

A selection of the items discussed in this issue

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Edited by Andy Taylor

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Editorial 210

As January slithered into February and Great Britain took back control, I was moved to email my friends in Continental Europe with a personal message: *For we're no' awa' tae bide awa' / For we're no' awa' tae le'e ye / For we're no' awa' tae bide awa' / We'll aye come back an' see ye*. Or as that famous Austrian Arnold Schwarzenegger said more than once, **I'll be back**. My thanks to the many who replied with condolences and commiserations. Nobody commented on the link I enclosed to the pipe band version of the song ☺

Great Britain issued a commemorative 50p coin to mark the occasion; one side has the Thomas Jefferson-derived uplifting message: "Peace, prosperity and friendship with all nations". But surely it should be "Peace, prosperity, and friendship with all nations" with the Oxford Comma? There are those to whom such things matter.

Austria marked the transition with a commemorative stamp and a First Day special cancel. Or did it? Read the exposé in the New Issues pages.

Rant over. And note the footnote. Back to APS and philately.



It is with deep regret that we announce the death of Gerrit Matthijssen on 2nd January. What was probably his last article, *Bosnian-Herzegovinan C.O.D. Labels*, was published in Austria 209. A special preprint was sent to him in November last year; he replied "*Yesterday I received your real surprise, a 'Sonderausgabe'. It is appreciated very much.*"

John Bathard passed away at the beginning of March. He had not been in the best of health due to a fall and struggling to look after his wife who also passed away recently.

"Austria by email" ??

Several members have requested this option, and other societies already offer it. So, from the current membership year (which began on 1 April 2020) you will have the option of "email membership". This gives you exactly the same rights, duties, and privileges as conventional membership except that you will receive Austria and the Auction Lists by email instead of on paper. They'll come as PDF files, usually about 8Mb. The cost is £10 per year (or the equivalent thereof in Euros or USDollars). To choose this option, pay your reduced subscription in your usual way, stating clearly that it's a £10 membership AND send a confirmatory email to the editor (at editor@austrianphilately.com) from the address you want your files sent to. This gives me the information I need, and also serves as proof to my ISP that I am not a spam merchant.

"It ought to exist - has anybody got one?"

You all know the 2kr-yellow-imprinted postcard – the one with the funny dots-and-dashes borders. First issued on 1 October 1869, it was authorised for use to foreign countries from 1 August 1871. Supplementary franking was required: for example an extra 8kr to make up the 10kr rate for Belgium, or an extra 11kr to make up the 13kr rate for Great Britain. The arrival of the UPU on 1 July 1875 reduced the rate for Britain to 5kr, and the required supplement to 3kr. Such cards are known from the UPU period. However none are recorded from the pre-UPU era, ie between 1 August 1871 and 30 June 1875. They ought to exist. **Have you got one?**

Virus - what virus?

At the time of going-to-press, the London2020 International Stamp Exhibition (see next page for my selection of exhibits) is unaffected. But check before you set off...

Andy Taylor

London2020 – selected entries

London2020 takes place in the Business Design Centre, Islington, London from Saturday 2nd May until Saturday 9th May. To fit in as many as possible of the huge number of applications, half will be shown from Sat 2nd till 3pm on Tues 5th, and the rest from Wed 6th till 3pm on Sat 9th. The split is: Round One: 2: Postal History; 5: Revenue; 6: Postal Stationery; 9: Open Philately; 11: Modern; 12: Picture Postcards; 13: Youth (part). Round Two: 1: World Stamp Championship Class; 3: Traditional; 4: Aerophilately; 7: Thematic; 8: Literature; 13: Youth (rest). Your editor strongly recommends checking details on their website www.london2020.co (**not .com!**) before you set off. Also, unless you are an exhibitor it'll cost you £10 (cash only) to get in on the first day. My selection of entries follows. There are many, many more – I make it 891 in total including literature. The second column is the number of frames that entry has been allocated; the last the class number as given above.

Frame	N	Name	Exhibit Title (some truncated)	Cl
01-0057	8	András Jakab	The Use of the Austrian Stamps in Hungary 1850-1867	1
02-0001	5	Jovan Basho	Austrian And Italian Levant In Albanian Territory	2
02-0086	5	Günter Baurecht	Die 8 Türkenkriege Der Habsbuerger	2
02-0091	8	Gerald Heschl	Austria Papal States 1815 -1859	2
02-0099	8	Armin Lind	Money- and Value- Letters in Austria 1770 - 1947	2
02-0210	8	Miloš Cervinka	Development of postal services in Decin region	2
02-0218	5	Lubor Kunc	Austro-Hungarian Field Post 1914 - 1918	2
02-0223	8	Vít Vaníček	Postal History of Czech Lands (from the beginning until 1867)	2
02-0318	8	Karlfried Krauss	Prussia and the German-Austrian Mail with Belgium 1830 - 1875	2
02-0482	8	Franco Rigo	Venice ... postal history of the health office from the 16th to the 19th century)	2
02-0490	8	Angelo Teruzzi	.. postal relations .. Kingdom of Sardinia/Italy & the Austrian Empire 1844-1875	2
02-0692	5	Péter Csicsay	Postal History of Kingdom of Hungary 1900 - 1918.	2
02-0744	5	Adriano Bergamini	The Independent Hungarian Postal Administration to UPU (1867-1875)	2
02-0847	1	Joyce Boyer	Austria - change from Schilling to Euro	2
03-0071	5	Herbert Kotal	UNGARN 1867 - 1887	3
03-0186	1	Željko Redžep	Trappist Cheese from Banja Luka	3
03-0336	5	Heinz Rennenberg	The issues of the kuk Austrian postal service in the Principality of Liechtenstein	3
03-0374	8	Géza Homonnay	The 1867 Issue of Hungary	3
03-0382	5	László Polgár	Printing errors and perforation errors on Hungarian stamps	3
03-0464	8	Tamaki Saito	Austria and Lombardy-Venetia the 1850 issues	3
03-0897	5	Andy Taylor	The Newspaper postage stamps of Austria	3
03-0902	5	Garth Taylor	A study of the third issue of Czechoslovakian Air mail stamps	3
03-0915	8	Yvonne Wheatley	Czechoslovakia: The Masaryk 1920 & Allegory Issues 1920 to 1923.	3
04-0120	8	Joyce Boyer	Austrian Air mail to 1938	4
05-0041	8	Károly Szücs	Hungary's First Adhesive Revenues during the Forint-Krajcar currency period	5
06-0086	8	Michael Fukarek	Stationery of Austria ... up to the end of the monarchy	6
08-0009	0	Werner Schindler	Die Öst. Post In Der Levante. 200 Jahre Habsburgische Interessen Im Orient.	8
08-0010	0	VOePh	Die Briefmarke	8
08-0069	0	Auktionhs Gärtner	Die Briefmarken Von Österreich & Lombardi-Venetien 1850 - 1867	8
08-0088	0	Wolfgang Maassen	The Origins Of Philatelic Literature In Germany and Austria	8
08-0223	0	Andy Taylor	"Austria" - The Journal Of The Austrian Philatelic Society	8
09-0048	5	John Fitzsimons	Mozart....From Prodigy to Genius	9

York Fair Meeting, 18 January 2020

A baker's dozen of members of the APS and/or the CPSGB held their now-traditional meeting at 1pm in an upstairs room of York Racecourse Grandstand, temporarily forsaking the dealers downstairs. We saw:

Joyce Boyer: 2019 is the 70th anniversary of the Christkindl Post Office, and Joyce showed excerpts from her extensive collection, with specimens of how it worked (or didn't), 25th 40th & 50th anniversary covers etc. The Christkindl Post Office was one of the very few open on 1 Jan 2002 (a National Holiday) and able to provide first day cancels on the Euro stamps.



Alan Berrisford showed us Viennese Goodies – items he'd acquired during the Numiphil weekend. As always, you have to know the subject to realise the rarity of the top-notch cancels he had procured.

Derek Walker displayed WWII Feldpost "to most of Europe" and some back to the troops. He remarked that the contents were often more interesting than the cover, providing a glimpse of what life was like at that time.

Barry Clark presented Postablage of Vorarlberg in his normal much-liked style with the items, location maps, and background information.

Andy Taylor first showed his Hamburg Tram post – that city is one of the very few where items posted on a letter-box carried on a tram received a distinctive cancellation. Next he put up several "Mercuries" – the 1851 newspaper postage stamps – and observed that while most people have heard of the legendary Red Mercury, the postal decrees (he showed copies) name what is conventionally called the Rose Mercury as 'red'; the conventionally-red mercury is named 'bright red'!

Keith Brandon displayed numerous Mixed Frankings of the first six issues. Some are scarce (eg 1st + 2nd), others are more common except for the scarce 3rd + 5th and the rare 3rd + 4th + 5th). The equivalents exist for the Lombardy-Venetia issues; mixed Austria - Lombardy-Venetia frankings are known.



Last but certainly not least, **Yvonne Wheatley** showed TPOs of the Czech area, including forerunners and cross-border (eg Czech to Poland) items. She also had a couple of the special cancels for items posted at a railway station; when the train arrived the box was emptied and the mail handed to the TPO on the train for cancellation and onward travel.

The meeting closed at 3pm – everybody had enjoyed it and looked forward to the next one!

2020 NEW ISSUES (1st instalment)

by Andy Taylor

The information given here is face value ('c' is Euro-cents); issue date; quantity printed; designer; engraver if any; printing method; printer; and sometimes details on the design. Many issues are also available in mini-sheets, blackprints, 'Buntdrucke' (ie printed in different colours from those issued) etc. Austria Post seem to have adopted a permanently minimalist approach to both the English and the German descriptive details on their website, so I supplement some descriptions from sources including Die Briefmarke and both English and German Wikipedia.

The printer of the **Christmas 2019 – children with sledge** stamp, not disclosed in time for the last 'Austria', was Enschedé.



100 years of the Salzburg Festival. 2€70; 21.01.2020; 180,000; Helmut Andexlinger; Offset; Enschedé. Every year the Salzburg Festival is the cultural highlight of the summer in Austria, and in terms of international resonance also throughout Europe.

25th anniversary of Austria joining the EU. 2€10; 22.01.2020; 145,000; Karin Klier; Offset; Enschedé. Austria has been a member of the European Union since 1st

January 1995. In the referendum held on 12th June 1994, 66.6 per cent of the population voted in favour of Austria joining the EU (at that time still the European Community, EC). [*Judged by the flags and the value, the illustration IS the right way up. Ed.*]



Frequency Hopping Spread Spectrum – Hedy Lamarr. 90c; 22.01.2020; 350,000 in minisheets of 10; David Gruber; Offset; Enschedé. This year's stamp in the "Austrian inventions" series is dedicated to an exceptional lady: Hedy Lamarr was not just a world-class film star but also a highly gifted inventor, whose pioneering inventions are still being used to this day.

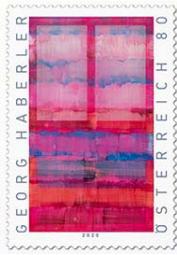
Hedy Lamarr was born Hedwig Eva Maria Kiesler on 9th November 1914 (or maybe 1913) in Vienna, the only child of Gertrud Kiesler (née Lichtwitz) and Emil Kiesler both of whom had Jewish backgrounds. She died on 19th January 2000 in Casselberry, Florida, U.S.A. She married 6 times and had 3 children.

After a brief early film career in Czechoslovakia, including the controversial *Ecstasy* (1933), she fled from her first husband, a wealthy Austrian ammunition manufacturer, and secretly moved to Paris. Traveling to London, she met Louis B. Mayer, head of Metro-Goldwyn-Mayer (MGM) studio, who offered her a movie contract (as Hedy Lamarr) in Hollywood. Her greatest success was as Delilah in Cecil B. DeMille's *Samson and Delilah* (1949). Her picture appeared in 2011 in the *Austrians-in-Hollywood* series, again as a minisheet: shown on the right.



For her contribution to the motion picture industry, Lamarr was recognized in 2013 with a star on the Hollywood Walk of Fame. Lamarr was given an honorary grave in Vienna's Central Cemetery in November 2014.

During World War II, Lamarr learned that radio-controlled torpedoes, an emerging technology in naval war, could easily be jammed and set off course. She thought of creating a frequency-hopping signal that could not be tracked or jammed. She contacted her friend, composer and pianist George Antheil, to help her develop a device for doing that, and he succeeded by synchronizing a miniaturized player-piano mechanism with radio signals. They drafted & patented designs for the frequency-hopping system. Although the US Navy did not adopt the technology until the 1962 Cuban missile crisis, various spread-spectrum techniques are incorporated into Bluetooth technology. And in 2014, Lamarr was posthumously inducted into the National Inventors Hall of Fame for frequency-hopping spread spectrum technology.



Young Austrian Art: George Haberler – Untitled (LPO1). 80c; 28.1.2020; 230,000; Offset; Regina Simon; Enschedé. *“This year’s special stamp from the ‘Young art in Austria’ series shows an untitled, richly coloured, large-format work by Georg Haberler (1985-) dating from 2019.”* Die Briefmarke adds that the work is one of several (three are pictured) exhibited in Berlin as *“Als der Zirkus in Flammen stand (When the circus was on fire)”*. It derives much of its effect by being realised on a thin fabric, which allows transmitted ambient light to reflect off the light azure wall on which it is hung and form part of the work.

The Great Brexit Stamp Mystery

On 30 January I received an official email from Austria Post (I’m on the mailing list) as is normal for a new stamp issue. Someone also sent an image of the stamp itself. The email said:

ÖSTERREICHISCHE POST ÜBERRASCHT MIT BRIEFMARKE ZUM BREXIT #
AUF BEREITS PRODUZIERTER MARKE URSPRÜNGLICHES
AUSTRITTSDATUM ÜBERDRUCKT

Am 22. Jänner 2020 erschien die Sonderbriefmarke „25. Jahrestag EU-Beitritt Österreichs“. Nur wenige Tage später, am 31. Jänner, erscheint die nächste Briefmarke, die sich der Europäischen Union widmet – diesmal dem Brexit.

Seit 2016 beschäftigt der Brexit die EU auf allen Ebenen, denn erstmals begehrte ein Staat den Austritt aus der EU. Die Österreichische Post widmet nun dem tatsächlichen Exit der Briten – dem „Brexit“ – eine Sondermarke.

So speziell und einzigartig wie die Geschichte des Brexits ist, ist auch die Sondermarke, die die Österreichische Post nun dazu verausgibt. Ausgehend vom avisierten Austrittstermin 29. März 2019 wurde eine Sondermarke mit diesem Datum gedruckt. Um die Sonderstellung auch optisch hervorzuheben, wurde die Fläche des Vereinigten Königreichs mit einem hellblauen Transparentlack versehen. Die EU-Staaten wurden hingegen dunkelblau im normalen Offset-Verfahren gedruckt, die Nichtmitglieder der EU sind weiß abgebildet.

Aus dem 29. März 2019 wurde schließlich der 31. Jänner 2020 – und die ursprüngliche Briefmarke wurde mittels Überdruckverfahren aktualisiert.

Der Grafikentwurf der Sonderbriefmarke stammt von Anita Kern. Die Marke mit einem Nennwert von 1,80 Euro wurde 140.000 Mal aufgelegt und ist ab 31. Jänner 2020 in den drei Verkaufsstellen (Steinheilgasse 1, 1210 Wien, Gleinker Hauptstraße 1, 4407 Steyr-Gleink und Bahnhofsgürtel 48-50, 8020 Graz), unter post.at/onlineshop sowie beim Sammler-Service der Österreichischen Post



This translates as:

“AUSTRIAN POST SURPRISES WITH AN ISSUE FOR BREXIT ON A STAMP ALREADY PRODUCED,
PRINTED WITH THE ORIGINAL DATE OF EXIT

“The commemorative stamp ‘25th Anniversary of Austria’s accession to the EU’ was issued on 22nd January 2020. Only a few days later, on January 31st, the next stamp dedicated to the European Union -this time Brexit- will be issued.

“Brexit has been a concern of the EU at all levels since 2016, because for the first time a state has asked to leave the EU. Austrian Post is now dedicating a special stamp to Britain's actual exit - the ‘Brexit’.

“The special stamp that Austrian Post is now issuing is as special and unique as the history of Brexit. Starting from the announced departure date of March 29th 2019, a special stamp was printed with this date. To emphasize the special position visually, the area of the United Kingdom was provided with a light blue transparent varnish. The EU countries, on the other hand, were printed in dark blue using the normal offset process, the non-EU members are shown in white

“Finally, March 29, 2019 became January 31, 2020 - and the original stamp was updated using the overprint process.

“The graphic design of the special stamp comes from Anita Kern. The stamp, with a face value of 1€80 and a printing of 140,000 copies, will be available from January 31, 2020 at the three sales outlets (Steinheilgasse 1, 1210 Vienna, Gleinker Hauptstrasse 1, 4407 Steyr-Gleink and Bahnhofsgürtel 48-50, 8020 Graz), at post.at/onlineshop and from the collectors service of Austrian Post”

The stamp image was available at <http://news.post.at/1KZrZ6nt42rm2ps64> and the stamp was available to order on-line in the usual way; the URL for the on-line shop was https://onlineshop.post.at/onlineshop/briefmarken---philatelie/briefmarken/sondermarken/brexit-180-sondermarke_18208

However the stamp soon disappeared from the on-line shop. On 1 Feb it was present, with the normal data “Erscheinungsdatum 31.01.2020; Auflagehöhe 140.000; Druckart überdruck; Entwurf Anita Kern; Druck Joh. Enschedé Stamps B.V” although without the descriptive text. [As is increasingly common, the ‘English’ version had the same German text.] But by 4 Feb, entering the URL that had previously worked gave a message “The link that you clicked on is possibly out of date”. Sold out? Censored? The stamp certainly existed and could be purchased by the public at Rochusplatz. Here is a FDC sent through the post to Great Britain.



Update: copies were still on sale at Rochusplatz on 12 February; and there were 144 singles, blocks & sheets available on Ebay! And the usual description and details are in the March edition of *Die Briefmarke* – concluding with “Aufgrund der großen Nachfrage war die Sondermarke innerhalb kürzester Zeit vergriffen”. That is, it very soon sold out.

Laurin & Klement Type A. 1Eu35; 12.02.2020; 300,000; Offset; David Gruber; Enschedé. This stamp, in the Autos (or Cars) series, depicts an elegant 2-seater ‘Voiturette’: the two-seater Laurin & Klement Voiturette A with elegant dark red paint and wooden spoked wheels.



Zukunft kaufen!? - **Konsum-Monster.** (Buying the future!?

– Consumption Monster) 80c; 19.02.2020; 265,002 in minisheets of 6; Offset; Susanne Fritz; Enschedé.. “Every

year *Die Presse* and Austrian Post organise a joint stamp competition. This year’s winner is a monster, or at least that is what it says in the stamp’s title.”



Red-nosed Clown Doctors. 90c; 25.02.2020; 215,000; Offset; Marion Füllerer; Enschedé. “For over 25 years now the RED NOSES clown doctors have been bringing laughter where it is most needed and Austrian Post is honouring this fabulous commitment with a RED NOSES special stamp.”

2020 Subscriber Bonus stamp: Blue Passion-flower. Sent (free) to those with subscriptions; the more you buy the more bonus stamps you get. They are not listed in catalogues because they aren’t on public sale – but they are valid for postage! 85c; 7.03.2020; 300,000; Brigitte Helden; Enschedé.



Ludwig van Beethoven: 250th birth anniversary

Ludwig van Beethoven, arguably the greatest of all composers, was born at Bonn am Rhein on 17th December 1770 – thus 2020 is the 250th anniversary and has been proclaimed as Beethoven Year. The Austrian Post plans to issue a suitable commemorative stamp in September, so this is a good time to review previously-issued Beethoven stamps and to touch briefly on his life. The definitive biography is that given in Groves Dictionary of Music and Musicians, available on-line via your nearest public library. A quite similar treatise is in Wikipedia.

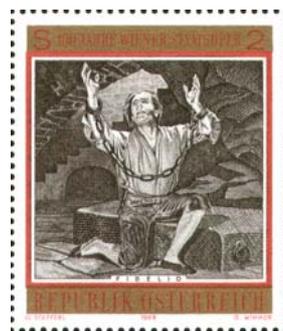
Beethoven was born into a family which had moved to Bonn from Holland. His father, Johann, was a tenor in the choir of the Elector of Cologne and his first teacher, C. G. Neefe, was the court organist. In 1787 the Elector Maximilian, the youngest son of Maria Theresia, sent him to Vienna to study under Mozart but this was thwarted by the illness and death of Beethoven’s mother. In 1792 the Elector sent Beethoven to Vienna again and this time he studied musical composition under Haydn and Schenk, musical theory under Albrechtsberger, and dramatic composition under Salieri. The remainder of Beethoven’s life was essentially spent in Vienna where, thanks to the support of the Archduke Rudolf and of the Princes Lichnauky, Kinsky and Lobkowitz, he was able to devote himself entirely to musical composition without having to hold any official musical office. He made occasional appearances as a pianist but later he withdrew from society and lived in solitude. Although he wrote several choral works including masses, a sacred cantata and the opera Fidelio, Beethoven’s claim to fame rests solely upon his instrumental compositions. The chief of these are his symphonies; although he only wrote nine of these, as compared with the large numbers of Haydn and Mozart, he took such great pains over them that they stand as monumental landmarks in the history of music. His last years were saddened by total deafness before he died in Vienna on 26th March 1827. His funeral was almost a state occasion; he now rests in the Zentralfriedhof.



Stamp marking the 200th anniversary of Beethoven’s birth.



Beethoven’s house in Heiligenstadt, where he wrote his “Testament”



Scene from Fidelio, Beethoven’s only completed opera



Beethoven’s 225th birthday

A-Hunting We Will Go...

Auction 134 contained an excellent range of illustrated cards issued for the First International Hunting Exhibition, held in Vienna's Prater from 7 May to 16 October 1910 to mark the "Feier der Vollendung des 80 Lebensjahres des Allerhöchsten Jagdherren und Obersten Schirmers des edlen Weidwerkes", Kaiser Franz Joseph I. That is, the 80th birthday of the Supreme Hunt-owner and Chief Protector of the Noble Art of Hunting.

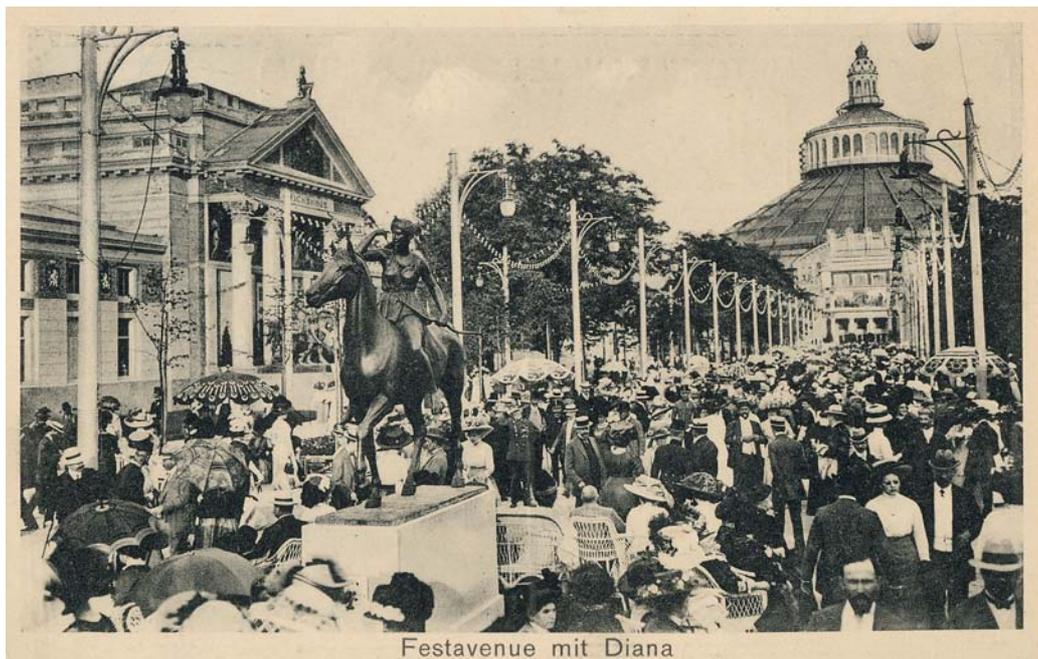
There was a special cancellation: a double ring with **ERSTE INTERNATIONALE JAGDAUSSTELLUNG / WIEN 1910** <a>. Three dies were used with 'counter letter' a, b and c. The first illustration shows an unposted card with an exceptionally clear strike on the 10h value of the Emperor's 80th birthday set – and on the first day of issue! It also has the Official Postcard printing, but no imprint. The other side, designed by the recognised artist H. Kalmsteiner, shows the "Deutsches Jagdschloss", one of the many buildings erected for the exhibition. Balance was maintained: there was also a Hungarian Jagdschloss version!



There was a second cancellation, always in green, found on officially-imprinted cards. All available pictures are very indistinct, but it has a stag's head whose antlers form a ring with **JAGDAUSSTELLUNG** around it and the place & date inside.



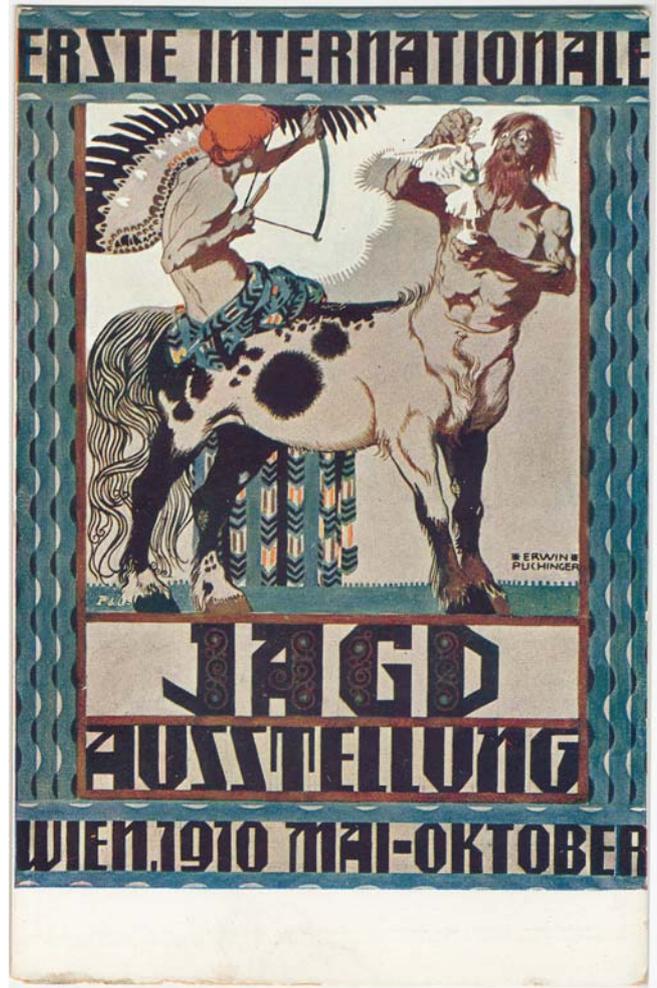
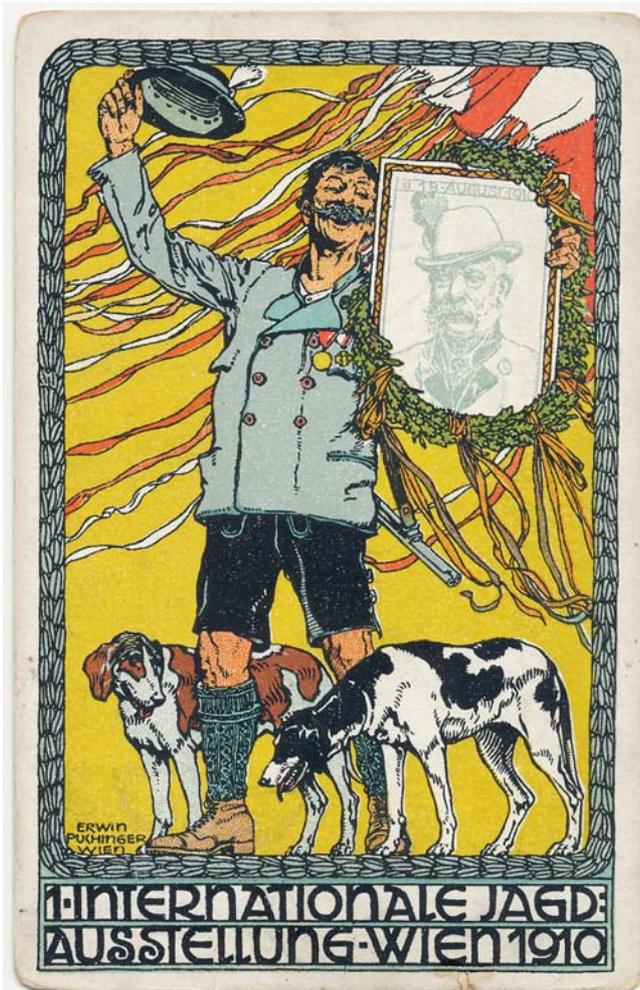
This photograph shows the buildings of the exhibition, and the throngs of visitors:



This is the Festavenue, leading to the main Rotonde building. The illustration shows the statue of Diana, goddess of hunting, mounted on a horse and completely ignored by the visitors. Both these were posted, and have the **ERSTE INTERNATIONALE JAGDAUSSTELLUNG / WIEN 1910** <a> special cancel on the address side.



This fine printed & embossed 32x59mm advertising label “1 Internationale Jagd-Ausstellung Wien 1910” (+ a shaving cream advert!) uses the “St. Hubertus's stag” motif.



Left: a hunter joyously greeting a garlanded picture of his Kaiser in a hunting hat; his dogs are unimpressed. Right: a startled centaur notices Diana sitting on his rump! Both cards are by Erwin Puchinger, a noted artist

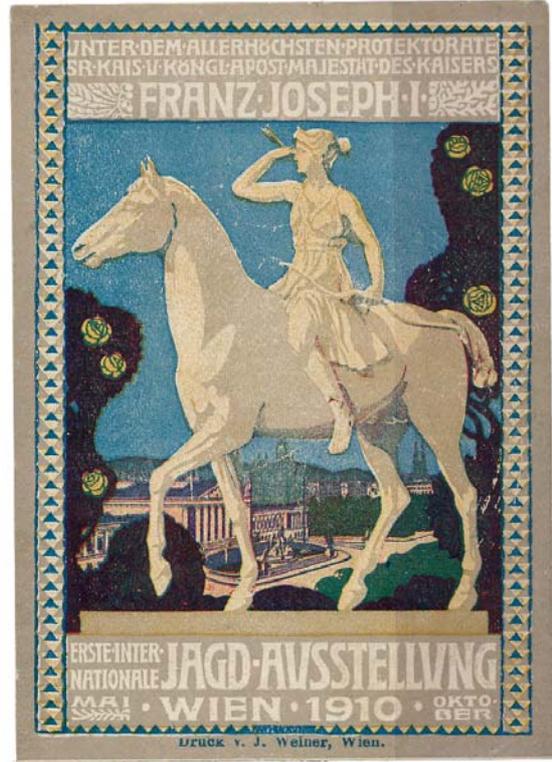
Saint Hubertus (c. 656 – 30 May 727) was the patron saint of hunters, opticians, mathematicians, and metal workers. He is honoured by sportsmen as the originator of ethical hunting behavior. He was a French noble, but when his wife died giving birth to their son he retreated from the court, withdrew into the forested Ardennes, and gave himself up entirely to hunting. One Good Friday morning, when the faithful were



were crowding the churches, Hubertus sallied forth to the chase. As he was pursuing a magnificent stag, the animal turned and Hubertus was astounded to perceive a crucifix standing between its antlers. He sought instruction, was ordained, and became the first bishop of Liège. This story of the stag, first told about Saint Eustace, was instead attributed to St. Hubertus in the 15th century.



Official hunting permit (German/Czech) for 1904 in Moravia, with 1898 issue 2 Kronen tax stamp. Calendar on back gives dates when game is in season.



Printed poster label depicting Mounted Diana outside Parliament building. Artist Hans Kalmsteiner.



Kaiserliches Jagdschloss Mürzsteg



The English Schloss



The Swedish Schloss



Hunting Congress Vienna 20.05.1959 FDC with special cancel

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“Classic Editions”

Collated by Andy Taylor

With its new “Classic Editions” series, Austrian Post is dedicating itself to the history of the postage stamp and presenting classic stamps issued in the time of the monarchy. The postal service as we know it today can essentially be traced back to Emperor Maximilian I, who in 1490 commissioned the Taxis (later Thurn and Taxis) family with developing a postal network. Couriers on horseback initially delivered only royal missives, with the conveyance of private letters being introduced at a later date. Over the course of the subsequent centuries mail coaches, ships and the railway were also used to transport the mail. The fee for carrying a letter was paid by the recipient. The complicated and expensive accounting involved necessitated the introduction of a new system in which the costs were paid by the sender upon dispatching the letter. Following more or less unsuccessful trials with prepaid cancels, adhesive labels and postmarks, the first official postage stamp, the English “Penny Black” was introduced in 1840. The invention of the stamp is credited to Sir Rowland Hill, who undertook a reform of the British postal service in 1839, but similar ideas had already been pursued by the President of the Imperial Chamber of the Austro-Hungarian Empire, Laurenz Koshier and by the Scottish newspaper publisher James Chalmers. Ten years after the introduction of the first stamp in the world, Austria finally began to issue its own stamps.

The words are taken from the English version of the Austrian Post on-line shop web site where they existed, and from Die Briefmarke (translated!) where they didn't. All the stamps were designed by Anita Kern and printed in offset by Enschedé. Ed.

Classic Edition 1: Postage stamps of 1850



220c+68c; issued 02.04.2016; 140,000 blocks-of-2.

The first stamp to be issued by the Austrian Empire shows the Austrian coat of arms with the double-headed eagle. Stamps were issued in denominations of 1, 2, 3, 6 and 9 Kreuzer. The stamps for the Kingdom of Lombardy-Venetia, which also belonged to the Hapsburg Empire, bore the same design in the same colours, but with denominations of 5, 10, 15, 30 and 45 Centesimi. They were valid throughout Austria, whereas the Austrian edition could not be used in Lombardy and Venetia. **The first date of issue was 1st June 1850.** The stamps were originally printed on hand-made paper with a sheet watermark, but from 1854 onwards they were printed on machine-made, smooth paper with no watermark. At that time

the stamps had no perforations, but were cut off the sheet using scissors – the first perforated postage stamps for Austria were the 1858 Franz Joseph issue, which succeeded the Austrian arms issue. There are many variations in the colour and quality of the Austrian arms issue, depending upon how carefully the stamp was cut off the sheet and the kind of paper and printing process used. As the first stamp to be issued by Austria, it is extremely popular with philatelists and collectors today.

The mini sheet shows a 2 Kreuzer Austrian issue and a 15 Centesimi stamp from Lombardy-Venetia. The background is a 1 Kreuzer stamp, surrounded by blossoms and oak leaves, just as they are depicted on the stamps.

Classic Edition 2: Postage stamps of 1858



220c+68c; issued 12.10.2016; 140,000 blocks-of-2.

A new commemorative stamp from the “Classic Editions” series shows the stamps from the year 1858, the so-called Franz Josef issue, on which the head of the Emperor Franz Josef I is shown in silhouette turned to the left. The history which led to the second issue of Austrian stamps is very interesting. The first Austrian stamps, the stamps issued in 1850, also known as the coat of arms issue, were as is well known issued for the Austrian Empire, with an identical series for the Kingdom of Lombardy-Venetia. However, in May 1853 forgeries of the Lombardy-Venetia stamps suddenly appeared, the so-called “Verona Forgeries”. The forgers were quickly apprehended. The “Milan Forgeries” of 1857

subsequently led to the issue of new stamps, specifically the 1858 postage stamps which were relief printed and therefore more difficult to forge. Apart from the printing process, another difference between these and the first Austrian stamps was that the 1858 postage stamps were the first stamps to be perforated, using sheet or harrow perforation. The stamps were printed on machine-made paper with no watermark. As with the previous issue, identical looking stamps were issued for the Austrian Empire with denominations of 2, 3, 5, 10 and 15 Kreuzer, and for Lombardy-Venetia in denominations of 2, 3, 5, 10 and 15 Soldi. The design of the tendrils around the Emperor’s head varied for each different denomination. In 1859 small details of the appearance of the stamps were modified, and for this reason expert philatelists talk of type I from 1858 and type II from 1859 onwards. A significant means of differentiating between them is the bow at the back of the Emperor’s head: in type I it is open and so shaped like a 3, but in type II it is closed and shaped like an 8. We can see this in the Franz Josef stamps depicted on the commemorative stamps: the red Austrian 5 Kreuzer stamp is a type II, dating from the post 1859 period, whilst the black stamp issued for Lombardy-Venetia with a denomination of 3 Soldi is a type I from the year 1858. Lombardy was ceded to the French in 1857, although the Franz Josef stamps could still be used until 1859. In Austria the stamps were valid between 1858 and 1864, with the next issue in 1860 again showing the Emperor’s head, although this time it is turned to the right. The 1858 stamps are very popular with philatelists because of the wide variations in colour, printing and paper as well as the St. Andrew’s crosses printed along the margins of the sheet in order to invalidate any “open” areas.

Classic Edition 3: Postage stamps of 1860-61



220c+68c; issued 12.4.2017; 130,000 blocks-of-2.

At the end of 1860 or start of 1861 new stamps were issued for the Austrian Empire, which, like the previous issue, showed a silhouette of the head of the Emperor Franz Josef wearing a laurel wreath crown, but this time turned to the right and embedded in a coloured oval on a white background: “Head of Franz Joseph to right in oval”.

That new stamps were issued after just two years, a relatively short period, is almost certainly linked to the fact that in 1861 envelopes with imprinted stamps were introduced for the first time. After trying a few print samples, the final design which was approved for these was a portrait of the Emperor in an oval

frame. In order to give the postage stamps and imprinted stamps a uniform appearance, it was decided that this design should also be applied to the postage stamps. The new embossing dies were engraved by the experienced engraver Tautenhayn. The coloured oval frames for the imperial portrait have an intricate geometric design which

is different for the Soldi denominations than for the Austrian Kreuzer denominations. This issue also included some stamps for the Kingdom of Lombardy-Venetia although, since Lombardy had ceased to belong to the Austrian Empire in 1859 and was now a part of France, the stamps were only valid for Venetia.

[Pedantically speaking, this is not correct. Under the 1859 Treaties of Zurich, most of Lombardy, with its capital Milan, was to be transferred from Austria to France, which would immediately cede these territories to Sardinia. The city of Mantua would remain in Austrian hands. Since Mantua was classed as Lombardy, the Kingdom of Lombardy-Venetia remained in formal existence for some years. However, its civil and postal administration were done by Venetia. It was ended by the Treaty of Vienna of 3 October 1866; on 6 Jan 1867 Franz Josef formally announced his decision to give up the title “King of Lombardy and Venetia”. For more details see <http://www.austrianphilately.com/landv/landvhist.htm>]

Since it offered greater protection against the risk of forgeries, the new stamp issue was relief printed, had no watermark, was gummed and had sheet or harrow perforations. In the Austrian part of the Empire it was issued in denominations of 2 Kreuzer (yellow), 3 Kreuzer (green), 5 Kreuzer (red), 10 Kreuzer (brown) and 15 Kreuzer (blue). The Soldi denominations for Venetia were only issued later: in June 1861, a 5 Soldi (red), and in June 1862, 10 Soldi (reddish-brown). The other Soldi denominations were not issued since large quantities of the relevant Soldi stamps from 1858 were still available as a result of the loss of Lombardy. The denominations of the new stamp series were printed in a white font on a coloured oval plaque below the Emperor’s portrait; the currency Kreuzer or Soldi was incorporated into the frame above the Emperor’s head. For these stamps too there are a range of shades of colour and different perforations to be found. However, in contrast to the previous issue of 1858, they are not classified as different types. The stamps were valid for franking until 31st May 1864.

The current mini sheet shows a 15 Kreuzer Austrian stamp and a Soldi stamp with a denomination of 10 Soldi. They are set against a light blue background in an oval frame showing an ornamental design in the style of the Austrian stamps.

Classic Edition 4: Postage stamps of 1867



220c+68c; issued 25.8.2017; 126,000 blocks-of-2.

Following the Ausgleich of 1867, the Austrian Empire became the dual monarchy of Austria-Hungary. The postal organisation had to adjust to the new system.

The new stamps, issued from May 1867, had to be valid in both halves of the monarchy. The denomination was shown as “Kr”, which could be interpreted as Kreuzer or Krajczar as required!

The stamps showed the head of the Emperor (for Cisleithania) and King (for Transleithania): Franz Joseph I, not as a silhouette but as a fully detailed head complete with characteristic beard and laurel wreath. The portrait was surrounded by a circle of

pearls, outside which was intricate ornamentation.

The stamps are found in “coarse print“ until 1874 and “fine print“. Since the stamps were valid in the Hungarian part of the monarchy only till 1871, fine-print stamps were only issued in the Austrian part. The block is a dual issue of the modern Austrian and Hungarian Posts.

Classic Edition 5: Postage stamps of 1863/64



220c+68c; issued 3.3.2018; 130,000 blocks-of-2.

The white double-headed eagle on the postage stamps issued in 1863 and 1864 is depicted in a coloured oval frame with a geometric design, with the currency stated above and the denomination below.

The block of stamps shows a light blue 10 Kreuzer Austrian stamp with narrow perforations and a 5 Soldi denomination with the larger perforations in dark pink.

A resolution by the Austro-German Postal Union that the most commonly required denominations for the pertinent postal regions should be issued in the same colours resulted in this new series of stamps being

required only shortly after the previous issue. The engraver was once again Josef Tautenhayn.

As for previous issues, these stamps were issued with an edition for the Austrian Empire with denominations in Kreuzer, and an identical issue for Venetia with denominations in Soldi. The stamps were issued in the following colours: yellow for the denomination 2, light green for 3, rose for 5, blue for 10 and light brown for 15 Kreuzer for Soldi. Philatelists pay particular attention to the embossing of the double-headed eagle: as the printing plate became more worn, so the coloured details of the eagle became less distinct.

The end of Soldi postage stamps

This design was issued from the second half of 1863. The stamps were valid for franking in Austria and the Military Frontier until 31st August 1869; in Croatia-Slavonia until 31st March 1868; in Hungary, as a result of the Austro-Hungarian Compromise, until 15th June 1867; and in Venetia, which was ceded to Italy in 1866 as a result of the Austrian defeat in the Austro-Prussian war, until not later than October 1866. The Soldi stamps from the 1863/64 series were the last postage stamps to be issued for Venetia. However, stamps with a denomination in Soldi had been valid for post offices in the Levant since 1863 and continued to be used there even after Venetia was ceded until 1869.

This stamp series was manufactured by means of relief printing on machine paper, gummed, with narrow perforations 14. From 1864 onwards, the word "BRIEF-MARKEN" was used as a watermark, and these new issues also had larger perforations (9½).

Classic Edition 6: Postage stamps of 1883



230c+80c; issued 17.05.2019; 130,000 blocks-of-2.

This time the stamp block from the "Classic Edition" series shows a 5 Kreuzer and a 50 Kreuzer postage stamp from the year 1883 with the double-headed eagle in the background.

The 1883 issue was the first to employ two passes through the printing press: once for the coloured portions then again for the black. The design shows the double eagle on a light-coloured background. The inscription "Kais. Konigl. Oesterr. Post" is in an arc split by the crown; the value is in large black numbers and the currency (kr) in small black letters.

As well as the 'traditional' values of 2, 3, 5, 10 and 50 kr, the old 15 & 25 kr were replaced by the new value of 20kr. Various perms are found. 1883 is after the Ausgleich so this is a purely Austrian issue.

There should have been a Classic Stamps issue in the autumn of 2018, but none appeared. Perhaps the issue of the new definitives was enough complication!

Classic Edition 7: Postage stamps of 1890



230c+80c; issued 27.9.2019; 130,000 blocks of 2. The 230c stamp shows a 2 Gulden, the 80c a 3 Kreuzer, of the 1890 issue.

New postage stamps were issued from 1st September 1890, the design once again, after the double-headed eagle of the 1883 issue, showing the bust of Emperor Franz Joseph in an oval frame. A change in the regulations required packets and money-letters to be prepaid by affixing postage stamps; So many new face values were required, and the issue consisted of 1, 2, 3, 5, 10, 12, 15, 20, 24, 30, 50 Kreuzer and 1 & 2 Gulden.

The two Gulden values are a different design to the Kreuzers: different Kaiser-head facing the other

way, ring of pearls, value repeated in words at the bottom, and a taller slimmer shape. There are over 40 different perforation varieties to look for!

Classic Edition 8: Postage stamps of 1891-1896



230c+85c; issued 7.3.2020; 120,000 blocks of 2. The 230c stamp shows a 2 Gulden, the 85c a 50 Kreuzer, of the 1891 issue.

Because of the risk of confusion, new stamps were issued just one year after the postage stamps of 1890. As before, the kreuzer values show the portrait of the emperor in profile to the left, but for the new stamps for 20, 24, 30 and 50 kreuzer it is now surrounded by an octagonal instead of an oval frame. This makes it easier to distinguish these higher values from the lower values that remained the same. The two stamps for 1 and 2 gulden, with the emperor’s head turned to the right, were given new, lighter colours that made it easier to recognize the cancellation.

The new kreuzer stamps were issued on 16 March 1891, but the gulden values only on 1 February 1896. Both were valid until 30 September 1900 - together with the low kreuzer values from the 1890 issue - when the introduction of the new Heller/Kronen currency required the issue of new stamps.

Note: at the time of going-to-press, the only image of this issue on the Opost web site was this shades-of-grey thumbnail. The colouring on the picture I’ve had to use may not be correct ☹



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Schleicherlaufen in Telfs, 02.02.2020

By Dr Hans Moser, abetted by J Boyer and A Taylor

Fasnacht or Shrovetide celebrations originated in ancient fertility rites; the earliest documentary mentions of the Fasnacht at Telfs in Tirol were in 1571, 1612 and 1749. A more detailed description of the whole Schleicherlaufen ceremony dates back to 1832.

Schleicherlaufen in Telfs is held every five years. On March 19th, St. Joseph's day, a general meeting is arranged for all males who want to participate to discuss if Schleicherlaufen should take place next year. The Fasnacht-Obmann (Head of the Committee) puts the question and everybody shouts "Fosnâch bleib do" (stay here). On 26th of December, St. Stephen's Day, a second general meeting is arranged mainly to confirm and reinforce the wish to celebrate "Schleicherlaufen" soon. By this time much of the preparations should have been finished, but there is still a lot to be done and it seems that from now on everything in Telfs is of less importance than the coming event. Some 500 male participants and at least the same number of women work in the background, sewing, cleaning, darning and polishing. There is hardly an originally Telfs-born family which is not involved in preparations. Participants even take leave from work in order to devote more time for constructing the displays for the various floats, making or repairing costumes or rehearsing.



Additional information can be found under <https://www.schleicherlaufen.at/summary> - which is well worth visiting if only to admire the costumes and read about the different groups who take part (click on **Die Gruppen**). There's also an article on the philatelic 'spin-offs', some of which are shown below.

Early in winter time beard-lichens from the trees have to be collected. This can be a difficult and dangerous task when deep snow covers the mountains at heights of about 1800 m. Women sew the lichens on old clothes which become the costumes of the "wild men" (Wilden) or Savages. Meanwhile, about 60-80 men of the Schleicher group are busy fashioning their elaborate hats. The Schleicher are beautifully dressed and decorated but they hide their faces behind a painted mask. They wear a white jacket with a white ruff and bright silk knickerbockers. A big belt surrounds the tummy, bearing a heavy cow bell at the back. At special places the Schleicher group performs a historic "dance" during which the bells have to ring in a special rhythm. The ringing of the bells in the group has to be somewhat delayed between the first and last Schleicher to give a tone which sounds like "tschalong" (speak it to hear the sound; the emphasis is on the **tscha**). Ringing of the bell during the walks between the performance places is strictly forbidden. It may be this silent walk which resembles "sliding" from which the name "Schleicher" is derived.



On the evening of January 6th the participants gather in Untermarkt and walk with burning torches to Obermarkt for the ceremony of "digging out the Naz", a wooden, nicely-dressed doll which symbolizes Fasnacht. All 14 groups taking part in Schleicherlaufen welcome "Naz" with humorous speeches, watched by thousands of enthusiastic visitors. The atmosphere is full of pleasure. Thereafter events occur almost daily for almost a month until the festivity starts.

On Schleicherlaufen-Sunday one has to start early in the morning to see all the activities, which won't end before late afternoon. At 7am a gun salute activates the "Sunna" (=sun) group which conducts a symbolised sun through the village. The group is led by a drummer, followed by a farmer who carries the sun, accompanied by a man who implores the sun to shine on this important day. After his "prayer" he gets a glass of wine from the innkeeper. In company with a baker, locksmith, chimney sweep and a young pig they continue their way to all performance places.

At 9am the "Wilden" take up their places, their main task being to act as orderlies during the procession. This group of about 60 persons covered in lichen is accompanied by the "Panzenaff", a person in a wine barrel (= Panzen) acting the part of an ape, making noise with brass instruments and mocking visitors by showing his

long red tongue. At 11am another gun salute announces the start of the parade. Heralds sitting on Haflinger horses proclaim the Fasnacht with fanfares at every performance point.

The “lantern bearer” (Laternenträger) is the first of the Schleicher group. He is dressed like a harlequin and despite his jester’s garb is not a comic figure but trips along with a grave expression, swinging his lantern all the time. His task is to clear the performance place from stubborn visitors otherwise they are hit by the swinging solid lantern. He is followed by the innkeeper (Wirt) the waitress (Kellnerin), the Glaslbua (boy who retrieves wine glasses), the dairyman (Senner), dairy maid (Sennerin) and the goatherd (Goaser). They all form the inner circle for the Kroas-Tanz (circle-dance) the outer circle being composed of the-Schleicher who perform a special dance before certain personages. The signal for these dances of honour is given by the goatherd on his alphorn. The rhythm of the dance is dignified, the steps are slow and simple. At each jumping step all bells have to ring “tschalong”. After the end of the parade the Schleicher move on to the graveyard where they perform their “last dance”. This ceremony is very emotional. Thereafter the hats of the Schleicher are presented in the “Rathausaal” for a more close inspection by the public.

The “Laninger” are a rather traditional group representing the vagrant folk. Laninger are considered as outsiders and are permanently in conflict with the police. Thereafter several groups follow each other on their floats presenting sketches, dialogues or giving humorous talks and singing. Their performances deal critically with local, national or international themes and affairs; there is keen competition between these groups to find out which gets maximum applause from the public.

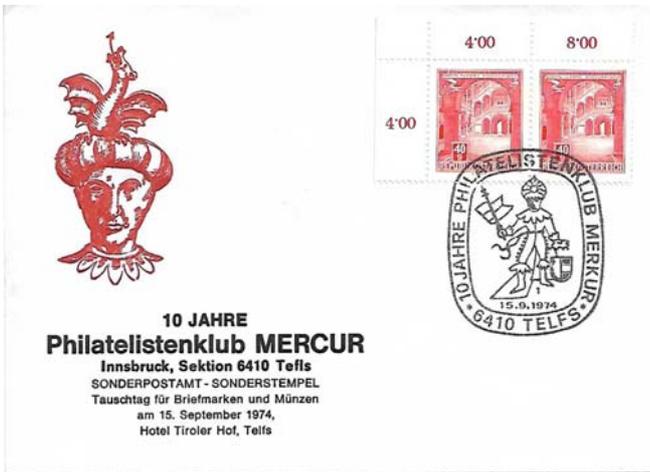
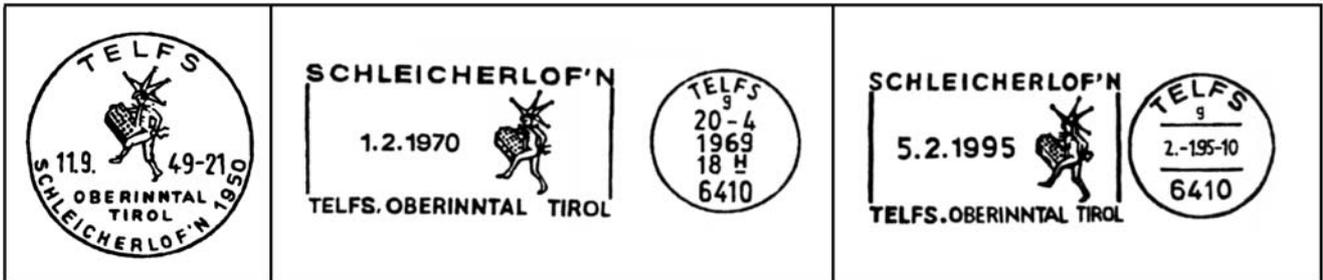
All activities end on Shrove Tuesday when all members of Fasnacht assemble again to “bury the Naz”. A land register clerk and his assistant must keep a precise record of the burial spot, since they must find “Naz” in 2025!

Philatelic aspects of Schleicherlaufen in Telfs



The Telfs section of the Philatelistenklub Merkur Innsbruck (PKMI) has in conjunction with the Schleicherlaufen Committee of Telfs issued a Personal Stamp for 2020, showing the 2020 featured group “Bears and Exotica”.

The first philatelic trace of the Telfs Schleicherlaufen is a circular “Werbestempel” known from 1949, 1954, 1959 (?) and 1964. “Slogan cancels” followed, recorded in 1969/70, 1974/75 etc till 2000. All these show the Lantern-carrier. In the CDS, the format of the date changed in line with all other Austrian CDSs. There were no special CDSs after 2000.



For the 10th anniversary of their Telfs section, PKMI held an exhibition on 15 Sept 1974 with a special post office. The cancel (artist unknown) shows a Schleicher; the red drawing shows a man with the oldest-known Schleicher-hat with a dragon.



The 10th anniversary of the PKMI's Youth Group was marked by an International Stamp Exhibition for Youth, held in the Town Hall at Telfs. There was a special post office on 28 Sept 1996; the cancel was designed by Dr. H. J. Schweizer and shows a Bear with two attendants. He also designed the Lantern-carrier drawing.



In 1990 it seemed appropriate to show the Telfs Schleicherlaufen on an Austrian commemorative stamp. This appeared in 2000, in the series on Folk Customs and Art. Auguste Böcskör designed it, to show three Schleicher in their costumes and hats. Realisation in intaglio and offset was by Maria Laurent, and 2½ million were printed with a face value of 6S50. Frau Böcskör also designed the cancel showing a “Wilde”, which was used on several commemorative cards.



These are three of the principal characters, often used on commemorative cards. The lantern-carrier was designed by Dr. H. J. Schweizer, and the Schleicher with the butterfly headgear (plus huge cow-bell) and the “Wilde” are by A. Böcscör.



For the 2005 Schleicherlaufen Dr. Hans Gapp designed a Personal Stamp showing the two oldest symbols of the Fasnacht: a Schleicher wearing a hat made from a bee skep, and behind a ‘Wilde’ or Savage. The model for the Schleicher was Fasnachter Helmut Auer, a friend of the artist, who had died the previous year. The beehive symbolizes fertility and the long-awaited spring. The shape of the savage also has the role of the protector on the one hand and the fearsome on the other, and thus stands in contrast to the so-called “schianen” (schönen = beautiful) masks of the Schleicher, which gave the Telfer Fasnacht its name.



Left: The special cancel, drawn by Dr. Hans Gapp, is the Lantern-carrier in front of the “Hohen Munde”, the “Hausberg” of Telfs.



Right: To honour the Fasnacht artist and mythologist Prof. Heinrich Tilly, a second stamp was officially issued, the so-called “committee stamp” which again shows the “lantern carrier”.



The Telfs-born Manfred Ebster designed the **2010 stamp**, which is dedicated to the Laninger. The Laninger, who are outside of civil society and belong to the travelling people, proudly show their “best child” the “Naz”, who is already doing everything that is prohibited. He drinks schnapps, and smokes strong cigarettes so that he becomes sick. The “Naz” is exhumed, welcomed, and given presents in a solemn ceremony in the presence of all Fasnacht groups on January 6th. This officially begins the

Fasnacht, which lasts for several weeks and culminates on a Sunday with the Schleicherlaufen. On Shrove Tuesday, the “Naz” is buried in a tearful and verbose funeral service. The unusually designed special stamp and cancel by Manfred Ebster emphasizes the “being different” of the Laninger.

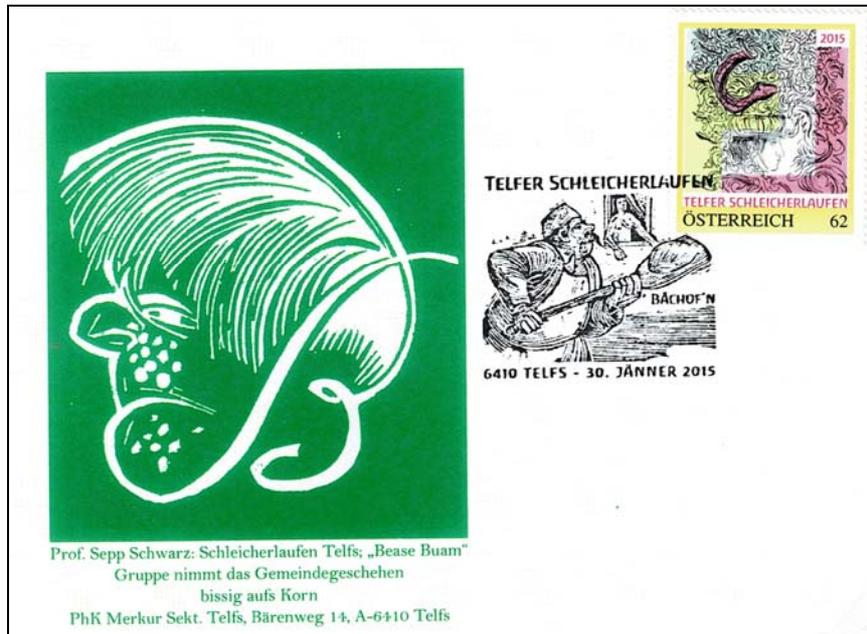
The design of the **2015** stamp comes from Prof. Sepp Schwarz, who for 65 years created the festival posters free of charge. His last one shows the plant-covered hat of a Schleicher, in which a seductive snake symbolically writhes. From his extensive oeuvre, three motifs were chosen for festival postcards and one for the special stamp. In his woodcuts, Prof. Schwarz subtly and sensitively tries to depict the funny, but also the serious and inexplicable, of the Fasnacht in the rising and falling of light and dark, as well as in clear, hard parallel cuts and also in painterly basic tones. The group of the “Sunna” (sun) is impressive. At 11 am, one of the “heralds” proclaims the start of the parade. Later, the “Beas’n Buam” appear, one of whom is mischievously portrayed here. Together with the “Bachof’n” shown in the special stamp, they and other groups caricature the community life and politics in speeches and representations.



Prof. Sepp Schwarz: Schleicherlaufen Telfs; „D’ Sunna”
 Gruppe trägt zeitig in der Früh - unter Bitten und
 Flehen um schönes Wetter - die Sonne durchs Dorf
 PhK Merkur Sekt. Telfs, Bärenweg 14, A-6410 Telfs



Prof. Sepp Schwarz: Schleicherlaufen Telfs;
 Ausschnitt: „Herold,
 verliert an jedem Aufführungsplatz die Proklamation”
 PhK Merkur Sekt. Telfs, Bärenweg 14, A-6410 Telfs



The group of “bears and exotics” takes center stage in the philatelic activities for **Fasnacht 2020**. The motifs of the personal stamp, the special cancel and the two festival cards (portrait and landscape format) are from the Telfer metal artist Bernhard Witsch.



Other personal stamps with Schleicherlaufen subjects

Post AG holds “philately days” from time to time, where stamp lovers can purchase all the stamps available. If you buy €20 worth, you receive one of a 300-piece issue of a stamp whose subject refers to the event location. Schleicher motifs were used several times in Telfs, for which the camera club provided templates. So far, the following Schleicher motives have appeared: (a) Three Schleicher in front of Herr Meisl’s farm-house: February 8th, 2011 (b) A Schleicher with pretzels, which he gives to particularly valued people: February 19, 2014 (c) Huge white bear with trainer: February 6th, 2013



Prof. Heinrich Tilly, painter and sculptor, Fasnacht mythologist, long-time committee member and valued partner, was asked several times by the “savages” to create a stamp design for them. He gladly complied with these requests. The stamps shown above have been issued so far. 2005: Two “Wilde” accompany the “Panzenaff”, whose Panzen (= barrel) is pulled by a donkey. 2010: a savage, leaning on a strong tree trunk, poses in front of town houses. 2008: on the 100th anniversary of the market community, Prof. Tilly designed a stamp that shows the lantern carrier at the bottom left.



2016: three “Wilde” showing their wooden masks and cloaks on which beard-lichens are sewn. A single cloak can weigh up to 20 kilos.

2018: these two “Tschapfler” were re-introduced for the Shrovetide 2020 after having seen them on old pictures. Their task is to protect the Schleicher during their circle-dance from visitors getting too close. Slowly running outside the circle they will gently hit such persons with a sheet full of baby-powder.

2020: The “Fasnacht-Committee” and the group of Heralds with their “Gotl” (patron) are inviting dignitaries of the Land government and the lord mayor of Innsbruck. Just before this, they appeared with their horses and fanfares in the main streets and invited all the inhabitants and guests of Innsbruck to visit Schleicherlaufen on the following Sunday.

Meter marks



In 2005, PKMI used a franking machine for the Schleicherlaufen. The franking shows the “Panzenäff”, a person belonging to the “savages”, who as an ape (Aff) in a barrel (Panzen) draws attention by clashing his cymbals and then taunts the audience and the authorities by sticking out his tongue.



Meter mark of January 21, 2005 on PKMI correspondence referring to the opening of the “Fasnacht in Tirol” exhibition in Telfs.



The market town of Telfs supported the Telfer Schleicherlauf in 2010 by advertising with a cliché in their franking machine, which shows a Schleicher with the text. [Colour faked: the real colour wouldn't print!]



The 2015 Schleicherlaufen was supported again with a meter mark of the market town of Telfs, used from January 26, 2015. The “Lantern Bearer” is one of the figures from the Telfer Fasnacht which Prof. Heinrich Tilly depicted on a large sheet of paper, for children and adolescents to cut out and paint. This copy is signed by the artist.



For 2020, new meter marks were required for the new postal classes of Eco and Priority.

Post coaches and horses, on roads and stamps

By Andy Taylor

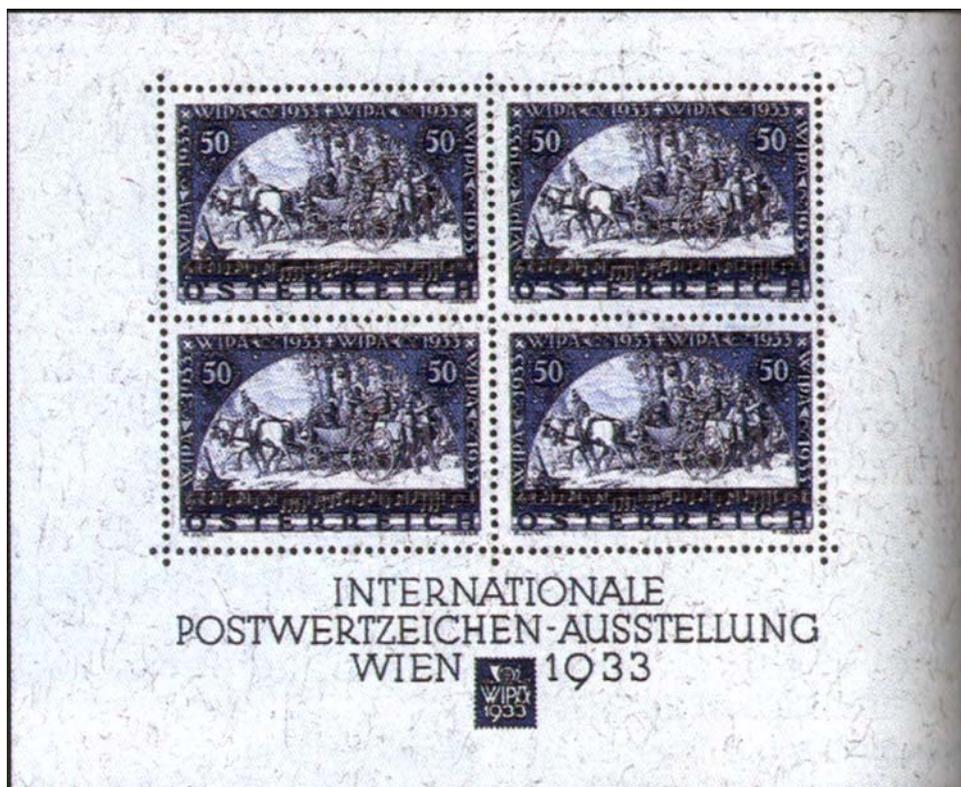
Even before a public mail service existed, horse-pulled vehicles played the predominant role in moving people and goods around what became the Austrian Empire. The Austrian Post Office has issued many stamps and cards to illustrate this.

The 1911 Vienna Exhibition



This is one of the numerous cards issued for the 1911 Stamp Exhibition in Vienna.

The WIPA Stamp of 1933



On the occasion of the International Postage Stamp Exhibition held in Vienna in 1933, a magnificent stamp was designed by Rudolf Junk, engraved by Ferdinand Lorber and recess printed at the Austrian State Printing Works. The stamps were issued on 23rd June 1933 and were valid for postage until 31st August 1933. Even fuller details are in Austria 181 pages 25-26.

The stamp design causes confusion. Gibbons say it is “The Honeymoon (M. von Schwind)”. Michel calls it “The Post-coach, from the painting ‘The Symphony’” by Moritz von Schwind”. And ANK don’t call it anything! Von Schwind painted it in 1852; it was to be one of three great paintings for the walls of a music room. The one to Haydn was never started, that to Mozart was left incomplete in 1852, but this one to Beethoven was finished in honour of Karoline Hetzenecker; an opera singer friend of von Schwind. In 1849 Karoline had married Dietz von Mangstl and this painting recorded their meeting, courtship and marriage.

1964 – 15th UPU congress in Vienna



The 15th UPU Congress took place in Vienna, and this magnificent set of stamps was issued to mark the occasion. The designs were based on paintings; the stamps show:

- 1S “Bringing news of the victory at Kunersdorf” (Bellotto)
- 1S20 “Changing Horses” (Hörmann)
- 1S50 “The Wedding Trip” (Schwind)
- 1S80 “Postboys returning home” (Raffalt)
- 2S20 “The Vienna Mailcoach” (Klein)
- 3S “Changing horses” (Gauermann)
- 4S “Postal Tracked vehicle in mountain village” (Pilch)
- 6S40 “Saalbach Post Office and Post-bus” (Pilch)

1974 UPU



This stamp with inter alia a Packet Wagon is one of a pair issued to mark the centenary of the UPU.

1982 Europa-CEPT



This stamp shows the first horse-powered railway (Linz – Freistadt – Budweis) but is included here as it’s a post coach body albeit on a railway bogie! The origins of railways in Austria go back at least to 1808, when Dr. Franz Josef Ritter von Gerstner proposed a railway to link the rivers Danube and Moldau (now the Vltava). This line was eventually built by his son and completed in 1832. It was worked by horse-drawn carriages, and linked Linz, Freistadt and Budweis (now České Budějovice).

The Austrian Post Office commemorated this railway on this 6Sch stamp issued on 30th July 1982, the 150th anniversary of the line's completion. This was Austria’s CEPT stamp for 1982, the theme being “Historic events”.

2008 Mail coach joint Austria-Czech issue for Praga2008



Two international philately exhibitions taking place almost immediately after each other, “Praga 2008” and “WIPA08” are the worthy occasion for the present joint issue by the Czech Republic and Austria. The attractively designed block of stamps shows a historic painting of a mail coach, the epitome of the post in bygone days. It was also available in a Buntdruck version, ie printed in different colours to the issued stamp. These aren’t valid for postage, although they can be found thus misused.



2013 Historic Post Coaches



This is classed as ‘the first in a new series of historic Post Coaches’ although in your Editor’s humble opinion the WIPA-2008 issue has a good claim to that honour. The design of the block is based on a painting from around 1830 entitled “Holiday Journey by Express Coach” [Ferienreise mit Eilpost] and signed K. Schnorpfel. This coach carried 4 passengers in elegant discomfort. Dr. Christine Kainz’s book “Österreichs Post” has many illustrations of various post-coaches.

2014 Historic postal vehicles: a Packet wagon



The Austrian Post in its various incarnations was for centuries responsible for transporting mail, packets/parcels, and people. This stamp shows an 1830 Packet Post wagon; in reality it was pulled by one or more horses, not a Shetland pony.

The stamp was accompanied by a useful historical essay...

For over 250 years, Austria’s stagecoaches served more than the delivery of letters and parcels, they were also an important form of passenger transport. The commemorative issued this year in continuation of the “Historical post vehicles” series takes as its distinctive motive an Imperial-Royal parcel stagecoach from around 1830. As far back as the days of the Roman province Noricum, the postal service was an essential means of maintaining contact with the capital Rome. A uniform Austrian postal system was only set up centuries later under Emperor Maximilian I. In 1490, he commissioned the Taxis family to provide courier services from Innsbruck to what is today Belgium, since Maximilian, through marriage, was also the Duke of Burgundy.

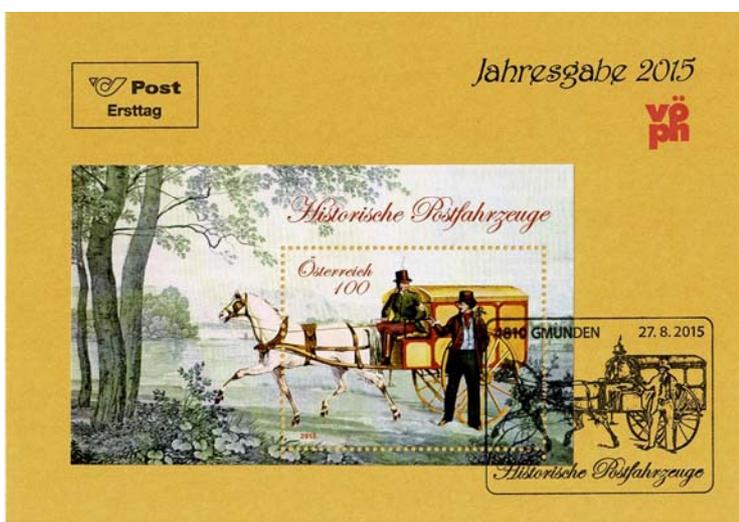
In the middle of the 17th century, the aristocratic family Paar were granted the postal service in a large part of the Austrian Hereditary Lands as a fiefdom. In 1722, Karl VI placed the post in state hands, and in 1748 Maria Theresa finally introduced, alongside the letter post, a travelling post whose stagecoaches, in contrast to the couriers on horseback, were able to transport bulky goods and passengers from staging post to staging post across the entire Empire. Around 1750, a regular stagecoach service was established, and around the turn of the century the road network was expanded, concentrating on Vienna but also paying particular attention to the important port and trading city of Trieste and to a rapid crossing of the Brenner Pass. Stagecoach traffic was at its peak at this time, and at the beginning of the 19th century it was possible to set up a regular timetable.

Contrary to romantic ideas, travelling in cramped stagecoaches with wooden-spoked wheels and iron tyres was hardly comfortable. The speed of an average of eight kilometres an hour also meant that travelling was a somewhat tedious undertaking – and yet the stagecoach constituted a huge and significant advance in travel. The invention of the railway, which brought with it new travel comfort and shorter travelling times, however, hit the stagecoach hard. From 1850, the railway post was set up with its own postal carriages – although the stagecoaches were still used as feeders for the railway and for routes that were not yet connected to the network of tracks. In 1907, Friedrich Wagner, the Director-General of the Austrian Post and Telegraph Administration, inaugurated the first post bus, thus setting the seal on the end of the stagecoach era. However, the stagecoach has not entirely fallen into oblivion – it is a point of attraction in many museums and nostalgic stagecoach rides are still very popular.

2015 Historical postal vehicles - Cariole carriage



Descriptive essay from the OPost web site! From the “Historical post vehicles” series, this Austrian Post stamp block shows a cariole carriage, a light carriage used by the post for local deliveries. In the early days of the mail under Maximilian I, only horseback messengers were used, but towards the end of the 17th century the first horse-drawn carriages entered operations, and could also be used to transport passengers. Under Maria Theresa and Joseph II, a regular mail service and the first express mail carriages were set up to serve important cities and their surroundings such as Prague and Trieste. These mail carriages had fixed routes, departure times and fares, and enjoyed certain privileges over private carriages, allowing them to be faster on cross-country routes. For the distribution of letters within cities, private delivery services were founded, such as the Kleine Post in Vienna. The postal service within the capital and residential city of Vienna was reorganised in 1830 under the Imperial-Royal Senior Postal Administrator Ritter Maximilian Otto von Ottenfeld. With the approval of the High Imperial-Royal General Court Chancellery of 18 August 1830, the Kleine Post, set up in 1772, was dissolved and the Vienna City Post created. Its aim was to facilitate correspondence between the residents of the city, to accelerate the distribution of letters and mail arriving in Vienna and to make it more convenient for those living further away from the Imperial Post Office to mail letters and post. For this purpose, the city of Vienna and the suburbs were divided into six main districts, which in turn were divided into 46 delivery districts, which included the 73 “Imperial-Royal Letter Collections”. Each main district was given a Branch Post Office, while responsibility for overall management was placed in the hands of the City Post Administration in Wollzeile in Vienna. The Branch Post Offices and the City Post Administration were linked by small horse-drawn carriages, given the name cariole carriages. They were light and manoeuvrable, having only two wheels and drawn by a single horse, and hence were only intended for the distribution of letter post. The name derives from the French word “cariole” for a cart. These light one-horse carriages were also used at an early stage in towns and rural regions for delivering post, using the term “cariole post”. Until the arrival of the railways, the mail carriage remained the most important means of transport both for passengers and for letters and packages. In local urban traffic, the cariole carriage was finally replaced by the mail van and mail bicycles and mopeds.



This FDC was the 2015 ‘thanks’ issued by VÖPh to all its members; the cancellation is from Gmunden.

2017 Historical Postal Vehicles: Einspänniger Landpostwagen.



The stamp design is based on a lithograph by A. Fachini. It depicts a small, very simply constructed, two-axle vehicle with four wheels and no roof, drawn by a single horse. The postillion sits on his bench, with under a cover in front of him the so-called “Felleisen” (from the French word “valise”), a leather travelling bag used by the postal service as a container for postal items. On this, the 1884 manual “lessons on the postal delivery service on the roads” states:

“... The vehicle intended for the transport of letters and couriers should be of the lightest construction typical for that country, but must be designed such that the Felleisen can be properly stored in it and protected against loss or damage as far as possible, for which reason the vehicle should either be constructed in the style of a cariole or, if open, must be supplied with a chain to fasten the Felleisen in place and a cover to protect it against damp. ... The Felleisen for letters must be stored inside the vehicle such that it is protected against damp and abrasion and must be secured against loss, meaning that in an open vehicle it must be stored in such a way that the postillion always has it in sight. A Felleisen may never be stored outside the vehicle, that is to say, on the front or back of the vehicle.” The transportation of letters up to a total weight of 110 kilogrammes was to be undertaken using a single horse, and, of course, the weight of the postillion was not included in this.

The driver of the postal vehicle is dressed in a postillion’s uniform which had existed since 1838. He is wearing the “gala uniform”: a red jacket, light coloured leather trousers, black boots and a black bicorne hat. The post horn is slung over his shoulder on a lanyard. There was also a less ornate uniform intended for everyday service, made from a dark grey material with red cuffs and silver trim, worn with trousers reinforced with leather. On the stamp design it can clearly be seen that the postillion has a pipe in his mouth, although there were strict regulations about this - if there were passengers, the driver was only allowed to smoke with their express permission. The rough design of the vehicle is clearly recognisable on the stamp. A journey on such a simple postal vehicle was undoubtedly a bumpy affair, and with only one horse it was probably none too quick.

2018: Mail coach from the Tauern region



The design for this year’s issue from the “Historical postal vehicles” series, which has now been running for five years, shows a passenger mail coach at the top of the pass on the Tauern mountain road.

In addition to the mail, the four-horse-drawn coach is also carrying passengers and their luggage, which is strapped to the roof. The coach appears to be travelling at high speed; the road looks to be exceptionally firm and well-used. The coachman, hidden beneath the protruding roof at the front of the carriage is barely visible.

Essay: Carrying the post over the Tauern Mountains

The route over the Radstadt Tauernstraße and the Tauern Pass connects Pongau in the Salzburg region with Lungau. The route was already used by the Celts and was one of the few easily traversable passes over the Alps. During the Roman era the Tauernstraße was one of the main transport routes and there was a station known as “In Alpe” at the top of the pass, where the horses could be changed. This station probably stood roughly on the site of what is now the Tauern cemetery, which was consecrated in 1515. On the block of stamps, the walled Tauern cemetery can be seen in the background with the small chapel that the coach is just passing.

In the Middle Ages “Tauernhäuser” provided rest and accommodation for travellers. Prince Bishop Sigismund Graf Schrattenbach had the Untertauern postal station built in the mid-18th century. The mail coach now routinely travelled along the Tauernstraße twice a week. During the 19th century the frequency was increased, and from 1885 onwards, it traversed the Tauernpass daily. The former postal station subsequently became the post and telegraph office, and now houses the “Gasthof zur Post”.

For a long time the mail coach constituted the only means of transporting passengers other than private horse-drawn vehicles. Like the transportation of letters and parcels, this passenger service was subject to the postal monopoly; the routes, prices and departure times were listed in the postal directory. Significant roads were raised to the category of “postal roads”, the condition of which was monitored by the postmasters. It was only with the advent of the railway in the mid-19th century that the passenger service gradually became less important.

2019 Historical Postal Vehicles



A Royal and Imperial Express Mail-coach arriving at Mariahilf, Vienna, in winter. The dog trotting in front could simply be a local stray, but its general perky air of being on duty may mean that it’s a Carriage Dog, part of the equipment of the coach. Its job is to attack anything that might impede its own horses - other dogs, other horses that might belong to highwaymen, etc. At night, they slept with the horses and guarded the coach. They were also used to clear passage through the streets for fire engines!



WE HAVE RECEIVED THIS ENQUIRY FROM MEMBER KEITH BRANDON:

Dear Editor,

The 2 piastre Jubilee value for the Austrian Offices in the Levant is recorded in all the catalogues I have seen as printed in red on yellow paper only. However, I have a copy printed on white (or possibly pink) paper. The paper has a slight pinkish cast, but this is probably caused by soaking a white-paper stamp. Can any of your readers tell me more about what appears to be an unrecorded variety?



<< Fronts

Backs >>



Exhibitions, Fairs, and Permissions.

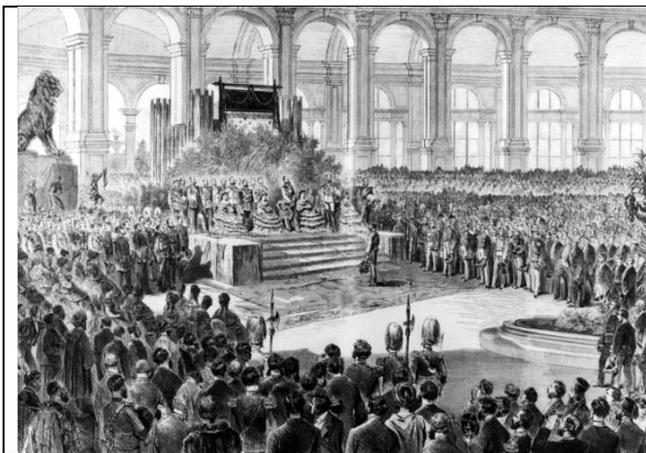
Scene-setting by Andy Taylor & Martin Brumby

Throughout the developed parts of the world, national fairs for industrial and agricultural machinery and produce became recognized as an important catalyst for progress in science and technology, and for the growth of the economies of the countries involved. A concern with industry came to be seen as an integral part of modern enlightened government. The Society for the Promotion of Arts, Manufactures, and Commerce (now The Royal Society for the Encouragement of Arts, Manufactures and Commerce, the RSA) claimed credit for organizing the first ever industrial exhibition in London in 1756. However the governor of Bohemia had organised one in 1754 to mark the visit of Empress Maria Theresa. It was held in the grounds of Count Johann Rudolf Chotek's castle at Wellrus just north of Prague. [He was the great-grandfather of Sophie, the wife of Archduke Franz Ferdinand of Austria!]

The next noteworthy industrial exhibition was held in 1791 in Prague on the occasion of the coronation of Leopold II as King of Bohemia. As part of the celebrations, Mozart was commissioned by the Estates of Bohemia to compose an opera for the occasion. He managed this in 18 days, and entitled the work *La Clemenza di Tito*.

Wikipedia has a list of 445 International Fairs; the first being the 1791 Prague event. An organisation called the Bureau International des Expositions sanctions these, including a special class of World Exposition in which there's only one Austrian entry: the Vienna World's Fair in 1873; its motto was "Culture and Education". [All very reminiscent of Organised Philately!!] See https://en.wikipedia.org/wiki/List_of_world%27s_fairs.

These pictures will give an idea of the grand (iose?) scale on which these World Exhibitions were organised.



Formal opening ceremony of the 1873 Vienna Exhibition, in the specially-built Rotonde.



The end: the Rotonde burnt down in 1937.

The British equivalent was the Crystal Palace, built in 1851 for the Great Exhibition in London's Hyde Park, then relocated to south London in 1854 and destroyed by fire in 1936.

Certainly in the first half of the 20th century, these events helped develop trade between nations, promoted tourism and enabled a visitor to glimpse of not only the wonders of his native sod, but the wonders of a variety of other native sods as well. Travel in this period between the two world wars was an important part of all nations recovery, growth, and economic development. Border-crossing procedures had to be simplified to attract visitors, the entries in real passports are valid evidence of this. Visitors had to be encouraged, not repelled.

The multiplicity of Fairs generated a plethora of philatelic items, not only stamps such as the famous USA 1893 'Columbian Exposition' set but, in Austria, many special cancels, postcards and poster stamps etc. An excellent illustrated listing of these is in APS Library book 461 "*Bebildeter Katalog der Gelegenheits- und Sonderpostämter in Österreich 1864-1944*" by Hans-Dieter Scholz.

Austrian pass-visa stamps

By Martin Weise

This article by one of the new members of the Austrian Philatelic Society may feel odd to the readers of "Austria". For starters it has no connection to postage stamps at all, but only deals with Austrian revenues. Whilst in the past 20 years or so revenue stamps have won almost complete equality with postage stamps within the regulations and exhibition guidelines of the professional collectors' bodies, to a number of stamp collectors they remain unknown and strange things.

This little article shows Austrian passport and visa fee stamps, and for the first time in these 90 + years it shows all passport and Visa stamps including all the rarities on full document from the years between 1924 and 1937.

Another aspect that possibly makes the article feel odd is its concentration on Hungarian passport pages. It is based on my exhibit of Hungarian passport booklets from 1878 to 1937, but also includes some passports from other countries to highlight the aspect of the major Austrian Fairs of 1924 and 1925.

This is how I began to understand the huge economic importance of these great national fairs, which were a regular feature of the whole developed world. I have tried to show this here.

1920-1924 little strips of paper with a minimum of words.

1924 first design, proper printed stamps in proper colours with proper perforations. The yellow one only known with overprint "AUSFLUG" (EXCURSION). Some different types with minor differences are known.

1924 new designs with overprints for the 1924 spring and autumn Vienna fairs.

1925 new colour (light yellow-green) of the first design with overprints for the 1925 spring and autumn Vienna fairs.

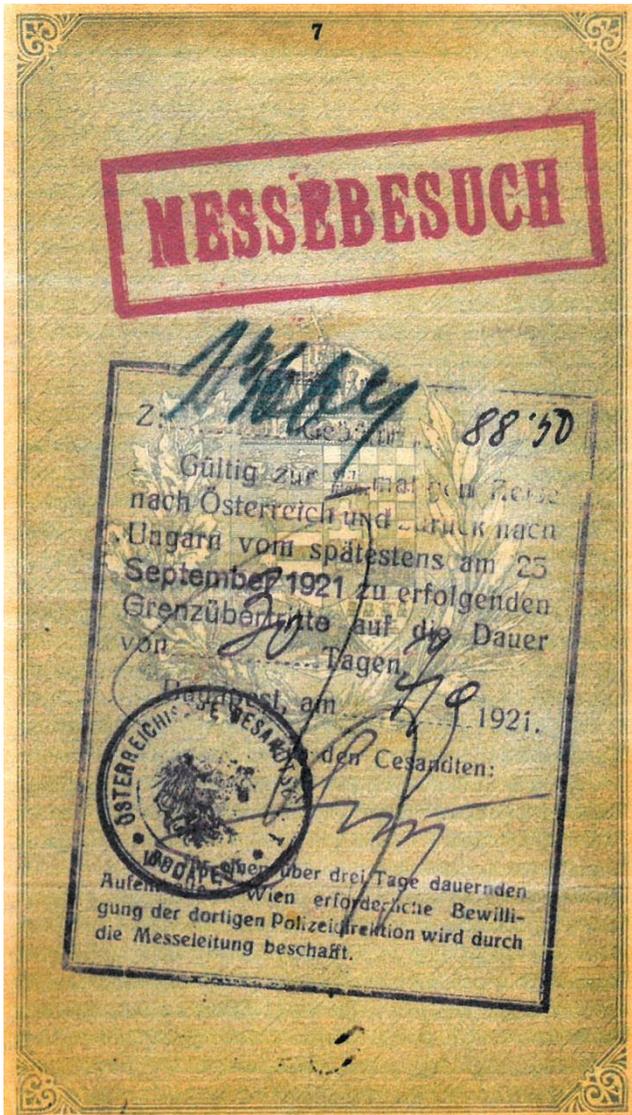
1935(?) same stamps and designs as the first ones, but with a double headed eagle, and without the hammer and sickle carried in the eagle's talons. Only known on the red, blue and yellow stamps. Last use seen by me is 1938.

Trade Fairs and their special mention in passports: 1921-1941 in Vienna, Budapest, Paris and Leipzig

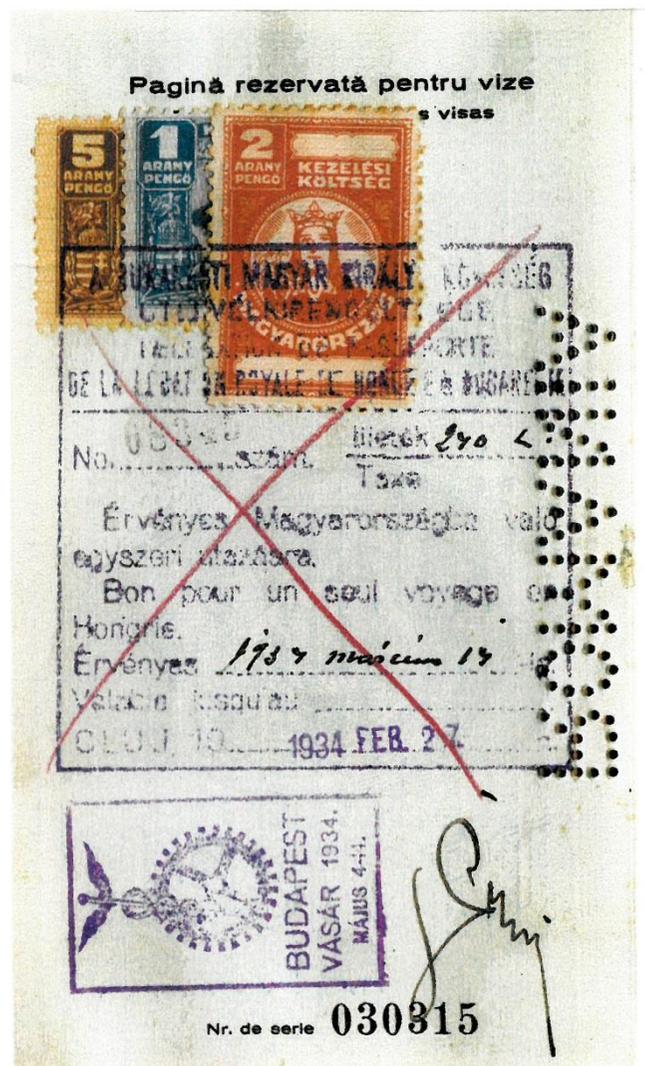
Understandably, there were no listed Fairs in countries actually fighting during 1914-1918, and very few elsewhere – nearly all in the USA. When the war was over, Fairs resumed. Foreign visitors to trade fairs in Austria first of all had to be granted permission to enter the country, which was normally granted by the Austrian embassy in their home country and was shown by a suitable entry in the visitor's passport.

Advertising poster stamps of the Vienna Fairs

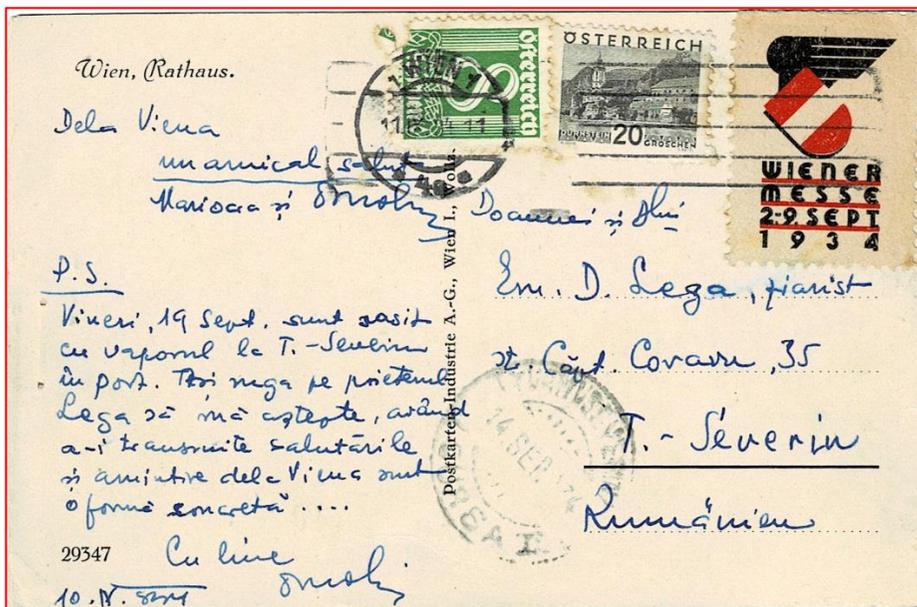
Advertising for these fairs was seen as hugely important, and it took many forms. Poster stamps were issued in Austria in many (some 13) languages. We can see the efforts involved in designing, printing and distributing them. While we will never know the hard figures as to their actual benefit, it is beyond doubt that these humble "cinderellas" are an integral and important part of the economic life at the time of their issue.



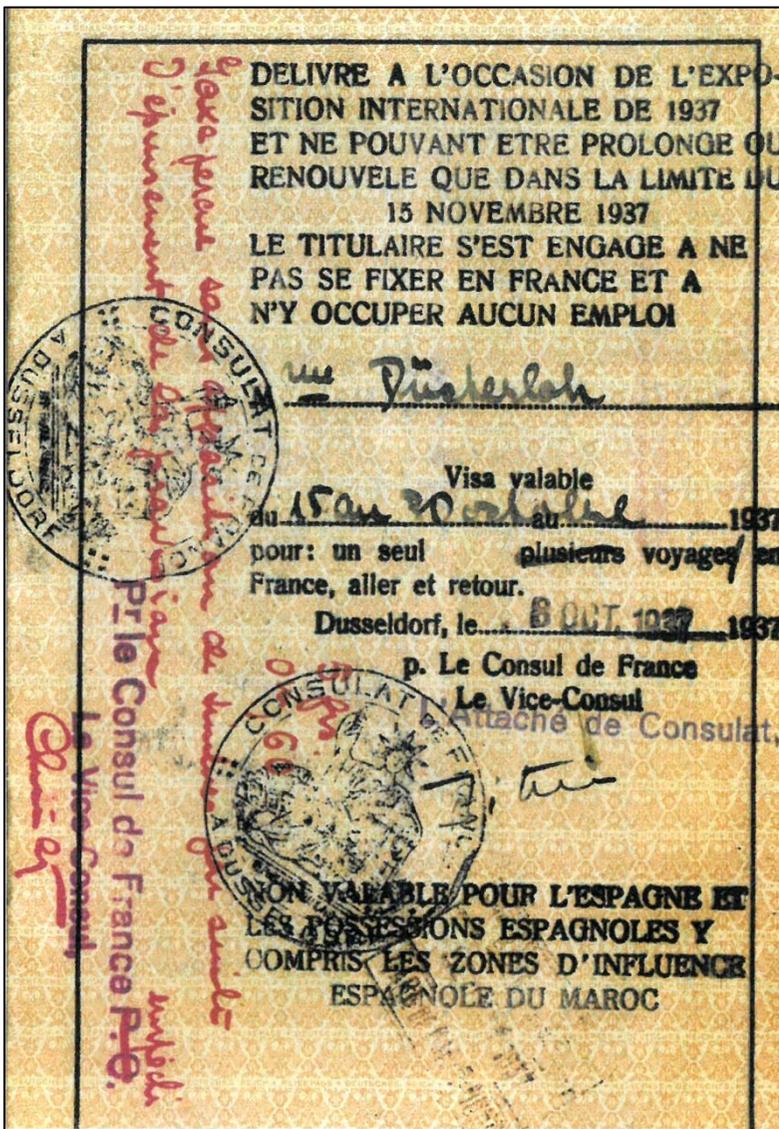
Copy of a Hungarian passport page. Permit issued at the Austrian embassy in Budapest to visit the Vienna Autumn Fair in 1921, staying in Austria for not more than 20 days. Note the big red framed handstamp at the top of the page: **MESSEBESUCH** ≈ To visit the Fair.



Copy of a Romanian passport page with Hungarian Handling Charges & Consular Stamps. Permit issued at the Hungarian embassy in Cluj to visit Hungary in May 1934. The visit of the Budapest International Fair is indicated by the application of the special BNV seal.



Publicity label for 1934, on a postcard to Romania – and cancelled!



Copy of a German passport page. Permit issued at the French embassy in Düsseldorf to visit the Paris International Exposition in October 1937.

The visitor is required to agree that the trip cannot be extended; the visa cannot be renewed; he will not take up residence in France; nor will he seek employment. And the visa is not valid in Spain or Morocco!

11-13 September 2020...

The 2020 Fest...

Stuart Hotel, Derby...

Will you be there?



Exit from Romania and entry into Hungary certified (separately) on 5.5.1939. Hungarian entry that the visitor has to register at the Budapest Fair's office within 24 hours from entry. Visa granted and Hungarian "subsequent handling charge" revenue applied on 8.5.1939.



Copy of a Yugoslav passport page. Permit (free!) issued at the German embassy in Belgrade to visit the Leipzig Spring Fair in 1941. Note the big red framed handstamp at the top of the page: **MESSEBESUCHER** ie Visitor to the Fair.

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Special visa stamps for the Vienna Fairs

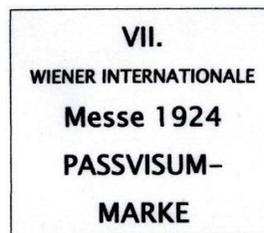
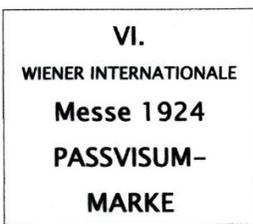
During 1924 and 1925 Austria issued special visa revenue stamps, and also simplified procedures to encourage visitors and exhibitors to come to the two big annual Vienna Fairs, held in spring and in autumn.

The two Austrian issues for 1924 are a new design in blue and brown, and particularly with the overprint their graphics do appear rather muddled. For 1925 Austria reverted to the established design of the Austrian eagle, they issued a new single entry stamp in a new very friendly yellow-green colour with a black overprint outlining purpose and dates. These visa stamps from 1924 and 1925 are not known without overprints. Each stamp has a number imprinted.

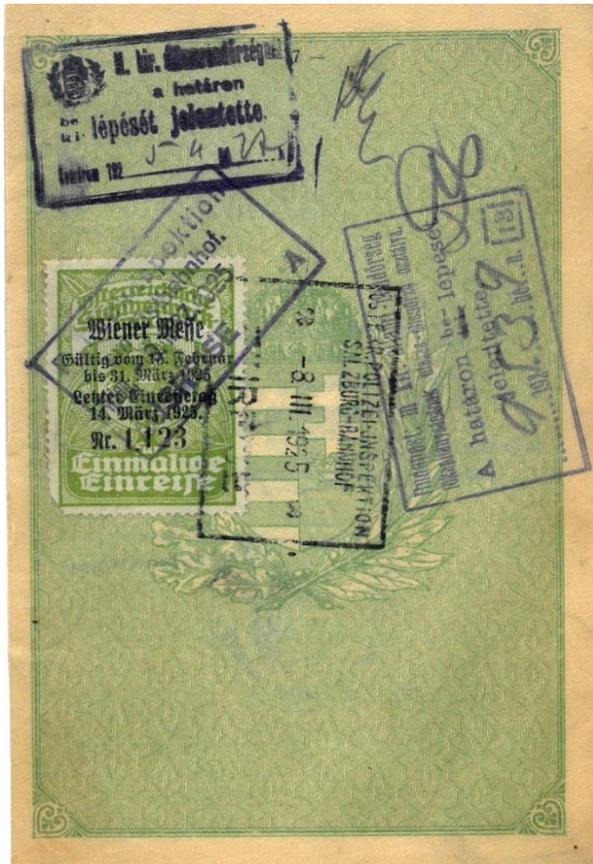


The Austrian visa revenue from 1924 is shown here well tied-in on a page from a Hungarian passport. The overprint is shown below and is followed by the unique serial number, here 14,367. Note overprint: “Gültig bis 31 März 1924“

This is the companion visa for the 1924 Vienna autumn fair, also on a page from a Hungarian passport. It is valid till 30 September; the serial number is 7,822.



Left: Austrian poster stamp with Hungarian language text, for the Spring Fair in 1924 in Vienna.
Middle: ditto for Autumn 1924.



The Austrian visa revenue for Spring 1925 is shown here on a page from a Hungarian passport. The overprint, now in Fraktur, is shown below; the unique serial number is 1,123. It is valid from 13 Feb to 31 March but the bearer has to enter Austria by 14 March.

Wiener Messe
 Gültig vom 13. Februar
 bis 31. März 1925
 Letzter Einreisetag
 14. März 1925



And here the Autumn 1925 Austrian visa revenue on a Hungarian passport. The overprint, now in Fraktur, is shown below; the unique serial number is 11,299. Note that the permission lasts from 17 Aug to 30 Sept but the bearer has to enter Austria by Sept 13.

Wiener
Internationale Messe
 Gültig vom 17. August
 bis 30. September 1925
 Letzter Einreisetag
 13. September 1925



Left: poster stamp issued for the Spring 1925 fair in Vienna.

Right: Austrian poster stamp for Autumn 1925. This poster stamp is the only one of any year's Vienna Fair to have a message as well as the date: it says "Vienna: The central market-place in Europe. Competitive offers from 7000 companies from 16 countries."



Part 2 "Journeys and Border Crossings" will appear in 'Austria' later this year.

GMUNDEN

By Andy Taylor and David Bravery.

Both the authors have visited Gmunden many times in the last few decades, to see the trams, eat the cakes, consider buying the pottery, count the swans, meet the in-laws, or simply enjoy the magnificent views. So we welcomed the stamp issued on 23 Aug 2019 (the FDC is on the cover). Not totally, though...



This shows the stamp design as released in advance on the OPost web site (left) and the actual stamp as sold in Gmunden Post Office (right). There are several interesting differences, which depending on your background either shriek at you or pass you by. For a start, the design tram has no means of connecting to its power supply: half the pantograph is missing, perhaps to give a better view of the other side of the lake. And it doesn't know where it's going – or why. Itemising the main discrepancies:

- The top half of the pantograph has been reinstated; however there's still no power line, which would be visible above the bend in the track
- The run is a Sonderfahrt, now shown on the board beneath the driver's window
- The long white board now tells us that the trip is sponsored by the activist group who brought into being the modernising and extending of the historic line: “..damit sie weiterfährt: / Pro Gmundner Strassenbahn”

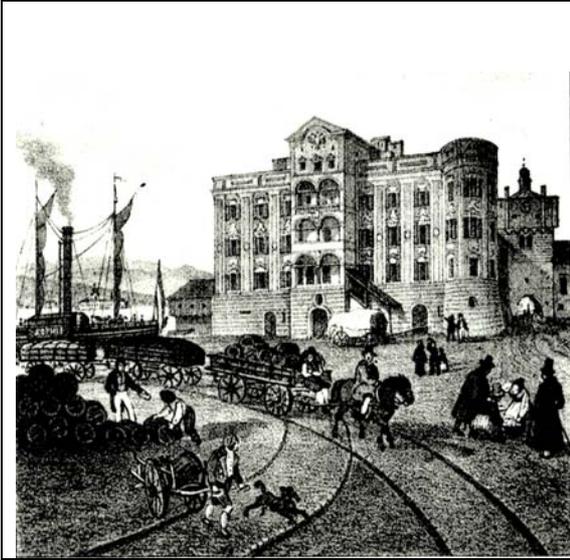
The Gmunden Tramway is now part of the tram-train-system Traunsee Tram, opened in 2018, which connects the shortest and oldest tram system in Austria with the updated and extended Traunseebahn. This is the old Stern & Hafferl line from Gmunden-Traundorf (on the opposite of the lake from the main town) to Vorchdorf, opened in 1912 to connect Gmunden - then a successful spa resort - to the agricultural area around Vorchdorf. Early investment in electrification allowed the railway to remain viable where a steam railway would not have been. The terminus was moved from Traundorf to Seebahnhof in 1990. Today the historic railway carries a mix of commuter and tourist traffic.

The original 2.3 km long Gmunden town tramway was opened on 13 August 1894. The line's maximum gradient of 9.6% makes it one of the world's steepest surviving adhesion-only tram lines. The main Vienna-Salzburg line passes through Attnang-Puchheim, and a line was built from there via Gmunden to Bad Ischl (allegedly to give Franz Josef access to his summer hideaway!), later extended towards Bruck a. d. Mur. From Gmunden Hauptbahnhof the tram ran down the hill and alongside the road to Rathausplatz (i.e. Town Hall Square). In 1975 the route was shortened to Franz-Josef-Platz. There were several renovations in the late 1990s and 2000s. In February 2013, the municipal council of Gmunden decided to link the tram to the Traunseebahn, and it was finally completed on 1st September 2018.



The tram route was reactivated to Rathausplatz, and extended over a new bridge to the terminus of the Traunseebahn at Klosterplatz. The tram-train has a passenger interchange at Engelhof to the Lambach line and terminates at Vorchdorf. All services are now operated by modern Stern & Hafferl low-floor vehicles, and three historic trams were retained for excursions on the Gmunden section.

The old tram line is 1000mm gauge and this has been retained. So, the new tram-trains are 1000mm, as is the line to Vorchdorf. Onward connections from Vorchdorf and Lambach are on standard gauge, which is why the passengers need to change.



Gmunden is famed for its ceramics. The bells on the Town Hall clock are ceramic! The old picture shows the Town Hall without bells, clock, or onion domes, and a goods train of 3 laden waggons pulled by one horse.



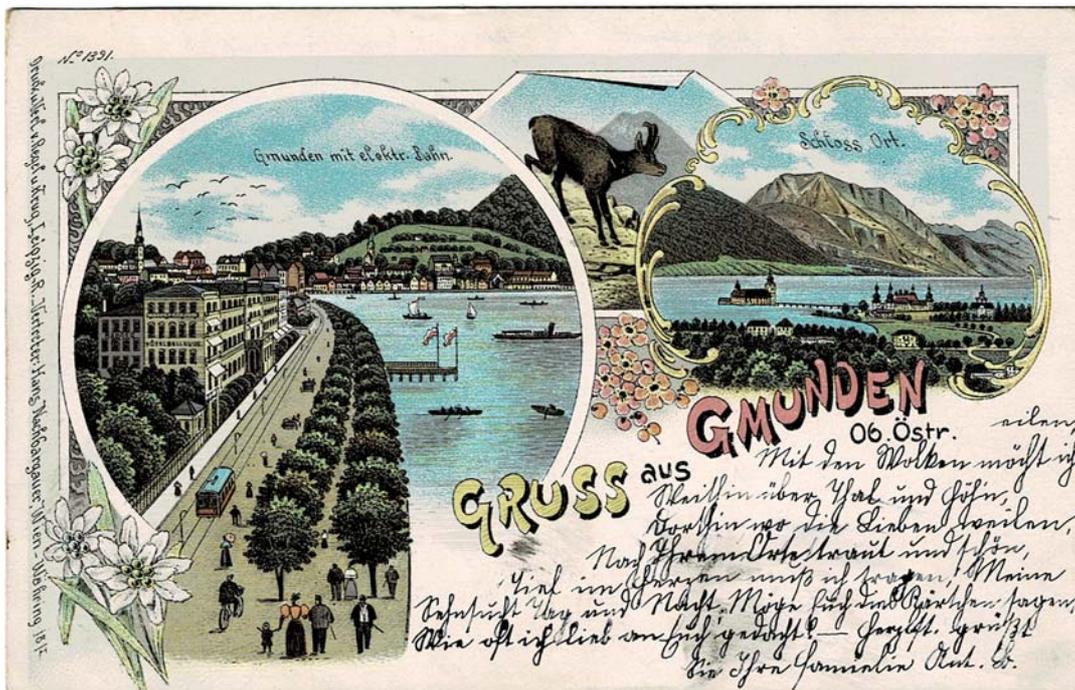
This postcard, dated August 1908, shows tram nr 2 passing the Lawn Tennisplatz (now just Tennisplatz), half-way down the hill from the main line station.



Two of the old trams in winter



And two in summer – probably taken about 1975-80.



A “Grüss aus” card of Gmunden (but posted elsewhere)

An older anniversary, **175 years of shipping on the Traunsee**, was marked on 17.5.2014 by the issue of a stamp showing the paddle-steamer *Gisela*, which entered service in 1872. The Traunseeschiffahrt company (yes, there’s three ‘f’s) was founded by ex-DDSG John Andrews, a British shipbuilder. It transported salt and tourists and for many decades was highly profitable; the construction of a railway along the lakeside reduced the goods traffic but more than compensated by bringing flocks of tourists to Traunsee (including the authors).

<p>Lakeside scene with the Grünberg behind</p>	<p>The <i>Gisela</i> in action, passing Traunkirchen ...</p>	<p>... and on the stamp</p>	<p>The Rudolf Ippisch at Gmunden</p>