147	---	---	11-17.11.02	Donetsk	Donetsk GPO	Quality Week
1148	---	---	11-17.11.02	Donetsk	Mariupol VZ	Quality Week
1149	---	---	11-17.11.02	Donetsk	Yenakieve VZ	Quality Week
1150	---	---	11-17.11.02	Poltava	Poltava GPO	Quality Week
1151	---	180	15.11.02	Kyiv	Kyiv-1	Kyiv Through Artist's Eyes
1152	---	---	15.11.02	Zakarpattia	Uzhhorod GPO	Uzhhorod Post Office – 70 Years
1153	---	---	16.11.01	Ivano-Frankivsk	Striatyn VZ	Striatyn Press – 400 Years
1154	---	181	22.11.02	Kyiv	Kyiv-1	Happy New Year
1155	---	182	16.12.02	Kyiv	Kyiv-1	Ukrainian National Folk Costumes
1156	---	---	13.12.02	Khmelnitskyi	Khmelnitskyi GPO	Mykola Leontovych (1877-1921)
1157	---	---	13.12.02	Odesa	Odesa-1	Ye. Petrov [Kataiev] (1902-1942)
1158	---	---	14.12.02	Kyiv	Kyiv-1	Third Convention Association of Philatelists of Ukraine
1159	---	---	21.12.02	Ivano-Frankivsk	Ivano-Frankivsk-18	Hnat Khotkevych (1877-1938)
1160	---	---	23.12.02	Kyiv	Kyiv-1	National Dance and Song Ensemble "Darnychnka"

## NOTICE TO UPNS MEMBERS

UPNS member Alexander Ivakhno, of Dnipropetrovsk, Ukraine, has forwarded a notice to UPNS members worldwide to assist him in a large, definitive project.

Mr. Ivakhno is gathering data, information, and illustrations for a new specialized catalogue of 1918-1919 Ukrainian postal stationery, to be titled "Проект систематизації штампів перецінування повністок Київської поштово-телеграфної округи".

Mr. Ivakhno is seeking contact with collectors of postal stationery from this era who may be in a position to assist him in preparing this specialized catalogue. Members may write to Mr. Ivakhno in either English or Ukrainian at:

Alexander Ivakhno  
P.O. Box 4933  
Dnipropetrovsk 49101  
Ukraine

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## UKRAINIAN POSTCARD HISTORIAN MYKHAILO ZABOCHEN

by *Borys Zayachivsky*

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The name Mykhailo Zabochen may not be familiar to most collectors outside of Ukraine and countries of the former Soviet Union except as the author of the encyclopedic *Ukraine in Old Postcards*, published in Kyiv in 2000. With his death on 19 October, 2002, Ukraine lost its most respected expert on old illustrated Ukrainian postcards, and also a great art historian. Mykhailo Zabochen amassed the largest Ukrainian postcard collection ever, was the author of more than 200 articles related to postcard collecting, and participated in numerous personal exhibits of postcards throughout the former Soviet Union. It was an honor to know him personally.

Mykhailo Zabochen was born 8 June 1925 in Zvenyhorodka, Cherkasy oblast, Ukraine. As a boy, Zabochen was influenced by local Zvenyhorodka painters from the past, F. Krasitsky, I. Makushenko, and I. Krashanovsky. This sparked his interest in Ukrainian art and he began collecting Ukrainian art postcards. At the age of 16, Zabochen was taken by the Germans to work in the coal mines of Czechoslovakia. He somehow managed to escape but was caught by the Germans again and sent to Auschwitz concentration camp in 1941 where he received number 138708, that was permanently imprinted on his arm. He befriended a number of Ukrainian nationalists including Lev Rebet who was also a prisoner at this camp. He was later transferred to the Buchenwald concentration camp.

He survived the concentration camps and was "liberated" by Soviet forces. After intense interrogation by the NKVD – the Soviet secret police – Zabochen served the last few months of the war in the Soviet army. After the war Zabochen studied physics at the Kyiv Military Academy. He was a participant during the first testing of the atomic bomb in the Soviet Union. He later graduated from the Leningrad Military Academy and served as a rocket scientist under Serhii Korolov. Later, he was one of the directors of the Apollo-Soyuz project. Since 1961, Zabochen lived in Moscow.

It may seem unusual that the first love in the life of this space scientist was Ukrainian picture postcards and art history. He spent his free time over many years researching Ukrainian postcard history in cities such as Kyiv, Lviv, Odesa, Moscow, and Leningrad. Zabochen possessed a knowledge of Ukrainian picture postcards that was unsurpassed. He wrote numerous articles regarding Ukrainian picture postcards, that were often suppressed by Soviet censorship, but he did not have the opportunity to put much of his knowledge on this topic into print in any systematic manner. It was not until the publication of *Ukraine in Old Postcards* in 2000 that some of his knowledge was put into print and available to Ukrainian postcard collectors worldwide.



Figure 1.  
*Mykhailo Zabochen 1925-2002*

Zabochen took a special interest in Ukrainian art picture postcards. He was interested in the painters and the individuals who took the initiative to publish Ukrainian art postcards in the past. Of special interest to

Zabochen was the Ukrainian painter Ambrosii Zhdakha (1855-1927). The dream of every Ukrainian postcard collector is to own the full set of 22 Zhdakha color postcards illustrating a Ukrainian historical theme related to the Cossack era with words and music to a Ukrainian song. These original Zhdakha postcards were published by Chas Publishing in Kyiv in 1911 and 1912.

Years ago, Zabochen became interested in Zhdakha since there was nothing in print about him. Although he was well known in his time, Zhdakha was classified as a Ukrainian nationalist by the Soviet regime and nothing could be published about him. Ukraine forgot Zhdakha. The famous Soviet Ukrainian writer Maksym Rylsky and the Soviet Ukrainian artist Wasyl Kasiian tried to put something in print about Ambrosii Zhdakha but it was Mykhailo Zabochen who succeeded to publish an article, for the first time, in a Soviet Ukrainian journal, about Zhdakha in 1963. Zabochen spent the next several years in the 1960s heavily researching the life of A. Zhdakha and finally completed a manuscript and presented it to Mystetsvo

Publishing in Kyiv in 1972. Even after trying to censor the text himself to try and get around the intense Soviet censorship that prevailed at the Mystetsvo Publishing House, the manuscript was rejected as Ukrainian nationalism. The manuscript remains unpublished to this day although efforts are being made in Ukraine to finally have the manuscript published.

My first communication with Mykhailo Zabochen was in the summer of 1992 when I wrote a letter to him in Moscow asking about some information regarding Ukrainian postcards. I was surprised when, in reply, I received from him a personally signed book *Ivan Franko in Illustrated Postcards* (based on a display he had in Lviv in 1987), several postcards, and information that I requested. I met Mykhailo Zabochen for the first

t i m e i n Drohobych, Ukraine, in the summer of 1994 when he was compiling a catalog of illustrated postcards of Jaroslaw Pstrak (1878-1916) with *Drohobyski Koleksioner* editor Yevhen Pshenichnii. I had the opportunity to talk about postcards with the expert and was introduced to Zabochen's unique method of cataloging Ukrainian postcards. We stayed up late one night and talked postcards. There was nothing I could ask that he could not answer. I took notes as none of the information he gave me was ever published. He was glad to share the information and hoped it would eventually end up in print.

During the same meeting with Zabochen, he handed me his illustrated manuscript about Ambrosii Zhdakha (mentioned above) and asked if I could try to convince some art specialists in Canada to see if they would be interested in publishing this unique material. I took the manuscript and illustrations back to Canada and approached a few institutions in Toronto

regarding funding. The manuscript was rejected. At one Ukrainian institution, where my hopes for funding were high, the manuscript was rejected without having been looked at and the answer I received is that there is no interest in funding books about "unknown artists". This Ukrainian-Canadian shortsightedness caused the Zhdakha manuscript to be shelved once again and I returned it to Zabochen the following summer.

Further meetings I had with Mykhailo Zabochen were all in Kyiv. During the summer of 1995 I met Zabochen and other Ukrainian postcard collectors at the Taras Shevchenko Museum in Kyiv. Initiatives were already being taken by the Kyiv collectors to put Mykhailo Zabochen's knowledge of illustrated Ukrainian postcards in print so that his years of research could be shared

with others. The undertaking was massive and, at the time, it seemed more like a dream than reality, but Zabochen persisted.

Over the next several years, Mykhailo Zabochen spent much of his time in Kyiv working on the project with Volodymyr Yatsiuk, Oleksander Polishchuk and Serhii Polehenkii. The dream was eventually realised when *Ukraine in Old Postcards* with over 7000 illustrations of old

Ukrainian postcards was published in 2000. The deluxe, hardcover, 505 page book incorporates Zabochen's method of cataloging Ukrainian postcards by topics, generally by publishers or illustrators of picture postcards. Most of the postcards illustrated in the book were from Zabochen's personal collection. The book *Ukraine in Old Postcards* allows generations to follow to enjoy the hobby that Mykhailo Zabochen helped build.

*Ukraine in Old Postcards* was previously reviewed in *UP-83* (2000).



Figure 2.

Meeting of postcard collectors at the Taras Shevchenko Museum, Kyiv, in June 1995. Work begins on "Ukraine in Old Postcards".  
Left to right: Volodymyr Yatsiuk, Serhii Polehenkii, Mykhailo Zabochen, Borys Zayachivsky, Oleksander Polishchuk.

## FOLK COSTUMES ISSUE CROWNED UKRAINE'S BEST

by Inger Kuzych

The wide variety of subjects depicted on Ukraine's 2002 stamps was reflected in the balloting for this year's Narbut Prize for best stamp design. Almost every one of last year's stamps or souvenir sheets appealed to someone and subsequently received some votes. However, as the 15 August deadline approached, it became clear that a winner would emerge from among three quite different issues.

In the end, the Ukrainian Folk Costumes release (Figure 1), which garnered 14% of the vote, edged out the Military History of Ukraine issue (Figure 2, stamps featuring ancient Scythian warriors; 12%), and the Kyiv Through Artist's Eyes stamp set (Figure 3, stamps depicting cityscapes by Taras Shevchenko; 11%). Also receiving substantial support was Ukraine's first chess stamp commemorating Ruslan Ponomarev becoming the 16th World Chess Champion (8%), a new four-stamp set honoring Ukrainian space scientists (8%), and the latest three stamps of the ongoing Hetmans of Ukraine series (7%).

Once more this year, participants were able to submit their choices electronically. Just over 80% of the hundreds of participants were from Ukraine, while the rest were from North America.

The Narbut Prize continues to be recognized as the premier philatelic art award in Ukraine. Past winners of the Prize have been depicted in *Filatelia Ukrainy*, Ukraine's leading philatelic periodical.

Readers wishing to examine all of last year's stamps (or the issues from any year) in full color, may do so online at the Ukrainian Electronic Stamp Album, [www.ukrainian-philately.info](http://www.ukrainian-philately.info). Click on 2002 or on any other year's issues you may wish to check out.

### The Winner and His Designs

This year's winning artist is Mykola Kochubei, who will receive a certificate and a \$250 honorarium for his colorful and fetching images highlighting regional costumes and holidays. The six designs of the set were released separately as three se-tenant pairs and together on a souvenir sheet (Figure 1). The first two stamps feature characters from the Vinnytsia region dressed for the holidays of Pokrova (Protection of the Mother of God) and Spas (The Savior). The former falls on 1 October and signals the beginning of the fall

cycle of folk holidays. Weddings are frequently held following this festival. Spas falls on 6 August and marks the end of the harvest season. At this time a harvest wreath, grain, fruits, and honey are traditionally blessed at the church.

The beautiful and colorful festival of Spas may, in many ways, be thought of as the Ukrainian Thanksgiving. The celebration starts out with all of the residents of a village or town gathering on the church grounds and forming a huge oval, which allows for processing along the inside. Every family brings a basket decorated with flowers and candles and laden with fruits of the harvest. Led by a small procession carrying church banners, the priest first makes his rounds in front of the crowd with his censer. Afterwards, he makes a second pass blessing all who are gathered with holy water. The families subsequently disperse and enjoy their blessed foods over the next several days.



Figure 1.

The winning designs for 2002 showed folk costumes from three of Ukraine's regions. Shown here in a souvenir sheet format, the stamps were also issued individually as se-tenant pairs on separate sheets.



Figure 2.

Second in the balloting was the first set of a new stamp series on the Military History of Ukraine. Depicted are various types of Scythian warriors.

The next two designs show the traditional clothing of the Cherkasy region worn during the vernal songs (termed *vesnianky* or *haivky*) performed at Easter time, as well as the summer feast of Makovii (Maccabeus; 1 August), when women and girls have the last flowers of summer blessed in church. The final stamps depict Christmas and Easter in the Ternopil region.

Except for different perforation sizes, the stamp images on the souvenir sheet version of this issue are identical to the regular stamp issues but, in addition, they are surrounded by a variety of embroidery motifs along the top and sides, and by a village scene across the bottom (Figure 1).

Souvenir sheets remain very popular philatelic items in Ukraine. This was the sixth year in a row



Figure 3.

Another new stamp series inaugurated was 'Kyiv Through Artist's Eyes'. Featured were three Kyiv-area landscapes painted by Taras Shevchenko in the 19th century.

that such a sheet – alone or in combination with stamps as this year – finished first in the competition.

This folk costume issue is the second created by Mr. Kochubei in as many years. His first set of six designs in 2001 ended up as runner-up in the Narbut Prize balloting for that year. Mr. Kochubei is scheduled to continue his Folk Costume series this year with six further stamps and a matching souvenir sheet.

## A List of Past Winners

The Narbut Prize has been awarded annually since 1993 for the best-designed stamp of the previous year (Ukraine only resumed stamp production in 1992). Below are the winners of the Narbut Prize since its inception:

- 1993A – Larysa Koren: 150th Anniversary of the Birth of Mykola Lysenko, and
- 1993B – Oleh Snarskyi: National Flag and Trident Emblem of Ukraine (Note: there was a tie in voting in 1993).
- 1994 – Yurii Lohvyn: 75th Anniversary of Ukraine's First Postage Stamps.
- 1995 – Serhii Bieliaiev: 160th Anniversary of Kyiv University (stamp and souvenir sheet).
- 1996 – Yurii Lohvyn: "Hetmans of Ukraine" series.
- 1997 – Serhii Bieliaiev: 150th Anniversary of the Kyiv University Astronomical Observatory (stamp triptych).
- 1998 – V. Taran and O. Kharuk: "The Founding of Kyiv" (Europa souvenir sheet).
- 1999 – V. Taran, O. Kharuk, S. Kharuk, and V. Kozachenko: 350th Anniversary of the Beginning of the Ukrainian Struggle for Freedom Under Bohdan Khmelnytskyi (souvenir sheet).
- 2000 – Oleksii Shtanko: Yaroslav the Wise (souvenir sheet).
- 2001 – Kateryna Shtanko: Wildflowers of Ukraine (souvenir sheet).
- 2002 – Oleksii Shtanko: Korol (King) Danylo (souvenir sheet).
- 2003 – Mykola Kochubei: Ukrainian Folk Costumes (stamps and souvenir sheet).

## COMPREHENSIVE CATALOGUE OF UKRAINIAN PHILATELY

by Karen Lemiski

*Comprehensive Catalogue of Ukrainian Philately* by John Bulat. Final editing by Karen Lemiski. Edited by Dominick Riccio, completed with assistance from Borys Fessak, Jerry Tkachuk, and Bohdan Pauk. Private publication, USA, 2003, 328 pp., in English and Ukrainian.

John Bulat was one of the foremost authorities and authors on Ukrainian philately. During his years as Bundesprüfer for the Ukraine Philatelisten Verband (U.P.V.) and as a leading expert of the Ukrainian Philatelic and Numismatic Society, he had the unique opportunity to expertize and view many of the newest discoveries in the field. These he documented in preparation for his *Illustrated Postage Stamp History of Western Ukrainian Republic 1918-1919*, which was published in 1973.

When John Bulat passed away in 1999, he had completed more than half of his *Comprehensive Catalogue of Ukrainian Philately*. He had intended his guide to be a fully illustrated, bilingual reference for all stamps, postal stationeries, and materials of Ukraine and its affiliated territories, including trident overprints, the National Republic (1918-1920), Western Ukraine, Carpatho-Ukraine, C.M.T. overprints, the German occupation (1941-1944), the prisoner-of-war camps in Italy (1946-1947), and the displaced persons camps in Germany (1947-1950).

Bulat had also established the format for the presentation. Each section begins with an introductory explanation of the period in Ukraine's history and the relevant postal issues that were produced. For the first five sections, this text is given both in English and Ukrainian. The production details of the issues are given along with individual illustrations.

The strengths of the catalogue are self-evident. To date, Ukrainian philately has had few reliable reference works in addition to Seichter's *Sonder-Katalog Ukraine*, Roberts' and Baillie's specialized works, and the Chuchin catalogue from the early 1920s. Bulat's volume was undoubtedly needed and thus fills a very large gap.

Much of the information in the section on Western Ukraine is taken from Bulat's earlier catalogue; it also

seems that the sections on the prisoner-of-war and displaced persons camps relies on Borys Fessak's publication. Yet, having this information brought together in one work makes philatelic research all that much easier.

**KHARKIV TYPE 3 MULTIPLE HANDSTAMP**



Three different vertical metal handstamps were employed to overprint the rubel value in black ink. Each handstamp consisted of three different plate positions which therefore resulted in nine distinct subtypes: a, b, c, d, e, f, g, h, and i. Several kopeck values are also known to have been overprinted. Perforated 13 1/2.

743.	A2	3.50 rub. black & gray	300.00	275.00
744.	A2	7 rub. black & yellow	300.00	275.00
745.	A3	2 kop. green		
746.	A3	3 kop. red		
747.	A5	15 kop. red brown & blue		
748.	A9	1 rub. light brown	10.00	50.00
		a. from sheet of 40 stamps		
		margin bars	50.00	
		b. inverted overprint	30.00	50.00
749.	A2	3.50 rub. maroon		
		a. dark maroon and light green	40.00	50.00
		b. light green	45.00	55.00
750.	A10	5 rub. dark blue, green and light blue	175.00	200.00
751.	A2	7 rub. dark green & pink	20.00	30.00
		a. shifted rose color	30.00	
		b. overprinted sideways on gum side	100.00	
752.	A10	10 rub. red & yellow & gray from sheet of 25 stamps	100.00	125.00
<b>Imperforate.</b>				
753.	A3	2 kop. green	100.00	
754.	A9	1 rub. pale brown, dark brown & orange	.15	1.75
		a. inverted overprint	7.50	15.00
		b. shifted background	1.50	
		c. offset orange color	5.00	15.00
		d. types 2 & 3 together	200.00	200.00
		e. pair with missing overprint on one stamp	50.00	100.00
755.	A2	3.50 rub. dark maroon & green	30.00	3.00
		a. inverted overprint	30.00	60.00
		b. double overprint	40.00	75.00
		c. offset red or green color	3.00	
		d. shifted green color	25.00	
		e. pair with missing overprint on one stamp	75.00	100.00
756.	A10	5 rub. dark blue, green & light blue	75.00	3.00
		a. inverted overprint	8.50	15.00
		b. pair with missing overprint on one stamp	75.00	100.00
757.	A2	7 rub. dark green & pink	25.00	50.00
		a. inverted overprint	35.00	75.00
758.	A10	10 rub. red & yellow & gray	65.00	65.00

43 Sample page

Perhaps the most critical aspect of the catalogue relates to its presentation of the trident material. Bulat included (almost) all varieties, including inverted, double overprinted, shifted overprints, as well as some unrecorded and uncatalogued items. All fourteen Kharkiv I overprints are shown, as are the Kharkiv II and III overprints. The differences in Kyiv III overprints are also illustrated. A variety of local issues have also been included and priced. Although some may fall into the questionable category, new trident discoveries are also listed.

In his preface, Bulat commented that although the work is comprehensive, it is not complete. The most noticeable omissions are the postal cards of Carpatho-Ukraine. In the interest of

completing the project as quickly as possible, the editing team (Borys Fessak, Karen Lemiski, Bohdan Pauk, and Jerry Tkachuk) decided to include only the materials Bulat had assembled without supplementing them with the missing pieces. (Ideally, this information will be made available in a supplemental guide.)

Another area of concern relates to the prices given. Bulat provided a valuation for each listing, based on actual private and public sales, auction realizations, or estimates of the stamp's rarity. While some prices seem to be right on the mark, others may not even be close. For example, an uncut sheet of stamps from the prisoner-of-war camp at Rimini is priced at \$6 mint, but \$10 used. Similarly, one single trident stamp is valued at \$175, the same design inverted is \$180, but together as *tete-beche* they are priced at \$250. Finally, there are many price omissions for used stamps.

These comments and observations aside, the catalogue should be welcomed by all collectors of Ukrainian material. The quality of illustrations will make it a valuable research tool for years to come. The volume is also attractively produced and available at an exceptionally reasonable price.

## LOCAL SHOW IN CHICAGO

by George D. Fedyk

Ukraine collectors in Chicago staged a successful philatelic and militaria show – named Ukrainphilex 03 – over the weekend 25-26 October 2003 at the Ukrainian National Museum.

The exhibition comprised 16 frames of material as diverse as Romanian Occupation issues, WWII postage, old Post Cards, POW Camp mail, Famine in Ukraine, Military patches, Mazeppiana, and modern Ukraine.

The show itself commemorated two significant events and had two commemorative envelopes and two postmarks designed and prepared by Victor Taran.

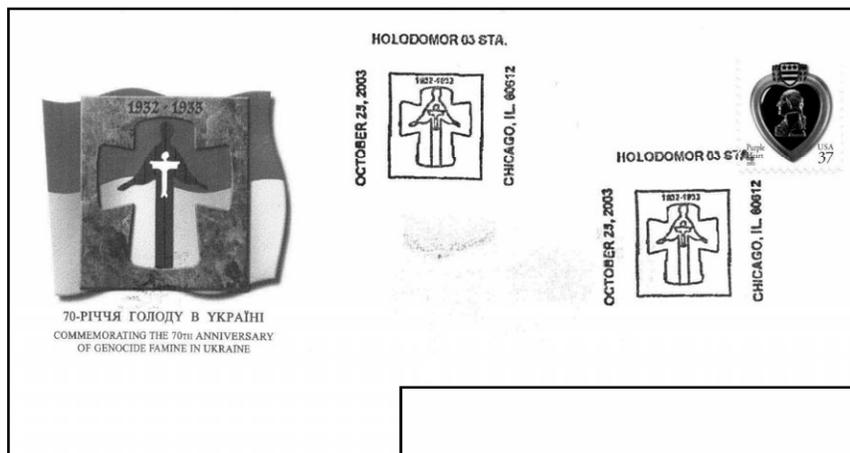
On October 25 a cover and a postmark commemorating the 1932-1933 Genocide Famine (Holodomor) in Ukraine were issued. The cachet and postmark designs are based on the 1993 Famine stamp portraying a mother with child within a Kozak cross, superimposed over the Ukrainian national flag.

The October 26 cover and postmark commemorated the 70th anniversary of the Ukrainian Pavilion at the Chicago World's Fair in 1933. The Ukrainian Pavilion, depicted as the cachet subject, was only up for one year but was a profound statement of Ukrainian nationality at that time in Ukrainian-American community life.

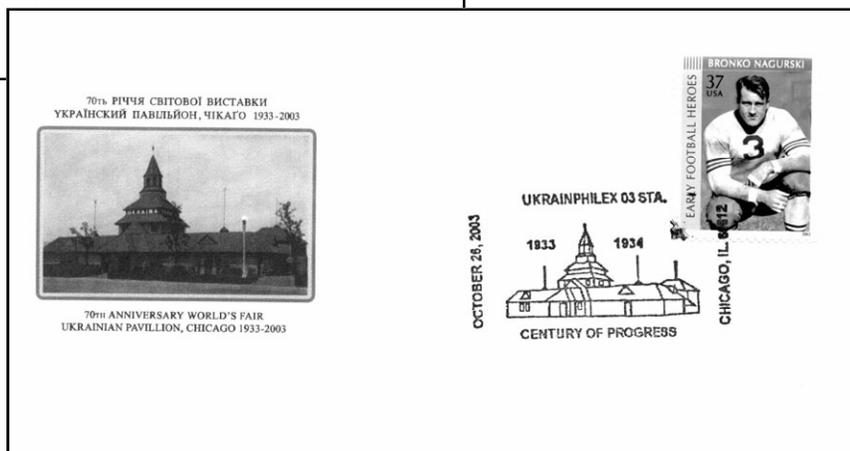
The show organisers attempted to have as many of the Ukrainian Pavilion covers franked with the self-adhesive Bronko Nagurski stamp (see article on page 42), but as this stamp was issued in blocks of four different designs, there was a limited number of covers with that stamp.

In total, only 200 of each individual cover were prepared for each day of the show. Any member who wishes to obtain covers should send US \$2.00 per cover, plus a 37-cent stamp or a SASE, or inquire with:

Mike Ivashchenko at:  
P.O. Box 7, Fox River Grove, IL 60021, USA.



The two Ukrainphilex 03 show covers. The Holodomor cover above and the Ukrainian Pavilion cover at right, with the Bronko Nagurski stamp.



## STEFAN GOLSH "MAR" – A SON OF UKRAINE

*submitted by Roman Dubyniak, translated by Jaroslav Popadiuk*

With deep sorrow we inform the Ukrainian people that after a long illness and in his 84th year, Stefan Golash, distinguished fighter for the freedom of Ukraine, leading member of the Organization of Ukrainian Nationalists (OUN), and leader of revolutionary battles in the 1940s in the Berezhan, Lviv, and Lemko regions of Ukraine, passed away on 28 May 2003 at Palatine near Chicago, Illinois.

He was born into a patriotic peasant family on 26 December 1919 in the village of Byshky, Berezhan district, in the Ternopil region. He began his revolutionary activity against the Polish occupiers of Ukraine as a leader of the youth wing of OUN whilst still a student at the Berezhan gymnasium. In 1940 he joined the Ukrainian underground movement and continued his revolutionary activity against the Soviet bolshevik occupiers. During the German occupation of Ukraine he led the youth wing of OUN in the Lviv region whilst simultaneously studying agronomy at the Lviv Polytechnic Institute.



*Roman Golash, 1919-2003*

In 1943-1944, in the Lviv region, comrade "Mar" conducted medical support training, organized a company of insurgent fighters, and led it into the Carpathian mountains. The company was a courageous fighting unit that distinguished itself in battle against the Germans and captured much weaponry. Being a capable organizer, he was assigned to the UPA battalion under the command of Vasyl Mizernyi ("Ren") and made responsible for the battalion's training requirements. In October 1944, as a member of the battalion, he moved to the Lemko region and was appointed leader of OUN for the whole region.

At that time, on territory beyond the "Curzon Line", the Polish government conducted brutal ethnic cleansing which resulted in the deportation of all Ukrainians from their traditional homelands. Under the leadership of OUN and the UPA, the Ukrainian population rebelled against their Polish occupiers for a period of almost three years. The Polish government, using the most brutal methods, and with the assistance of the Soviet Union, finally succeeded in removing Ukrainians from their native lands and repopulated the territory with Poles.

In the summer of 1947, in accordance with a decree issued by the leadership of OUN and the UPA command, comrade "Mar", together with a group of

insurgent fighters, after enduring a number of battles, made his way across Slovak, Czech and Austrian territory to West Germany. Their task was to inform the Western world about the atrocities committed against the Ukrainian people and to make known the struggle for national liberation in Ukraine.

After recovering from his war injuries, Stefan Golash continued his national liberation activity under the new conditions of the Western world. At the same time he resumed his studies and completed them in 1949, receiving a degree in engineering. In 1951 he emigrated to the United States of America and settled in Chicago. There he organized and was head of the combatants section of the Society of Veterans of the UPA and also its social welfare section, which assisted ill and wounded insurgent fighters and their families in Ukraine and beyond. In 1976 Stefan Golash was actively involved with the publishers of the UPA Chronicles as head of the finance committee, which raised \$250,000 for publication

purposes. He himself sponsored separate volumes of the UPA Chronicles.

Mr. Golash also widely popularized concepts of Ukrainian national liberation and statehood, wrote numerous memoirs and educational articles and also actively participated in the political, religious, church, and general life of the Ukrainian community in Chicago. As well, he was the organizer of Ukrainian philately with themes relating to the underground struggle of the UPA and the notion of Ukrainian national statehood. To this end he published and distributed a vast series of stamps known as *Pidpilna Poshta Ukrainy* (Underground Post of Ukraine).

The funeral of our late comrade "Mar" was held on 31 May 2003 and he was laid to rest in the UPA veteran's section of the cemetery of St. Andrew's Parish at Bloomingdale, near Chicago.

The illustrious name of our late, glorious comrade Stefan Golash and the memory of his good deeds, will forever live in the hearts of all Ukrainian patriots.

To his wife Nadia, son Roman, daughter Olha, and to all his family and friends in Ukraine and beyond, we express our sincerest sympathy.

## JEAN BUDKA – A PHILATELIST AND GREAT FRIEND

by Val Zabijaka

Ivan (Jean) Budka passed away on September 8, 2003 in his sleep. Just the day before, he had returned from a vacation in Ukraine, a country that he loved, although he was born in France and was a loyal and dedicated Frenchman. Jean joined our society in 1979 and was an active collector-promoter, representing our society in France.

I had the pleasure of meeting Jean for the first time in 2000 when I visited Paris from Amsterdam, Netherlands. Jean made a six hour trip from southern France to meet me and his fellow French philatelists. Almost immediately, I grew to like Jean very, very much. He was a lively person, an active promoter of Ukrainian philately, sincere, open, and funny. A self-educated individual, Jean truly loved life, philately, and his many, many friends. The next year, Jean invited me to visit him and his family in a small village near Toulouse in southern France. I did not hesitate and it turned out to be a one of the best-fun trips of my life. Not only did Jean introduce me to French country living, but he took me to Andorra, a country I had always wanted to visit. He was a gracious host, proud of his wife Oksana, and the love of his life, his daughter Olenka. Jean did not talk much about himself and thus I found out little about him and his past life. Jaroslava Josypyshyn and Andre Bisotto of the Societe Franco-Ukrainienne de Philatelie (French-Ukrainian Philatelic Society) provided me with some facts, but their information was sketchy also.

A few details about this complicated, yet simple individual, so full of life and cheer. He was born on March 12, 1942 in the small village of St. Rome de Cernon into the family of a miner. When he was 17 years old he had to interrupt his studies to become the family breadwinner, because his father was very ill. He and his mother supported the entire family of three other brothers and a sister. While his mother and father spoke Ukrainian, the children spoke French. Later, he served in the French Army, as a paratrooper during the Algerian War. While in service he met

a French-Ukrainian who taught him Ukrainian. After Jean left the military he returned back to the mines and worked there until his disability retirement.

Some years later, he met Oksana (a Rukh organizer in Ukraine) and married her. They had a beautiful daughter Olena. Jean always wanted to have a son and in September 2002 a boy, Bohdan, was born. He was very proud of his new born baby son.



*Jean (Ivan) Budka, 1942-2003*

Budka's Ukrainian-related life was a busy one: he was instrumental in the unveiling of the Taras Shevchenko monument in Toulouse, was an ardent supporter of the Symon Petliura Library in Paris, organized the French-Ukrainian Philatelic Society (in 1999), represented Marka Ukrainy in France, actively participated in Ukrainian community life in his region, and helped Ukraine during his frequent visits to his ancient homeland.

A self-educated individual, strong in his ethnic bond to his community and culture, when he was 11 he refused to get up in school to honor Stalin (his village was heavily communist in those days). His philatelic pursuits began at age 14 when he joined a French philatelic organization. He exhibited in many philatelic shows and in 1993 he received a Silver Medal at the UKRAINA 93 philatelic exposition in Munich, Germany for his Taras Shevchenko exhibit.

With Jean's passing Ukrainian philately in general, and French-Ukrainian society in particular, has lost an active promoter and a wonderful person. I lost a true friend, yet remain thankful that he touched my life, albeit only for a short while. He leaves in sorrow his wife Oksana, an eight year old daughter Olena, his newborn son Bohdan, his mother, three brothers, and a sister.

Vichna Iomu Pamiat!  
May His Memory be Eternal !



**СОЮЗ УКРАЇНСЬКИХ ФІЛАТЕЛІСТІВ І НУМІЗМАТИКІВ**  
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