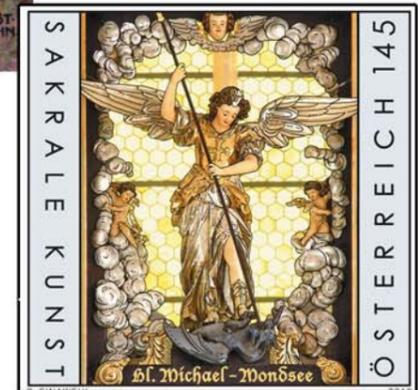
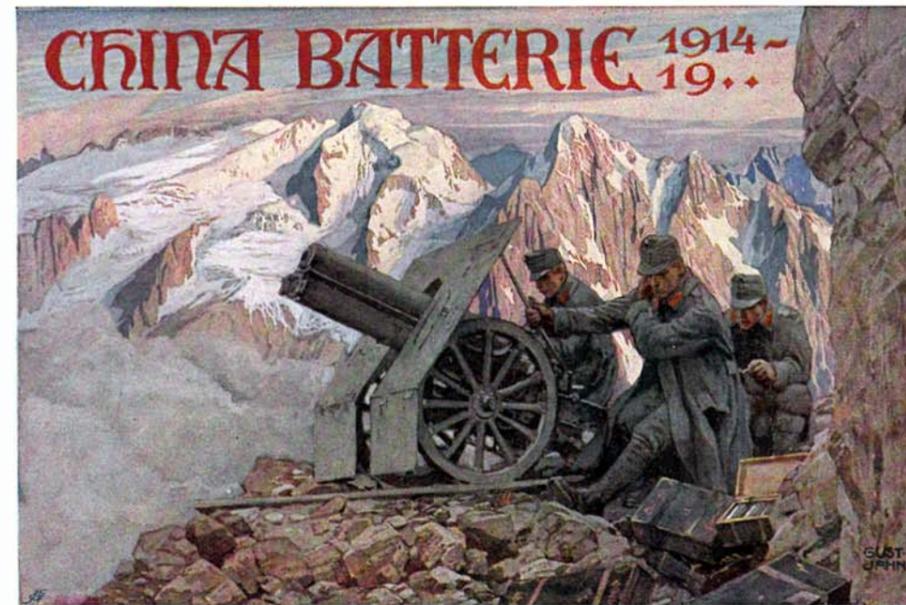


Above: see page 44; below: see page 35.

Zustellkarte für Post(Zahlungs)anweisungen							Ausgaberechnung	
Zustellbezirk:		Beamter:		am:			Nr.	
Zustellgang:		Zusteller:						
Nr.	Aufgabepostamt Name	Annahme (Konto) Nr.	Betrag S g	Zurück gebracht S g	Befähigung des Beamten, Verfügung	Zustell- gebühr g	Empfänger	
1	Wran 70	253	40 50			20	Prof. Dr. Brunnell	
2	Altenau 100	232	43 73			60	Prof. Dr. Schöner	
3	St. Michael 7	1432	5 -	5 -	16	10	Prof. Dr. Brunnell	
4	Wran 83	1873	120			10	Pharm. Dr. Brunnell	
5	Wran 65	1634	120			10		
6	Belvedere 54		180 67			40	Komm. F. Brunnell	
7	Belvedere 106		14 -			10	Prof. Dr. Brunnell	
8	Belvedere 220		190			10	Pharm. Dr. Brunnell	
9	Wran 110		7 90			10	Dr. Brunnell	
Abgerechnet:		Summe, Fürtrag	695 46	5 -		180		
		Zurückgebracht	5 -			10		
		Bleibt	690 76			170		



A selection of the items discussed in this issue.

AUSTRIA 181 – Spring 2013 – Contents:

Page	Item
1	Editorial etc
2	The history behind a new issue of cancellers.
3	Advert: Wardrop & Company Ltd
4	Displays at Coulsdon Manor Fest, October 2012
6	The APS Bookshop
7	Notes from other journals
8	Library matters
10	The Lager Tarp Postage Free Label
18	2012 New Issues part 3
22	Gustav Jahn and the China Battery Postcard
25	Stamps of the First Republic part iii
36	Štirbey – the town that never was!
37	Utilisation of Austrian Newspaper Post stamps in Slovenia, 1918-19
IBC	Austrian Philatelic Society Honorary Officers
IBC	Aide-memoire

Edited by Andy Taylor

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EDITORIAL 181

“Don’t mention the war”... The centenary of the First World War is approaching, bringing with it philatelic aspects especially Fieldpost, the disintegration of an Empire-wide postal service, and the first signs of inflation. What should this Journal do? Your Editor would not wish it to become a handbook of military history; on the other hand many wartime aspects have yet to receive a structured treatment even in German. Ideas welcomed, although the Dalmatian Rejoinder may be applied: if you want it, you write it.

Articles are always welcomed by the Editor; he is also the author or compiler of all articles not otherwise attributed, his name being omitted for reasons of layout or forgetfulness (or both). This Editorial reflects his views, bees-in-bonnets and hobby-horses and must not be assumed to be the APS’s formal opinion.

The Society’s congratulations were sent to member Henry Pollak who was 85 on 13 December 2012. Our Librarian also celebrated what Austrians call a Round Birthday in 2012 – see later ☺

Andy Taylor, Editor

STOP PRESS! Geoff Frost has agreed to fill the vacancy of Hon Secretary.
Address etc on the inside back cover.

Alternative names for the months

Somebody whose name my computer has eaten sent me this list of alternative names for the months that may be useful, especially when reading older letters. You know who you are; I thank you.

January	Januar; Jänner, Hartung, Eismond
February	Februar, Feber, Hornung, Horner, Schmelzmond, Taumond, Narrenmond, Rebmond, Hintester, Der Reinigungsmonat, Der Sühnemonat.
March	März, Lenzing, Lenzmond
April	April, Launing, Ostermond
May	Mai, Winnemond, Weidemonat, Wonnemonat, Blumenmond
June	Juni, Brachet, Brachmond
July	Juli, Heuet, Heuert, Heumond
August	August, Ernting, Erntemond, Bisemond
September	September, Scheiding, Herbstmond
October	Oktober, Gilbhart, Gilbhard, Weinmond
November	November, Nebelung, Windmond, Wintermond
December	Dezember, Julmond, Heilmond, Christmond, Dustermond

News about members

Geoff Barling of the Yugoslavia Study Group writes “Due to my extreme ill health, I shall not be renewing my APS membership. All the best to the APS in the future”

Tonnes Ore from Norway died last August.

Paul Catling (Canada) has resigned.

THE HISTORY BEHIND A NEW ISSUE OF CANCELLERS.

Editorial disclaimer: any comparison between the events discussed below and those of 2012 is for the reader to make.

Looking through the Postverordnungsblatt for 1927 (as one does), I encountered item II-146 in issue 51, dated 24 July 1927. When I read it, something seemed familiar. It's a specimen of a common-enough announcement, stating that some postal item had been lost or stolen and instructing staff on what to do. This one says:

<p>146. Verlust von OT-Stempeln und des Bezirksstempels des Postamtes Wien 21.</p> <p>Kufällig des Brandes des Justizpalais sind drei OT-Stempel des Postamtes Wien 21 mit den Erkennungszeichen „b“, „c“ und „3a“ sowie der Bezirksstempel $\frac{1}{21}$ in Verlust geraten.</p> <p>Die neuen OT-Stempel des Postamtes Wien 21 tragen die Erkennungszeichen „d“, „e“, „f“ und „g“, der Bezirksstempel ist mit doppeltem Rande versehen.</p> <p>Sendungen oder Postsparschäftbüchern mit Abdrücken der in Verlust geratenen Stempel ist besondere Aufmerksamkeit zuzuwenden; gegebenenfalls ist zwecks Aufhaltung verdächtiger Personen oder Einleitung weiterer Nachforschungen das Einvernehmen mit der Sicherheitsbehörde zu pflegen; gleichzeitig ist an die vorgeordnete Direktion zu berichten.</p> <p>(B. M. B. 31669 vom 24. Juli 1927.)</p>	<p>Loss of town-date and district cancellers from Post Office Vienna 21.</p> <p>During the fire at the Palace of Justice, three town-date cancellers from Post Office Vienna 21 with distinction-letters b, c & 3a and the district canceller 1/21 have been lost.</p> <p>The new town-date cancellers for Post Office Vienna 21 have distinction-letters d, e, f & g; the new district cancel has a doubled border.</p>
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It goes on to warn all staff to take special care with any mail or Post Office Savings Bank book bearing the missing cancells, if in any doubt they are to send the items to the Security Department and to inform their senior management.

Consulting Stohl, I see that his A2532f, d, g are bridge cancells “1/1 WIEN 21” with distinction-letters b, c & 3a, known respectively from 1917-?, 1906-1926, & 1917-1925. His A2532k, l, n & o are bridge cancells “1 WIEN 21” with distinction-letters d, e, f, g and all were first used in 1927.

Until 1927, Post Office **WIEN 21** was located within the Palace of Justice. Was this fire an unfortunate accident, such as might happen even in the best run office? Well, no. Here's why.

After the collapse of the Monarchy, local armed defence corps, called “Heimwehr” were formed to protect homes and farms from roving bands of demobilised soldiers, hungry refugees and common criminals. By the mid 1920s these were grouped into provincial associations led by right-wing politicians, and frequently influenced and funded by Fascists in Germany, Italy and Hungary. The Christian Socialists, led by Msgr Seipel, a believer in strong government, were convinced that they had to protect the existing social order against a Marxist revolution.

Meanwhile, the Social Democrats had created a centrally-controlled opposing force, also with access to arms, descended from the People's Guard of 1918 and called the “Republikänischer Schutzbund”. The Social Democrats felt that their social-reform program was endangered by reactionary elements. The working classes especially in Vienna felt hopeless and despairing, while speculators and profiteers both Austrian and foreign flaunted their wealth. Inflation gripped the country. The Socialists demanded a policy of self-help, a capital levy on banks and individuals, strict currency control, and a reorientation of the industrial structure.

Seipel's Christian Socialists did not believe that Austria could save herself by her own efforts: the country would not stand for stringent economic controls; nor could the banks be compelled to make sacrifices. Seipel did the rounds of European capitals, exploiting the rivalries and fears among the Allied Powers. By the Geneva Protocols of October 1922, Austria's independence territorial integrity were reaffirmed; she would be lent 650 million gold crowns; and she would begin a programme of financial reforms. Parliament was to vote the government special powers to impose stringent economies and to balance the budget within two years.

When this was announced, the resulting uproar hardened the political divisions in the country. Almost 85,000 civil servants and employees of public services were dismissed, indirect taxation increased compared with direct taxes, and pensions and similar benefits were not increased when the currency devalued. The number

unemployed kept on rising. But with the end of inflation, and the introduction of the schilling, the mid 1920s were as good for some Austrians as they were bad for others.

So by the mid 1920s Austria was split into two roughly equal factions, both with paramilitary organisations. On the right, the Christian Socialists and allies, mostly bourgeois, supporters of austerity and ‘small government’ – and by and large doing quite well. On the left, the Social Democrats, increasingly resentful of the growing poverty of the workers and unemployed and the growing affluence of the right – and in general doing very badly. Frequent demonstrations and counter-demonstrations were held. Trouble was inevitable.

In 1927 in Schattendorf (near the Hungarian boundary in Burgenland) a demonstration by members of the republican Schutzbund was opposed by reactionary forces. Two demonstrators (a member of the Schutzbund and a child) were shot dead. When the suspects were acquitted by the Vienna court, the Social Democrats called for a general strike and a mass protest on the Ringstrasse. Next day, 15 July 1927, Viennese workers clashed with the police, and bitter street-fighting developed. In this “July revolt” 4 policemen were killed and 600 injured; amongst the demonstrators 89 died and 548 were injured. As part of the protest, and also to destroy the police files concerning them, the demonstrators set fire to the Ministry of Justice building, cut the fire hoses, and opened hydrants elsewhere to reduce the water pressure. The building, including the Post Office, burned out. The Social Democrats then launched a general strike, but it had to be called off since Seipel and Bürgermeister Seitz used the opportunity for a violent assertion of government authority. Terrified, large numbers of the bourgeoisie joined the Heimwehr.

Austria’s major bank, the Credit Anstalt, was revealed to be bankrupt in May 1931. Its deposits were so large that freezing them while bankruptcy was carried through would have destroyed the Austrian economy, hence the government stepped in to guarantee deposits. The resulting expansion of the currency was inconsistent with gold-standard discipline. Savers liquidated their deposits and began to transfer funds out of the country in order to avoid the capital losses that would have been associated with a devaluation. Unemployment doubled, from 10% in 1929 to 21% in 1932; and unemployment benefit was paid for a limited time only after which one fended for ones-self.

The rest is the financial crash, Dolfuss, Hitler, and history. And a small change in a canceller.

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Displays at Coulsdon Manor Fest, October 2012

As noted by the Editor, and in order of presentation.

Alan Berrisford: Court Delivery Items. The stamps and the forms. The varieties are difficult to see, partly caused by the thin paper of the stamps: this makes ferreting in dealer's boxes rewarding. Heller stamps can be found used in the Kronen period, and 34k used as 10k. Independent Poland carried on using these stamps.

Keith Brandon: Austro-Sardinian Postal Treaty (1862-7). The rates were odd, hence multiple- and mixed-issue-frankings are found, no single stamp being available. Partial franking was initially banned, then allowed but subjected to complex rules.

Geoff Frost: Ostmark. "Time for some stamps", namely those issued from 1938 till 1945.

Barry Clark: Charity Stamps. The surcharged charity stamps of the First Republic, with unusually full details of the background to the designs.

John May: Austrian Airways Caravelle First Flight covers.

Martin Brumby: Bills of Exchange. Most were from Western Hungary. [*Martin received the Nick Harty Award, since his display had the prescribed number of sheets but they were foolscap size and landscape format!*]

Joyce Boyer: Innsbruck 1938-45. Hitler's arrival; 'go and vote' cachets; assorted propaganda; changes in postal organisation as German ways took over. One cover contained a letter written in Sutterlin, readers of which are proving increasingly difficult to find.

Clive Murray: Dues of the Monarchy. Older and newer display styles contrasted; comments sought. The next phase of study will be to explore the rates and attempt to explain the dues applied! [*Recommended reading: "100 Jahre Österreichische Portomarken" by Bernadini/Pfalz (APS library 280) and "1850-1894: Das Taxwesen der österreichischen Inlandsbriefpost" by Ramharter.*]

Ernst Oberthaler: Lombardy-Venetia. Mainly the 15 ces stamp, arranged by province and place of use.

Martin Hickman: Unusual Marks of the Levant. 'Aus Jaffa' spuriously applied, Corfu as a sorting office, and a huge range of assorted marks!

Andy Taylor: Newspaper Post. The 1916-1922 period, with long explanations and much rare material.

Paul Taylor: 1916-18 covers. This is the period between the mid-war rates change and the collapse of the Empire.

Geoff Richardson: The 1976 Winter Olympics and associated balloon post.

Colin Tobitt: Postage Dues in the Ostmark. From 4 April to 31 July 1938, postage dues were still applied. The charging basis varied from 2x deficiency to 1½x so explaining the amounts applied can be difficult. Examples are rare.

Joyce Boyer: Glider flights. Kronfeld etc in 1933, and anniversary or memorial flights beginning with the 15 May 1961 flight from Innsbruck to Kufstein. Also Kronfeld's 80th and 90th birthdays were duly marked philatelically.

Barry Clark: Postablagen in N & S Tirol. This material can be found in auctions, from dealers, on Ebay... take care not to confuse Postablage cancels with hut cachets; if in doubt read Kuhnel.

Geoff Frost: WWI picture postcards. These showed the background to the front line action, eg a mock-up trench was built on the Prater for the delectation of the Viennese! Other cards showed the Polish Legion, Red Cross labels, the revised Fieldpost setup (nos 1015 on) and the British Occupation 1918-19 (mostly in Imst).

Keith Brandon: Prestamp Postal History of Vorarlberg. Keith explained how this was heavily influenced by the physical geography, access being easiest to Bavaria and Switzerland. Kleinwalsertal although part of Austria is only reachable via Germany, unless you are a chamois with crampons.

John May: Concord covers flown on chartered flights into Austria.

Paul Taylor: Inflation from 1922. Massenfrankatur, ie vast numbers of stamps on covers to make up the rates – “both sides of a quarto envelope” is not uncommon.

Alan Berrisford: New bits’n’pieces. Railway station postboxes; thimbles; military manoeuvres; the Lemberg dead letter office; TPOs

Clive Murray: Austrian POW correspondence from WWI

Geoff Richardson: Third Reich. 1938-45 covers with Austrian postmarks extensively explained.

Paul Taylor: Bedarfsbelege. Modern covers, mostly used to send him Ebay purchases, correctly franked with modern commems.

Barry Clark: Letter cards. Many had been uprated with adhesives, eg local rate to inland, local and inland to foreign.

Alan Berrisford: TPOs. “So that JM doesn’t go away hungry”!

Competition

The Competition was “The letter “V”, won by Keith Brandon for “Viewcards”.

Keynote Display

The keynote display was given on Saturday afternoon by Robin Pizer. In the first half he dealt with Austrian inflation-period covers entering Germany. The Germans imposed Exchange Control in 1918- all incoming mail was opened and checked. This was done by the former censors; Austrian mail was mostly dealt with at Dresden, some going to Munich and Berlin instead. Labels on some of the covers refer to the “Law of 15 November 1918” which ended wartime censorship and immediately introduced the Exchange Control instead. It was supposedly ended on 26 Jan 1923 but took some weeks to actually cease. Even the smallest overfranking might cause the item to be rejected and returned to the sender – some offices interpreted the rules more severely than others. The reasoning behind this rule was to prevent the import of used foreign postage stamps!

After a break, Robin moved on to mail from Germany to Austria. Parcels to and from third countries seemed to cause the most confusion at the time – and to philatelists later: it was only with the assistance of Frau Sinnmayer at Postgasse that Robin could explain the rates on parcels shipped from Austria via Bremen to USA. Invoking an obscure provision of the UPU, Germany had added a 50 gold cents surcharge to the standard Austrian rates.

Have you booked for the 2013 Fest? Same venue; 27-29 September
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- ❖ *All CDs cost £10 or €15 including postage to anywhere in the world*
- ❖ “**The History of Austrian Revenue Stamps**” by Dr. Stephan Koczynski. Enhanced and published on CD in fully-text-searchable form. It is ISBN 978-0-900118-07-4
- ❖ **1910 Post Office Index**. This is the “Verzeichnis der Post- und Telegraphen-Ämter in Österreich, Ungarn und in Bosnien-Herzegovina sowie der österreichischen Postanstalten im Fürstentum Liechtenstein und in der Levante”, published in Vienna in 1910. It lists all the Austrian post offices open anywhere at that date; with symbols indicating the facilities available at each. The CD contains pictures of the original pages, not text. It is ISBN 978-0-900118-08-1

Books:

- ❖ “**A Celebration of Austrian Philately**”: the APS 60th anniversary ‘Festschrift’. viii+162 pp A4 in full colour. ISBN 978-0-900118-05-0 Price **£15**
- ❖ “**The Pneumatic Post in Vienna**” now reprinted in one A4 volume, ISBN 978-0-900118-06-7 and now only **£32**
- ❖ “**The Postmarks of Dalmatia**”: Supplied complete with a 20-page update to the section on Military Unit Cachets (pages 166-171). ISBN 978-0-900118-02-9 Price **£30 NB!! This is the last remaining copy!**
- ❖ “**The Postal History of Ukraine: KuK Ukrainische Legion Feldpost correspondence cards 1914-1918**” by Dubniak & Cybaniak. **£14 NB!! This is the last remaining copy!**
- ❖ **German/English Philatelic Dictionary**, published by the Germany Philatelic Society in the USA. This is the 2005 edition, 298 sides of A5, spiral bound, with appendix of abbreviations. Copies cost **£16**.
- ❖ *To all these add P&P: Pneumatic Post £5.50 to GB; all other books £3 to GB; everything at-cost to other destinations.*

Other items

- ❖ Back numbers of “Austria” are £1 each to members (£5 to non-members), subject to us having stock. Some may be facsimiles or second-hand originals. Postage extra at cost.
- ❖ Blue-covered binders for A4 issues of ‘Austria’ are available at £4.99 each and will comfortably hold 8 issues (or 10-12 with a squash). Postage at cost (it’s a “Packet”), or delivery by arrangement.
- ❖ **Ties** are available in blue from the Librarian: ties £6.75; cravats now sold out.
- ❖ **The remaining green binders for A5 issues of ‘Austria’ now only £2 each plus P&P.**

Advert:

“**The Postal History of the Anschluss, The German Annexation of Austria**” by Tony Hickey, Ian Nutley, David Taylor and Colin Tobitt. Copies are still available; contact the editor of AUSTRIA.

NOTES FROM PUBLICATIONS

APS^{US}

Vol 12 Nr 4 Oct 2012: Newspaper tax stamps (*translation of Ferchenbauer2000 pp1050-1059*); why Austria supported the Anschluss; Personal stamps, booklets and folders (by Joyce Boyer); musings on the market, especially catalogue versus auction prices; etc.

ARGE Feldpost Österreich-Ungarn.

Nr 110, September/2012: details of meetings; gems from Öphila; illustrated Q&A; POW mail incl telegrams; the 8pp story of Franz Weintritt; post (10pp) in Serbia and Albania in Dec 1915; Landsturm-Arbeiterkompagnien (8pp; more RASC than RE!); misdirected packets & cards (9pp); etc

Nr 111, December 2012: many interesting 1-page articles; the Austro-Hungarian Antarctic Expedition 1914; microdifferences in Feldpost 12 cancels; POW telegrammes; POW cards; Landsturm-Arbeiterkompagnien (cont); faulty routing of inland packets (de Bellis; 13pp; many railway maps); etc

ARGE Österreich e. V.

2012/4 Nr 100: Attractive cancellations on classic stamps; the 1946 never-forget exhibition stamps in use; Forged cancels on Levant stamps; Bosnis-Herzegowina 1900 issue; Austro-Hungarian mail to Italy from the Danube Principalities; etc

Czechout

Dec 2012: News'n'notices; Czechoslovakian return-to-sender labels; several short articles; 'new issues' listing now with background info; etc.

Die Briefmarke

Issue 9/2012: Innsbruck alpine zoo; 1945 & 47 currency changes; international remailing (*or, why do your bills come from abroad?*); Zagreb in 1880; Burgenland; new-stamps news; event reports; exhibitions & societies; etc

Issue 10/2012: Raab-Oedenburg-Ebenfuhrtter railway; byzantine princesses; modern postage dues and labels; new-stamps and resurrected-sets news; new subscription system (*unclear if this replaces the existing or is an alternative. Ed.*); event reports; exhibitions & societies; etc etc

Issue 11/2012: The attractions of graveyards; Austria and Bavaria; Rezepisses; 1945 Soviet censorship; Verrechnungsmarken; Austria-Thailand joint issue; the 2012 Christmas stamps; new via-Christkindl label (62 cents each); new-stamps news; event reports; exhibitions & societies; award of "Graz Mercury" to Paul Kainbacher; 1937-37 Tag der Briefmarke special cancels; etc

Issue 12/2012: Christmas in 1945; 2013's date-postcode matches; illegal French Post Office in Austria in 1951; new-stamps news; event reports; exhibitions & societies; etc

Germania

Vol 48 Nr 4: Hans Ranzoni the younger (the engraver); many Germany-specific articles.

Jugopošta

Nr 104 Dec 2012: British medical missions in Serbia 1914-15; Tønnes Ore, an appreciation; Development of Slovenian Handstamps 1919-21 (mostly by removing parts of Austrian ones).

Stamps of Hungary

Nr 189 June 2012: The Hungarian Bills of Exchange in Pengő currency (1927-1945) [by Martin Brumby]; Some Recent Acquisitions; 'How I Began Collecting Stamps'; Some Interesting Labels; Q&A; etc

Nr 190 Sep 2012: 'In Russian Captivity 1914-1922': POW Correspondence WWI; Mail between Hungary and Australia, 1920-1925; The 'Dutch' Postage Due Scheme and its use in Hungary; Q&A; etc

Nr 191 Dec 2012: On the trail of the 1919 overprints: Part 10 – Szeged; The fascination of railway posts; First period inflation – A ‘Black Book’ error – The John Whiteside hypothesis; Letters, Questions and Answers.

Südost-Philatelie

Nr 120: many articles on recent philatelic happenings in their area.

Wiener Ganzsachen

Issue 2/2012: New discovery: 35g + 35g foreign reply-paid postcard (35g rate was 25.7.1946 to 30.8.1947); AGM minutes; **Henry Pollak awarded Honorary Membership** in recognition of his many well-researched articles; etc

To borrow any of these, consult the Librarian

The Librarian writes:

The **Christkindl Handbook**, library book 270, was published in 1992 as a loose-leaf book and it has been regularly up-dated every few years. This year the authors decided that a complete re-issue was required to update and expand on the existing information in addition to including the details for recent years. More information regarding “side issues” like the annual Post coach trip from Gasten and personal stamps have been added. This is still a loose-leaf thus allowing for further up-dates and/or amendments as required.

Since the existing copy of the handbook has rarely been borrowed your committee decided not to purchase this up-dated version at its cost of 55 Euro plus postage.

As a collector of this material I have purchased my own copy and am happy to supply limited information on request. Alternatively contact Paul Frank (Motivgruppe Weihnachten) at pchfrank@on-line.de. Once in their records purchasers are advised when a new up-date is issued.

Joyce Boyer

Additions to Library List

Ref	TITLE	COMMENT	Pages	Author (Publisher)	Pub'd	Text
451	Die jugoslawische Postzensur von 1918 bis 1921	Post-WWI censorship in Jugoslavia	294	Hermann Dietz & Helmut Kobelbauer	2012	G
452	Poststempel von Südtirol (1850-2012) und dem Trentino (1850-1918)	Cancels of South Tirol & Trentino	784	Gerhard Bock, Hans Moser & Gerhard Thaler	2012	E

Book review

Die jugoslawische Postzensur von 1918 bis 1921 by Hermann Dietz & Helmut Kobelbauer, self-published 2012. No ISBN number, perfect (card) bound, 294p, colour ill, 30cm, price around €40 incl. shipping, available from kb@aatc.at German language. Reviewed by Martin Brumby.

Anyone with more than a passing interest in the postal history of former Yugoslavia will be very familiar with the writings (and perhaps the medal winning displays) of our two authors. But why should a book on an apparently arcane aspect of Yugoslav postal history be reviewed at all in these pages? After all, whilst I personally *do* collect 1918 to 1921 material from those parts of the Old Empire which were absorbed into the Kingdom of Serbs, Croats and Slovenes after 29th October 1918, I've never given much thought to the censor markings!

But, guided by this excellently produced and modestly priced handbook, I think that will certainly have to change!

Firstly, it must be said that those who only love neat and tidy confections may as well skip the rest of this review. There are many hundreds of clear colour illustrations of very interesting and often rare postal history

items but virtually every one is a genuine, “*bedarfsbrief*” (see footnote ¹) of the period. I spotted just a couple of philatelically inspired letters, labelled as such. At a time of turmoil (and occasionally, complete chaos), paper, ink, printing presses and even stamps were often in short supply and usually of dubious quality. So, pretty they are not. But ‘real’ postal historians will fall in love, at first sight, with them all.

The way our authors have structured the book is to consider:-

1. Serbia (both within the 1913 boundaries and also the parts gained both from Bulgaria in the Balkan Wars 1912/13 and the Sanjak of Novi Pazar, attached to Montenegro).
2. Montenegro (1912 borders).
3. Bosnia & Herzegowina (as annexed in 1908)
4. Dalmatia (borders of 1867 but less Zadar (Zara) and Lastva (Lagosta) – occupied by Italy).
5. Croatia & Slavonia (historical borders but incorporating Krk, Kastav & Medjimurje)
6. Slovenia (those parts of Carinthia, Krain and Styria which were lost by Austria and not gained by Italy. Plus Prekmurje from Hungary.)
7. Banat, Bačka and Baranya (Voivodina) (those parts of southern Hungary that ended up in S.H.S.).
8. Austria (temporary occupation by S.H.S. forces of Carinthia)
9. Romania (temporary occupation by S.H.S. forces of)
10. Hungary (temporary occupation by S.H.S. forces of parts of the Banat and Baranya)

It will be seen from the above that almost all of the book is concerned with ex Austria-Hungary. Under every one of the above headings there is a brief but very useful discussion of the situation at the end of (official WWI!) hostilities and ‘what happened next’ in terms of occupations, political ramifications, border adjustments and the like. There are often photographic illustrations and always at least one map, with citations as to the source and often a web link. (Arguably the book is worth its price for this information alone!). There follows descriptions of each known censoring locality and every known censor marking, with illustrations both of the marking and examples of postal history items carrying it.

There are also chapters on manuscript censor markings, censorship of financial documents sent abroad (and franked with postage stamps used fiscally), sealing strips, censor labels and the like. A full alphabetic tabulation of all the known censor markings together with guide valuations will assist those whose grasp of the complex geography is less than encyclopaedic. A useful bibliography is given and, as an appendix, an 18 page survey of the censor markings on those areas occupied temporarily (or until WWII!) by Italy.

A rather abbreviated index rounds off a volume which is absolutely indispensable to the collector of this material.

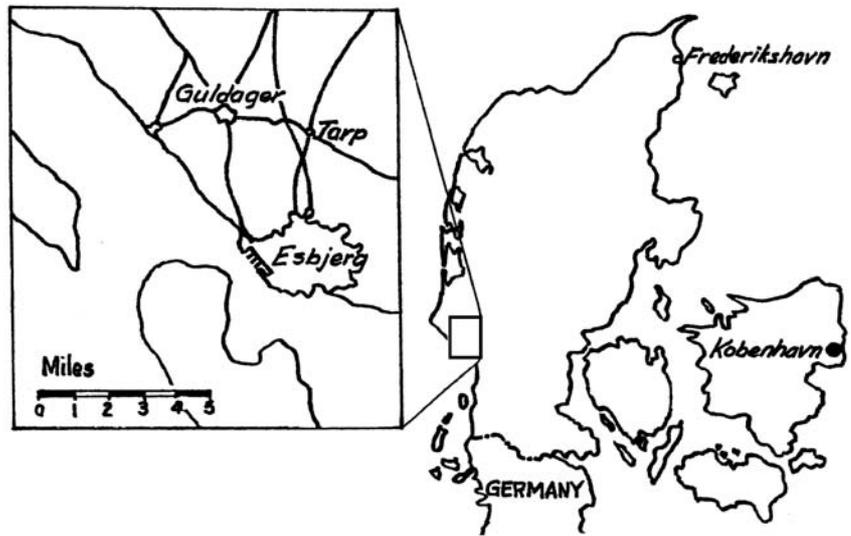
There will be a copy in the APS Library, ref no 451

¹ Editorial musing: A “*bedarfsbrief*” is rather like an elephant – easier to illustrate than to define. Fundamentally, it means non-philatelic. In Heinzel’s work on post-WWII, the requirements for Bedarfity are: correct franking AND appropriate cancel for the date & location AND not subsequently tampered with. To this was later added that the stamps had to be those normally available and valid at the date of posting, and the cancel consistent with the sender & addressee. So for example an item with any of the following is disqualified from Bedarfness: 1850 issue with Biro cancel; Vienna-to-Moscow letter cancelled at Obergurgl; 1999 inland letter franked with 2,334 copies of the 1947 3-groschen orange, local letter sent by airmail, etc. Purists would probably exclude something with a weird make-up of the rate, eg 25h frankings made up with 2x12h + 1h – the stamps are normally available but are unlikely to be thus used by anyone uninterested in stamp collecting.

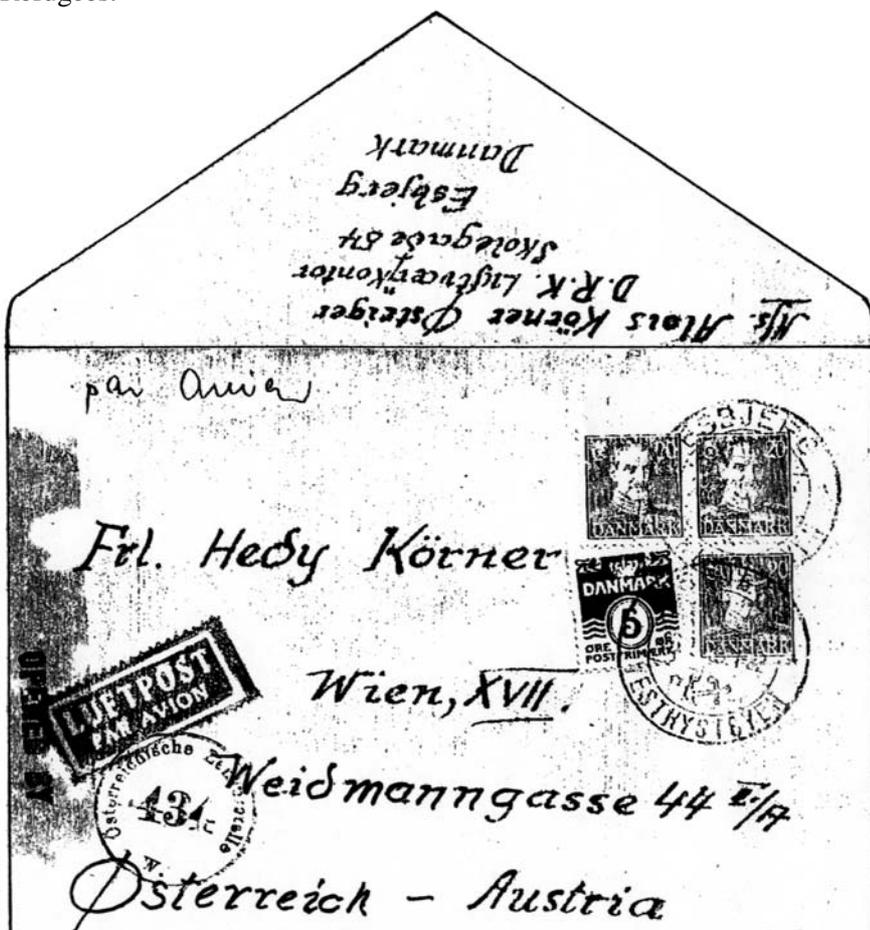
THE LAGER TARP POSTAGE FREE LABEL

by Richard A. Krueger †

This is the story of what are probably the least known and understood items in Austrian specialised stamp catalogues. It begins at the end of World War II when hundreds of thousands of Europeans found themselves homeless in areas far from their original homes. In Denmark alone there were about 30,000 POWs and displaced persons. After initial interviews and investigations, the homeless were separated according to nationality and the circumstance of their being in Denmark. Accordingly they were assigned to various camps supervised by the Danish Red Cross. At first, Austrians were classified as Germans, but shortly thereafter Allied Directives reclassified them as Allied Refugees.

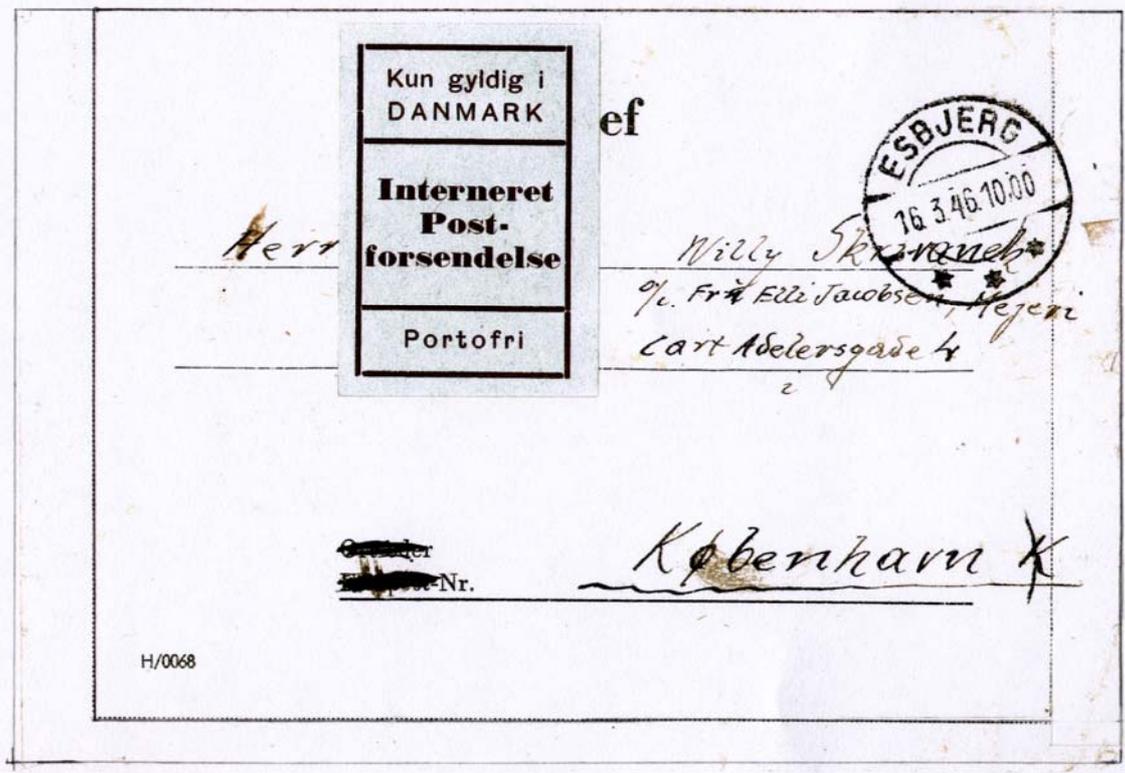


A group of these displaced Austrians were assigned to a former German army barracks area in the town of Tarp in southwestern Denmark. See the map above. The port city of Esbjerg was located about four miles to the south and the town of Guldgager just over two miles to the west. The latter two locations had Danish post officers; Tarp did not. Incoming mail to Tarp and the Austrian internees detained there was handled through the Esbjerg post office. Outgoing mail was taken to either Esbjerg or Guldgager for cancellation and forwarding. Up until early March 1946, the Austrian internees at the Tarp Camp (Lager) were required to frank all outgoing mail with valid Danish postage stamps. Figure 2 (left) is a photocopy of the cover front and rear flap of such a February 1946 letter.



† PO Box 441004, Ft. Washington MD 20744. U.S.A. Enquiries by email to: RichardKrueger@aol.com

Figure 3 (below) illustrates a Feldpost Brief (letter sheet) sent from the Tarp Camp/Esbjerg to a Copenhagen address. It carries no Danish postage stamps, but has a green paper label, printed in brown, indicating postage-free privileges. The Esbjerg cancel was applied on 16.3.46. Evidently postage-free domestic mail was available to Tarp Camp internees at this time.



On 28 March 1946 the Tarp Camp Commander, Captain Seehusen, issued the following announcement:

“The Allied refugees in Denmark have been granted franking privileges for ordinary [domestic Danish] letters. The letters will be handled postage free provided they show the words “Interneret Postforsendelse Portofri” either hand-written, hand-stamped, or printed, and the sender could be identified as an internee or refugee.

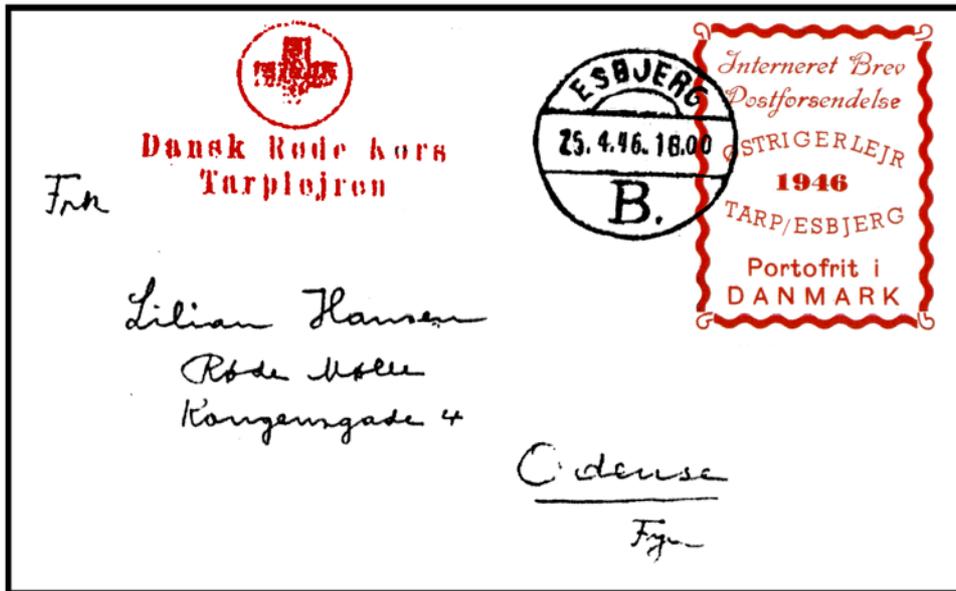
Every refugee is thus entitled to write postage-free letters and to identify these as postage-free by one means or another. The camp leadership had until March 28 1946 used a rubber stamp (for identification of) their letters. From March 28, they have been furnished stickers for this purpose from private sources, which were privately printed. The use of these stickers was permitted by Captain Seehusen. The stickers are not official postage-free stamps from the camp leadership, and the leadership cannot control the issuance of these stickers. Therefore no inhabitant of the camp is compelled to use these stickers. Anyone can make their own or have made for himself his own stickers or the like.

Unfranked letters to [points in] Denmark delivered to the camp leadership will until further notice be provided with these postage-free stickers; however, because of lack of time a large quantity from any one sender may not be handled in the same day.”

These stickers referred to in the announcement were the product of one Otto Winter, an Austrian internee at the Tarp camp. They were printed in red ink on white paper and produced in sheet format, four labels per row. Each differed from the others by variations in the frame line and corner elements. See Figure 4 (below) for an illustration of the four types. Originally Mr. Winter announced that production of the brown and green labels (which evidently were his creation also) was limited to 500 copies. Later he reported production of 3750 copies of the red on white labels of which 1000 were perforated (rouletted).



Covers bearing these labels have been seen with three different Esbjerg cancels.



A Type IV label is shown with an Esbjerg "B." hand cancel (25.4.46) in Figure 5 above. It also has the red hand stamp of the Danish Red Cross for the Tarp Camp (lejren).



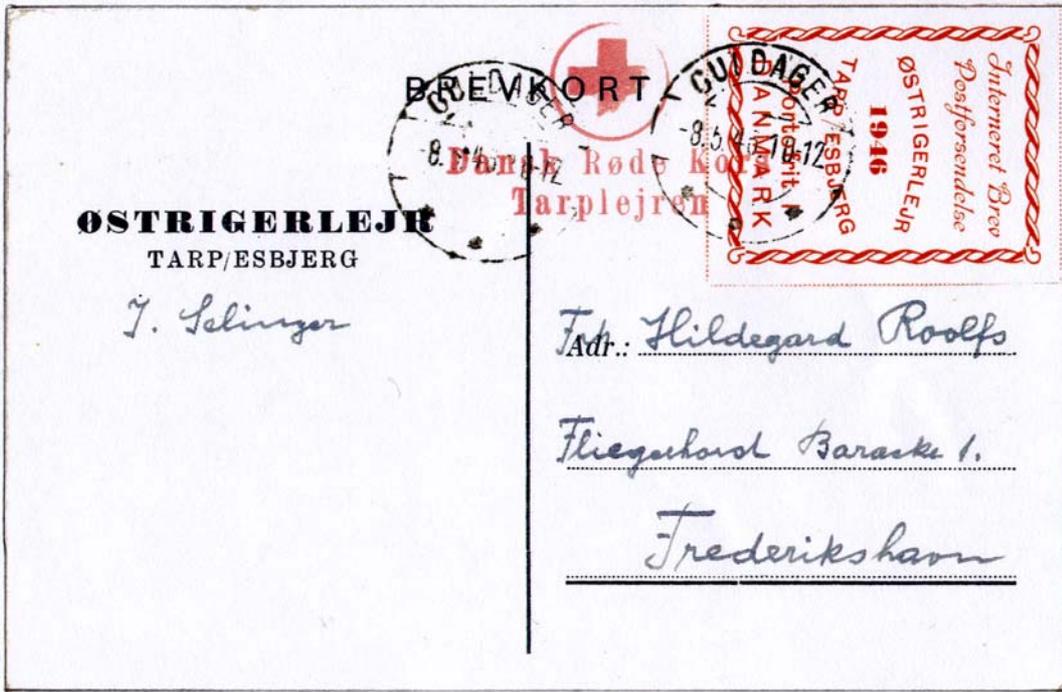
Figure 6 shows a Type 1 label on a cover with a 19 April 1946 machine cancel.



Finally a Type II label on a cover postmarked 23.4.46 with the Esbjerg tourism pictorial cancel is reproduced in Figure 7.



Guldager cancels seem to have been limited to a typical “bridge” hand stamp. Figure 8 shows it on a cover with the Red Cross cachet and a 3.4.46 cancel on a Type III label.



The specially printed Tarp Camp post card in Figure 9 was cancelled at Guldager on 15.4.46. The label is a rouletted Type II (all previous examples were imperforate).

The Tarp Lager labels can also be found on international mail. They performed no function there other than to expand international knowledge of their existence.



Figure 10 (above) shows a Type IV imperforate label accompanying the required 65 Ore (air mail to Austria) postage in Danish stamps. The cover is from Otto Winter to a relative, Hedwig Winter, in Vienna and was censored upon arrival there. The cancel is from Guldager on 5.4.46. (The censor resealing tape was removed by the recipient.)

Figure 11 (below) shows another cover from Otto Winter to Hedwig Winter in Vienna. This time no labels are present, but margins from the imperforate label sheets were used as sealing tapes on the rear flap. It was posted

A review of a number of examples of the Tarp Camp covers shows that they were written by a number of different internees to a wide variety of addresses in the Esbjerg area and beyond. However, many of them are stamped “RETUR”. Others include text asking the addressee to return the cover or card to the sender.

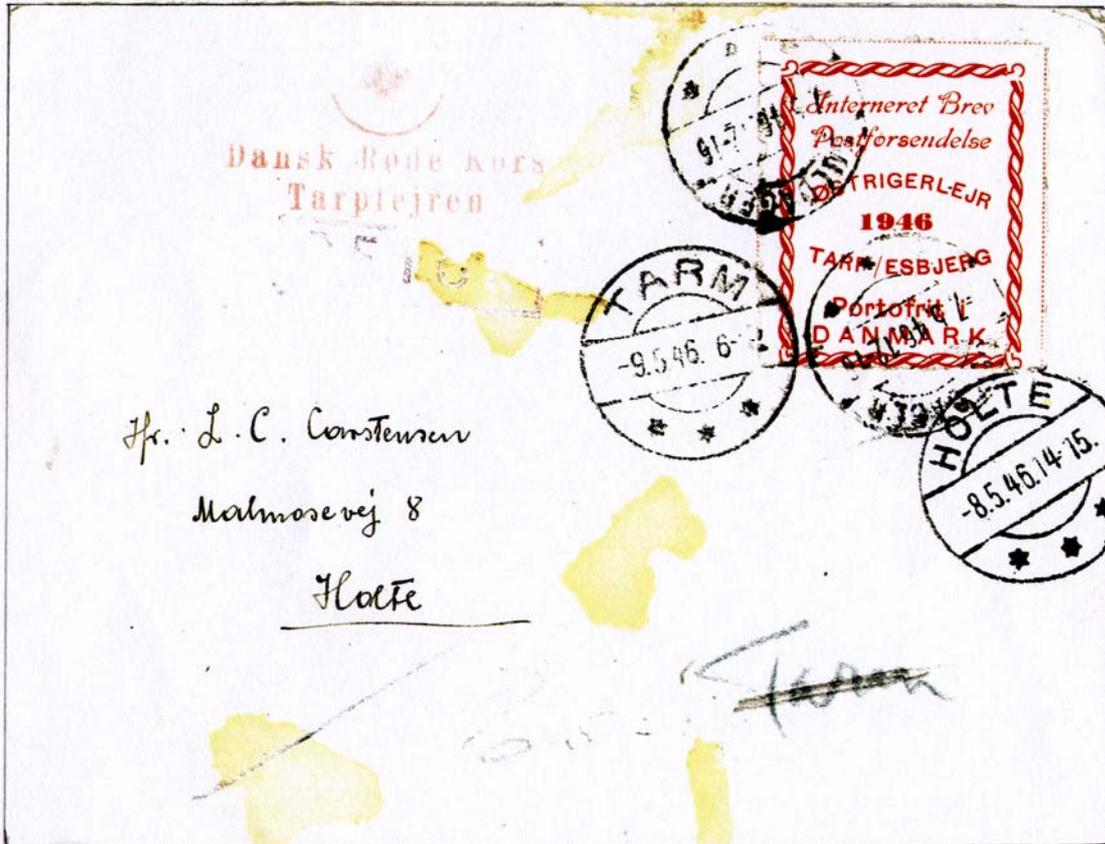
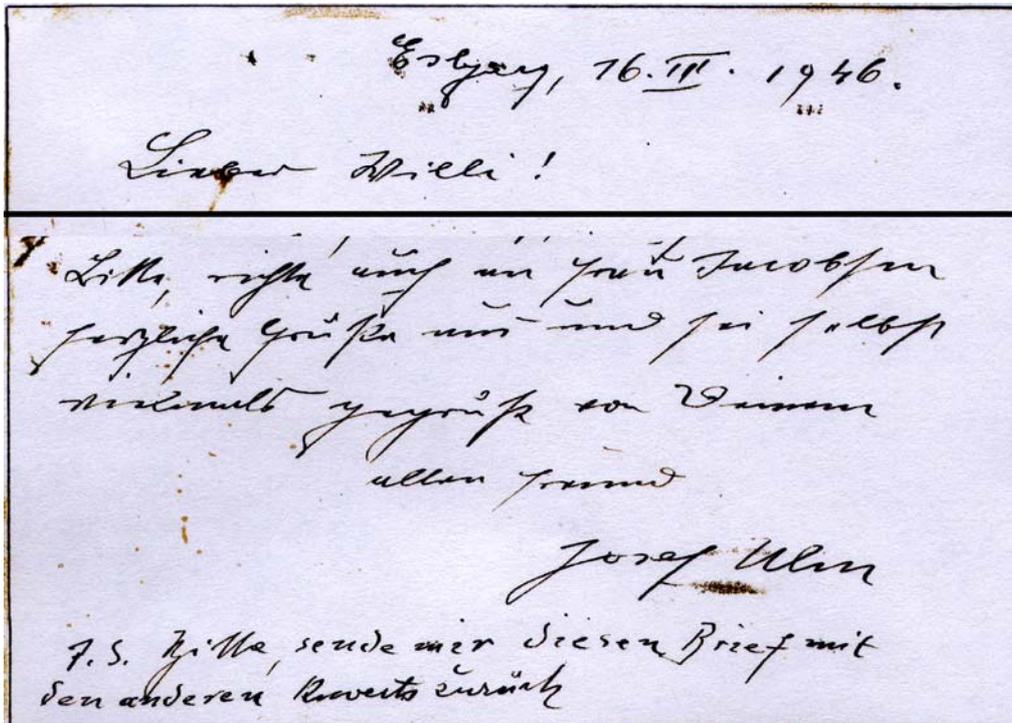


Figure 12 above shows a rouletted Type II label on a cover with the RETUR marking



and Figure 13 reproduces the lower part of a letter requesting return of it and “other covers” to the Esbjerg/Tarp Camp.

It is evident that Otto Winter sent returned covers such as these to Hedwig Winter in Vienna so that she could sell them there. This explains the presence of Austrian censor marks (applied in Vienna) on what appear to be local mail from the Tarp Camp to domestic Danish addresses. Figure 14 (below) shows such a cover which undoubtedly was an enclosure in one of Winter's letters to Hedwig in Vienna.



It is interesting to note that despite the negative reaction to the Tarp Camp labels at the time of their use they were soon listed in Facit, Michel and Austria Netto catalogues. The latter two listings follow the post World War II Austrian local issues. Facit has since dropped the listing from its post World War II internment and POW camp listings; Michel has scaled back its listing and emphasises the private nature of the items. ANK continues its detailed listing.

Recent auction activity involving the Lager Tarp labels is limited. However, their appearance in German, Austrian and U.S. auctions and dealer for-sale lists indicates continued interest by collectors. Prices realized for cards and covers similar to those illustrated here range from \$30 to \$70. A fitting close to this study is illustrated by the cover shown in Figure 15.



It was sent from Vienna on 9 October 1947 to Otto Winter at his Danish Red Cross address in Esbjerg, censored on departure from Vienna. It was received in Esbjerg on 21 October and forwarded to Winter at Hedwig Winter's Vienna address. Otto Winter was back in his Austrian homeland.

The author wishes to thank James N. Boyden and Alan Warren (both of the Military Postal History Society) for their assistance. He also acknowledges the work of Willy E. Melberg, DVM, which appeared in the COMPEX Directory 97 and the Scandinavian Collectors Club November 1997 *Post Horn* and was used as background for this study.

2012 NEW ISSUES (third instalment)

by Andy Taylor

Author's Notes

The information given here is face value ('c' is Euro-cents); issue (= first-valid) date; quantity printed; printing method; designer (and engraver if relevant); printer if not Österreichische Staatsdruckerei; and some details on the design. The illustrations are around life size, although blocks & strips are smaller. The descriptions are translated from "Die Briefmarke" and the Post.at website. Many issues are also available in mini-sheets, as blackprints, as 'Bunddrucke' (ie printed in different colours from those issued) and so on. There are also a large number of Meine Marke (personalised stamps), one for each Austrian medal winner at the London 2012 Olympics.

Sacred Art in Austria: the High Altar at St Michael's, Mondsee.



1Eu45; issued: 29.09.2012; 270,000; combination-print; design: Peter Sinawehl.

This early Baroque altar, 18m high, was constructed by Hans Waldburger in 1626; it has been enhanced and refurbished several times. St Michael, shown on the stamp, is at the top of the altar (see editor's photo!).

Devotees of "The Sound of Music" will recognise it.



Madagascar 3 – the flight through Europe.

62+62+90+70=2€84 in the block; issued: 5.10.2012; 190,000; offset; design: David Gruber; printed: Joh. Enschedé Stamps B.V. The subject of the stamp is Dreamworks' latest 3D animation; it contains 4 self-adhesive stamps meanderingly perforated to simulate a 4-piece jigsaw.

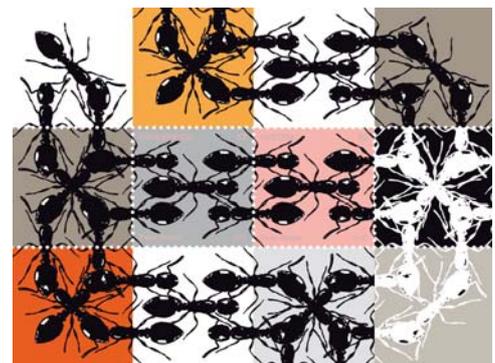


("It's a stamp, Captain, but not as we know it". Ed)

New stamp series: "ZEITGENÖSSISCHE KUNST" – ie, Contemporary Art.

'Classical Art', especially paintings, is a much-loved motif for stamps worldwide. Austrian Post also pays tribute to Modern Art and is beginning a new series with the general title "Zeitgenössische Kunst" – ie, Contemporary Art. This stamp is designed by the Tirolean multimedia artist Peter Kogler, a most interesting and important

member of the modern Art Scene in Austria. It features one of his favourite motifs: ants. The block contains two stamps (62c grey and 70c pink) and was printed in an issue of 200,000 by the Staatsdruckerei; issue date 6 Oct.



Old Masters: "Sleeping Child", by Bernardo Strozzi



1€70; issued: 6.10.2012; 250,000; combination-print; design: Adolf Tuma. This painting hangs in the Salzburg Residenzgalerie. Bernardo Strozzi (1581 - 1644) was a 17th century 'colourist', like Rubens & van Dyck; he painted in Venice for most of his life although he began as a monk, was ordained, then worked as the Harbour Engineer of Genoa.



Marie-Louise von Motesiczky - Selfportrait with red hat.

62c; issued: 10.10.2012; 410,000; Offset; design: Marion Füllerer. Marie-Louise von Motesiczky (1906–1996) was born in Vienna and studied in Frankfurt am Main; although specialising in portraits she also painted scenes from her garden, landscapes, and still-life. In March 1938 she fled to the Netherlands, and in 1939 to Britain where she lived in Amersham and after the war in Hampstead where she died on 10 June 1996. She is buried in Döbling in Vienna; in 2009 a street in Wien-Floridsdorf was named Motesiczkyweg in her memory.

Gasglühlampe, Carl Freiherr Auer von Welsbach. 62c; issued: 13.10.2012; 812,000; offset, design: David Gruber; printed by Joh. Enschedé Stamps B.V. This stamp begins a new series of “Austrian Inventors”. Von Welsbach (1858–1929) discovered four Rare Earth elements, but is chiefly famed for his invention of the “Gasglühlampe”, the gas mantle. This far surpassed candles and spills in brilliance, and other gas or electric-arc lamps in convenience. His later researches into metal-filament electric lamps led to the “Osram” brand. He is remembered by his many endowments and in several street names.



140th anniversary of the Raab-Oedenburg-Ebenfurt railway (Győr-Sopron-Ebenfurti Vasút).



62c; issued: 15.10.2012; 812,000; offset; design: David Gruber; printed by Joh. Enschedé Stamps B.V. The stamp is based on a 1955 picture by the Sopron-born artist Zsolt Kámán. In the background are the fire-watching tower of Sopron and the Town-Hall tower of Raab; in the foreground “steam engine nr 17” built in 1885 by the Lokomotiv-Fabrik Wiener Neustadt and a “Taurus-Zweifrequenzlokomotive”.



Austria’s wine regions: the Weinviertel. 62c single, also as a block of 10; issued: 19.10.2012; 812,000; offset; design: David Gruber; printed by Joh. Enschedé Stamps B.V.

This stamp begins yet another new series: Austria’s wine regions. The Weinviertel in Lower Austria extends to the Slovakia and Czech borders, and covers several Bezirks. It’s perhaps best known for Grünen Veltliner (*to your Editor at least*).



50 years of the Viennale. 70c; issued: 25.10.2012; 400,000; offset; design: Rainer Dempf. The stamp celebrates the 50th Vienna Film Festival; it specialises in art-, documentary-, short- and experimental films not H/Bollywood Blockbusters.

175th anniversary of meeting between Kaiser Franz Josef I and King Rama V of Thailand. Joint Austria-Thai Issue. 70c + 1€70; issued: 10.11.2012; 170,000 blocks; offset; design: Silvia Moucka. The

Kaiser met King Chulalongkorn the Great, Rama V, in 1897. The King gave him a sabre and a ceremonial trident; the Kaiser reciprocated with a photograph of himself in an ornate frame, and a Lipizzaner stallion. The Thai version is illustrated here, and the Austrian below.

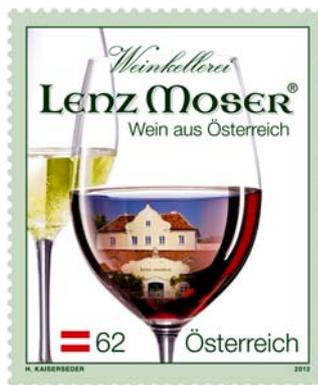




Christmas: St. Georg / Kals am Großglockner. 70c; issued: 16.11.2012; 1,250,000; offset; design: Dr. Reinhold Stecher. Following what is now tradition, the stamp is designed by the retired Archbishop of Innsbruck; it shows the small church of St. George in Kals am Großglockner. What looks like overhead wires is tracks in the snow.



Christmas: Adoration of the Magi. 70c; issued: 16.11.2012; 1,500,000 in rolls of 50; offset; design; Kirsten Lubach after Jacopo Bassano; printed by Enschedé.



Lenz Moser. 62c; issued: 17.11.2012; 400,000; offset; design: Harald Kaiserseder. The wine cellar of Lenz Moser in Rohrendorf bei Krems, known since 1040, can be considered the starting-place of Austrian 'wine culture'. Its products are exported all over the world.

Westbahnhof in Vienna, celebrates the 175th anniversary by depicting a red/white decorated 'Jubilee Railjet'. The anniversary year began with the "50 Jahre Jubiläum der Wiener Schnellbahn" issue in January, and that is complemented by a 'Markenbuch' with 8 personal-stamps of historic rolling stock. Although the first "wheels on rails" was the horse-drawn Linz–Budweis line opened in 1827, powered haulage began with the steam engine 'Austria' on the 13km Wien-Floridsdorf to Deutsch-Wagram line on 23 November 1837.

175 years of railways in Austria. 90c; issued: 23.11.2012; 250,000; offset; design: David Gruber. The stamp, formally launched at



Weihnachten Multilaterale 2012

This is the Christmas stamps of Liechtenstein, Austria, Switzerland and Germany. It was issued on 26.11.2012 and is available from the Bureau in Vienna. It is unclear what if any formal place it has in Austria's 2012 issues.





Christmas - Pieter Breughel “Hunters in snow”. 62c; issued 30.11.2012; 3,750,000; offset; design: Gabriele Milewski after Breughel; printed by Enschedé. The stamp is issued in rolls of 50, presumably self-adhesive.



Christmas - Arndorfer Altar, Maria Saal. 62c; issued: 30.11.2012 “in sets of 5”; 2,000,000; offset; design: Prof. Adolf Tuma. The Carinthian pilgrimage church of Mariae Himmelfahrt was founded in the 15th century. The gothic Arndorfer Altar was made in Villach by Lukas and Heinrich Tausmann in 1520 for a daughter church and was moved here in 1884.

The usual variety of **automatic-stamp-machine issues** was produced in 2012; here are the Numiphil pair. The designer is Hannes Margreiter.



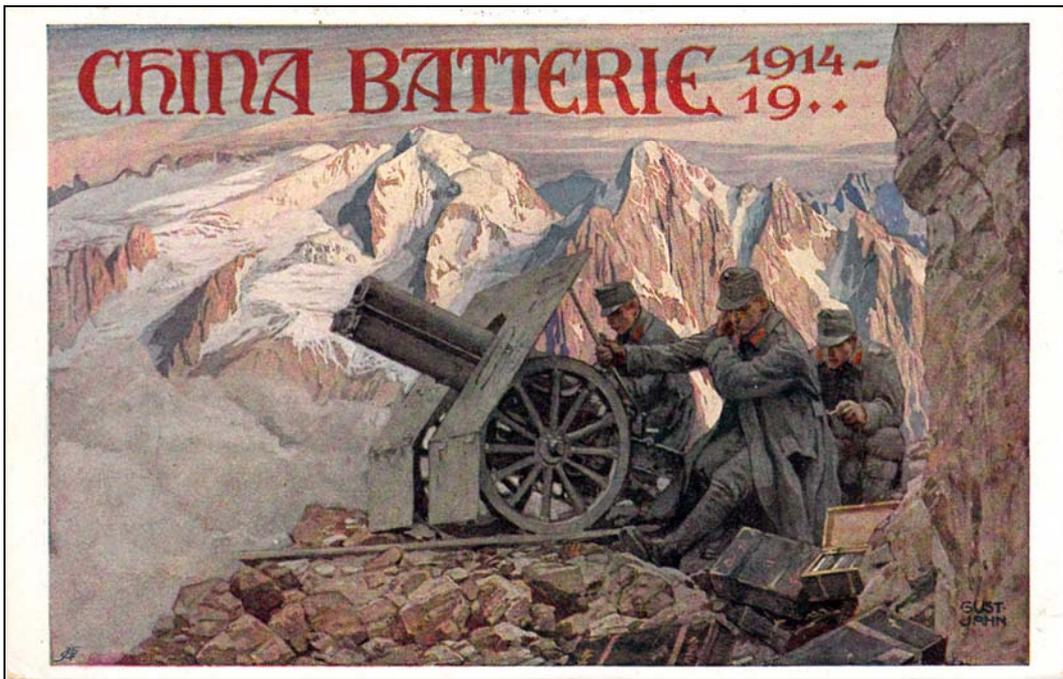
In conjunction with Numiphil, many of the usual suspects gathered in the Neubauschenke restaurant to mark the presentation to Joyce Boyer of a Limited Edition Commemorative Stamp created by Hannes Margreiter; the face value is matched to the occasion.



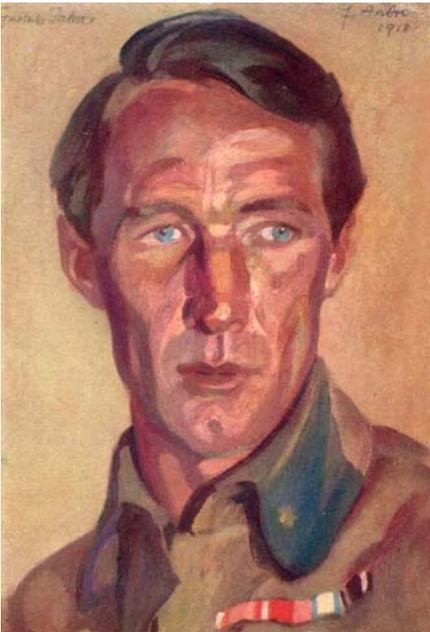
GUSTAV JAHN AND THE CHINA BATTERY POSTCARD

by Keith Brandon

Readers may recognise the illustrated card, which was offered in APS Grand Auction 108 and illustrated in the catalogue. It had a reserve-price of £16, and I confidently expected one of our First World War enthusiasts to win it for £20 to £30. I was therefore rather surprised when a Viennese gentleman paid our £20 membership fee to join the Society solely so that he could bid for this card. He placed a “knockout” bid and duly won the lot for £32, considerably less than his maximum bid. I later found out that the buyer was not even a postal historian. There was clearly more to this card than I had realised. I replaced my auctioneer’s hat with my junior-reporter’s hat to find out more!



First, the more obvious features of the postcard. The picture shows an artillery unit in the Dolomite mountains, and is entitled: “CHINA BATTERIE, 1914-19♦♦”. Dixon-Nuttall’s list of artillery units includes several with country-names as part of their titles: Turkey, Belgium, Russia, Albania as well as China. In some instances the unit’s equipment had been captured from, say, the Belgians on the battlefield. In other cases, however, the equipment was being manufactured in an Austrian factory as an export order for a foreign government. When war broke out, such equipment was requisitioned by the Austro-Hungarian army. Whether the “foreign” equipment was captured or requisitioned, it had to be used by a specially-designated artillery unit, whose servicemen had been trained to operate it, and to whom ammunition of the right calibre could be supplied. The China Battery operated such artillery; a diverted export order to the Far East.



The card bears the unit-cachet “Kanonenbatterie / des k.u.k Tir. u. Vorarl./ Gebirgsartillerieregiments Kaiser Nr.14” and was sent from FELDPPOSTAMT 393 to Vienna. This unit was attached to 179 Gebirgsinfanteriebrigade at the time, as was FPA 393.

This all adds up to an attractive feldpost card that would add interest to any World War One collection, but it doesn’t explain why a non-philatelist would join the Society to purchase the card. It transpired that the illustration on the card was painted by a well-known Austrian artist Gustav Jahn, and that the buyer Kurt Winkler is related by his marriage to one of the Jahn family. Herr Winkler helps to run an interesting on-line website dedicated to Gustav Jahn. He regularly searches the internet for Jahn material, and it was a Google-search for “China Batterie” that revealed the APS Auction lot. Apparently it is a rare card that Herr Winkler has been seeking for a long time.

The illustration shows a portrait of Gustav Jahn as a Lieutenant painted by Ferdinand Andre in 1918

Gustav Jahn was born in Vienna in 1879 and showed early artistic talent. As a sixteen-year-old he spent the summer with his family in Gloggnitz where, in addition to painting, he went to the Rax mountains on the Lower Austria / Styria border. This ignited his passion for and love of the mountains. He returned to the area in subsequent years to climb and paint the Rax and Gesäuse mountains, and also spent time in the Dolomites in South Tyrol. Jahn claimed several “first ascents” of new peaks or new routes, and became one of Austria’s most-acclaimed climbers of the pre-war period. In 1911, a new mountain-trail the “Gustav Jahn Steig” was opened on the Rax. You can still walk it today.



Not only was Jahn a mountain-climber, he was an expert skier, winning many first prizes in ski-races, and he helped develop ski-jumping in Austria. What an idyllic life this must have been for a young man - to spend his days in the mountains, painting, climbing and skiing. But of course the First World War put an end to such a life. Gustav Jahn joined the army, and his beloved Dolomites became a vicious battleground between the Austrians and Italians. He wore the uniform of the Austrian Mountain Troops, but many of the friends he climbed with before the War were now bitter rivals on the Italian side.



Jahn was at first a reservist, but in 1915 he enlisted for officer training. Very soon he was back in the Dolomites, instructing soldiers in mountain-survival, climbing and skiing. In 1916 he became Training Officer for Santa Cristina. Although not an official war-artist, he painted a number of pictures in tempera / gouache of soldiers going about their duties in the mountains, including of course the China Battery picture. His contribution to the mountain war earned Gustav Jahn many military honours, including the Prussian Military Merit Medal, the Bavarian Military Merit Cross, the Karl Troops Cross and the Mountain Guides Award. He finished the war with the rank of Lieutenant.

Gustav Jahn painting: "Soldatengraeber in der Dolomiten-Pordoi"

Sadly, Gustav Jahn did not enjoy the peace for very long. In August 1919, he and a climbing companion failed to return from a climb on the Ödsteinkante in the Ennstaler Alps in Styria. The rescue-team found their bodies at the foot of the slope, presumably having fallen. He was only forty years old, but he had died doing what he loved.



Gustav Jahn paintings.

Above: "Kirchgang - Wallfahrtskirche Maria Schnee in Obermauern im Virgental".

Left: "Motive aus dem Rax-Schneeberggebiet".

Although Gustav Jahn is not in the same artistic league as Gustav Klimt, his paintings have remained popular, especially in Austria, Italy and Germany. Most are in private collections and rarely come to the market. When they do come up at auction, they are always keenly contested. In 2010, one of Jahn's oil-paintings fetched €30,000 at the Dorotheum in Vienna. Smaller paintings in tempera / gouache trade at around €3000 to 8000, prints and posters up to €3000. And, of course, we now know that you can sometimes pick up one of his postcards for £32!

References

I am indebted to Herr Kurt Winkler of Vienna, who has supplied me with much useful background information on Gustav Jahn. The family-maintained website can be found at www.gustav-jahn.at

The painter is also the subject of a Wikipedia page [http://de.wikipedia.org/wiki/Gustav_Jahn_\(Maler\)](http://de.wikipedia.org/wiki/Gustav_Jahn_(Maler))

John Dixon-Nuttall's research on the Austrian Army in the First World War can be found on the APS website at <http://www.austrianphilately.com/dixnut/index.htm>

STAMPS OF THE FIRST REPUBLIC (iii)

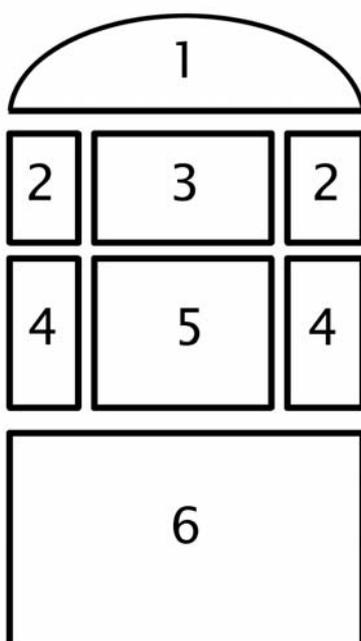
The WIPA Stamp of 1933

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.

The design:



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 from drawings made in 1848-49. 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. The painting was arranged as follows, and the whole was enclosed in an ornamental surround. It is 1690mm high by 1000mm wide! The sections are **1: The Honeymoon**; 2: Carnival Time; 3: The Proposal; 4: Ganymede; 5: The Secret Meeting; 6: The Concert Hall. The story of the picture is told by von Schwind in a letter dated 24th November 1849 to his friend Schädel as follows:

“At the rehearsal of one of the most charming works of Beethoven, ‘Fantasy for Piano, Orchestra and Chorus’, the piece is instrumented in this way and thus is to be distinguished in the picture. The gay musical world of a Spa has assembled in the pretty concert hall for a festive performance. On this occasion the singer of a short solo arouses the attention of a young man. This innocent love story develops in three further pictures, which are in the character of the three further pieces of a quartet - Andante, Scherzo, Allegro - a meeting without advances, the mischief of a Ball, at which one is publicly allowed to be a sensation, and a cheerful moment of the honeymoon as one first sees the handclasp of the happy wife. [And her husband’s arm firmly around her waist. Ed.]

In harmony with the chorus of the piece of Beethoven music, which is a song of praise for the joys of nature, in this picture the wood and the air - the latter introduced through the four winds - as well as the times of the day, the refreshment of the journey, mineral springs etc. are placed in the associated arabesques. Ganymede, as a symbol of the awakening Spring, suitably forms the centrepiece."

In the part of the painting called "The Concert Hall" it is possible to state the identities of the principal characters. The conductor is Franz Lachner, at the piano sit Frau von Blittersdorf and Moritz von Schwind, whilst the singer is Fraulein Karoline Hetzenecker. "The Symphony" was sold in 1853 for 1,000 gulden to Otto, King of Greece and it now hangs in the Munich Neue Pinakothek, inventory nr WAF1017.

The design of the stamp also incorporates just above the **ÖSTERREICH** a musical extract "attributed to Haydn".



(Photoshop has its uses!)

This attribution is highly unlikely! Chapter XXII of Band 2 of Kainbacher's Brief- u Fahrpost Oest-Ung 1588-1918, beginning on page 304, is a reproduction of the May 1844 Decree on Post-Horn Calls, which describes and provides scores for the eight Calls that aspiring postillions had to learn (or be dismissed). The second line of music, entitled "Ankunft einer jeden Dienstpost", is the call on the stamp. PKMI's Schriftenreihe Band 13 (the Postillion's Handbook) page 74 shows it too. Actually, since the scene is the newly wed couple setting off on their honeymoon in a privately-hired landau, it's the wrong call (!) – it should be the departure call, "Abgang jeder Post". Perhaps the artist chose the score on artistic grounds; or was more used to paintbrushes than posthorns.

The stamps:

The stamp was produced (a) on ordinary wove paper (40,000 issued); and (b) on granite paper (20,000 issued); and (c) as a miniature sheet on granite paper as a block of four in a special folder (10,000 issued). The stamp had a face value of 50g but there was a hidden surcharge of another 50g so it cost 100g, the extra 50g being either for youth & war-injured charities or for WIPA funds (depending on which source you believe). The block-of-4 cost 400g. The blocks were sheet perforated 12 while the single stamps were line perforated 12½: so it is simple to determine if single stamps have been taken from miniature sheets (3,500 of the 10,000 were dissected!). According to Müller, the design on ordinary-paper stamps is 40.25 x 25.25mm while on granite-paper stamps it's 39.75 x 25.35mm. Actual specimens vary by up to 0.5mm, especially those on granite paper.

BUT, to be permitted to purchase a stamp you had to have purchased an admission ticket (at 1S60) and then hand over the stub; for a block you had to purchase a more expensive ticket (contrary to what some catalogues say). The stamps could be obtained by post (while stocks lasted) from the WIPA office, at prices "which included the appropriate admission charge". One can deduce that the effective cost of a single stamp was 2Sch60 while the block-of-4 was 10Sch40 – doubtless plus P&P.

The blocks often have a light yellow-brown mark at the top of the back, which is the remnant of the gum that held it in the presentation folder. The blocks vary in overall size from 126 x 103 mm to 133 x 106 mm; the average size is 127 x 104.5mm.

It is possible to find the stamps printed in large sheets with plate numbers 1 or 2 in the upper sheet margins. They also come imperf; as blackprints on thick and on 'Japan' papers; with first-day cancels; and with one, two or three special cancels.

In the catalogues:

these items are listed in different and incompatible ways!

ANK: #555 = single stamp on ordinary paper; #556 = single stamp on granite paper; #556A = block-of-4 on granite paper; #556B = single stamp taken from a block

Michel: #555A = single stamp on ordinary paper; #556A = single stamp on granite paper; #556C = block-of-4 on granite paper

SG: #703 = single stamp on ordinary paper; #704 = single stamp on ultramarine (*sic! Ed*) paper; #MS705 = block-of-4 on ultramarine paper

The “Relief of Vienna and pan-German Catholic Congress” set of 1933



On 15th July 1683, the Turks laid siege to Vienna; on 12th September 1683 the Imperial Army together with the Polish Army vanquished them and relieved the city. To commemorate the 250th anniversary of this event, the 9th Pan-German Catholic Congress was held in Vienna from 7th to 12th September 1933 and the Austrian Chancellor, Dr. Engelbert Dollfuss (1892-1934) made a major speech on the 11th at the Trabrennplatz, setting the patriotic theme for this “Catholic Day” [Allgemeine Deutsche Katholikentag]. The whole of the historical introduction linked his new Constitution, directed against Socialism and Marxism, with the Habsburg role in the Counter-Reformation and the part played by Vienna in 1683 in saving the Empire and Europe from the Turks.

To symbolise this aristocratic and Catholic concept, the design of this set of stamps (ANK 557-562) was entrusted not to the usual designers of Austrian stamps but to a young aristocrat; Maria Viktoria Countess von Attems. She was born on 8th December 1899 in Vienna as the elder daughter of Viktor Karl August Graf von Attems, President of the Austrian Naval Court in Triest, and his wife Mathilde Schürer von und zu Waldheim. The artist had studied at the Provincial Art School in Graz and had completed her studies in Munich and at Rome. Then she had devoted herself to the arts of illustration and drawing so she was well equipped to produce the designs for this issue. However, she never designed any other Austrian stamps, instead on 8th March 1940 she married Riccardo, Marchese Pallavicina and gave up the life of a professional artist.

The countess submitted twelve designs altogether and the six which were not accepted are illustrated in the “100 Jahre Osterreichische Briefmarke”. The six chosen designs were: 12g green View of Vienna in 1683; 24g violet Pater Markus von Ariano, papal legate; 30g scarlet Graf Ernst Rüdiger von Starhemberg; 40g grey-black John III Sobieski, King of Poland; 50g blue Karl V, Duke of Lorraine; 64g brown Johann Andreas von Liebenberg, Mayor of Vienna. For biographical details see Giblin and Wikipedia-De (refs are in part i). These portraits tell the story of the second Siege of Vienna from its start on 15th July 1683.

The celebrations for the 250th anniversary of this most important turning point in history were of a special magnificence. Five Cardinals and twelve Archdukes took part. Later there was a ceremony at the Starhemberg monument when Prince Ernst von Starhemberg (1899-1956), the leader of the Heimwehr, made a speech recording the family’s gratitude for the tributes to their ancestor.

Only 50,000 sets were printed by the Austrian State Printing Works; these were produced by the photo-engraving process on flecked paper and line perforated 12½. The stamps were issued on 6 Sept 1933 and sold only at selected Post Offices (but could be ordered from others), in complete sets at double face value. The surcharge thus obtained was devoted to various Catholic Youth charities. Presentation sets, imperf on Japan paper in a folder, exist; so do several plate faults. The stamps were valid until 31.1.1934.

The first “Winter Relief” Set of 1933

“Winterhilfe”, issued 15.12.1933, valid until 30.4.1934 (high value), 10.11.1934 (lower values). ANK 563-566. 1925-30 issues in changed colours and overprinted with a surcharge for winter relief (5+2, 12+3, 24+6, 1S+50). Oddly, the high value was printed in smaller quantities, and only available at selected Post Offices as part of a set; the lower values were on sale everywhere.

Although most of the charity stamps to date had either been provided with surcharges or had been sold at a multiple of the face value, this was the first set of Austrian stamps where specific reference had been made to “WINTERHILFE” or “Winter Relief”. Presumably, as in Germany, the “Winterhilfe” in Austria had as its motto “no-one shall go hungry and cold” since anyone could ask for help and be given clothing, food or fuel or small amounts of money. The “Winter Relief” fund was thus a means of dispensing personal charity.

Four stamps were selected from previous definitive sets, printed in new colours, and given surcharges:

2g on the 5g of the 1925-7 set now printed in green instead of ochre.

3g on the 12g of the 1932 set in light blue instead of blue-green.

6g on the 24g of the 1932 set in yellow brown instead of crimson.

50g on the 1S of the 1929-31 set in vermilion instead of sepia.

The first three stamps were each issued in an impression of 1,000,000 stamps but only 60,000 pieces were printed of the top value which was only sold in complete sets of all the stamps. This first Winterhilfe set was issued on 15th December 1933; the low values being valid until 10th November 1935 but the top value only until 30th April 1934.



The “Costumes” Definitive Issue of 1934-1936

From the resignation of Mgr. Seipel in April 1929 up to the end of the chancellorship of Dr. Karl Buresch in May 1932 there were six changes in the holder of the office of Chancellor. Each change was the occasion of a major political crisis due mainly to the world financial crisis and to the refusal of the Social Democratic Party to form a real coalition government.

On 20th May 1932 Dr. Engelbert Dollfuss became Chancellor and Minister of Foreign Affairs with a parliamentary majority of one. In order to govern effectively, in the Autumn of 1932 he used a War Emergency power to deal with economic problems without reference to Parliament. A special session of Parliament in March 1933 was convened to discuss the measures necessary to deal with the current railway strike. It ended in disorder when the President (i.e. Speaker) Dr. Renner, and the two Vice-Presidents (Dr. Ramek and Dr. Staffner) of the Assembly resigned.

Dr. Dollfuss then assumed responsibility for the work of the government although within a few months he was faced with the advent of Adolf Hitler as Dictator of Germany and the spread of Nazi ideas in Austria. A national movement was needed to match this, and Dollfuss founded his “Fatherland Front” in May 1933 with a direct appeal to Austrian patriotism. To counterbalance the Nazi influence, Dollfuss strengthened his ties with the

Italy of Mussolini, suspended the Assembly, dissolved the Nazi party and suppressed the Social Democrat Party by the armed force of both the Army and the Heimwehr in February 1934. He was engaged upon the creation of an Austrian corporate state when, on 25th July 1934, a number of young Austrian Nazis attacked the Ballhaus where a cabinet meeting was being held. The Chancellor was trying to leave the building when one of the Nazis, Otto Planetta, fired two shots at him; he died at 3.30 pm that day. At the same time the Vienna broadcasting station was occupied by Nazis but the whole revolt was suppressed by the armed forces. Mussolini massed his troops on the Brenner Pass and Hitler did not invade.

Dr. Kurt von Schuschnigg, the Minister of Education and Justice, was appointed as acting head of the government; being officially installed as Chancellor on 26th July 1934. Special commemorative stamps portraying Dollfuss were issued later in 1934 and also on the anniversary of his death.

The “Costumes Series”, which started to appear on 15th August 1934, was probably planned by the government of Dollfuss to symbolise the unity of the country since it displayed the costumes traditionally worn by the peasants, workers and soldiers in the various federal provinces of Austria. The design was entrusted to Georg Jung who had been born in Salzburg in 1899 and who specialised in production of portraits and figures. Some of his preparatory designs are illustrated in “100 Jahre Österreichische Briefmarke”.

ANK	Face	Colour	Issued	Type*	Subject
567	1g	deep violet	15 Aug 1934	a	Peasants: Burgenland
568	3g	vermilion		a	
569	4g	olive green		a	Peasants: Carinthia
570	5g	magenta		a	
571	6g	blue		a	Peasants: Lower Austria
572	8g	yellow-green		a	
573	12g	brown		a	Peasants: Upper Austria
574	20g	yellowish brown		a	
575	24g	blue-green		a	Peasants: Salzburg
576	25g	violet		a	
577	30g	claret		a	Peasants: Styria
578	35g	carmine		a	
579	40g	slate grey		b	Peasants: Tirol
580	45g	chestnut		b	
581	60g	ultramarine		b	Peasants: Vorarlberg
582	64g	brown		b	
583	1S	purple		b	Artisan: Vienna
584	2S	grey-green		b	Officer & 2 soldiers, Kaiser-schützen Regiment, Tirol
585	2S	emerald		3 April 1935	
586	3S	orange		28 June 1936	c
587	5S	brown-black	2 June 1936	c	Builders

* Type: (a) 16.5mm x 21.5mm. Typographed. Comb p.12; (b) 21.5mm x 26.0mm. Typographed. Comb p.12½; (c) 30.0mm x 31.0mm. Recess printed. Line p.12½

There are several listed plate faults; also there exist prints on the gum side of the paper (or is it gum on the print side?); and a range of entirely or partly imperforate items; and colour trials of the 3S & 5S.

(a) 16.5mm x 21.5mm. Typographed. Comb perf 12

	<p>Peasants of the Burgenland. 1g deep violet, 3g vermilion. The man is a horse herd who guards the herds of horses on the plains; some of his charges and the Zicksee windmill being visible in the background. The woman is carrying a basket of fruit to market and is wearing the typical short sleeved blouse and laced corsage with coloured kerchief. Forchtenstein castle is in the background.</p>	
	<p>Peasants of Carinthia. 4g olive green, 5g magenta. The man from Heiligenblut wears a large-brimmed hat with a light coloured cord. He carries a staff, decorated with flowers and tassels, as a friend of both families when he goes round the Lesachtal villages to invite guests to a wedding. The woman wears a rather flat crownless black hat. Both wear knitted white stockings with bright garters and laced boots. The “Maria Worth” church is visible on the 5g.</p>	
	<p>Peasants of Lower Austria. 6g blue, 8g yellow-green. The man from the Wachau (Aggstein) is a vine-grower or vine-dresser and the apparatus in his left hand is a glass Weinheber which is a combination of a bottle with a tube used for taking samples of wine out of the barrel. The woman’s strange stiffly-pleated head dress is worthy of note as well as her beautifully embroidered dress. She carries her prayer book in her hand and is wearing her national costume for church going. Rosenberg im Kamptal may be seen in the background of the 8g stamp.</p>	
	<p>Originally the 6g stamp was issued with the man’s ears reversed (left); it had to be reissued on 15th July 1935 with them corrected (right)!</p>	
	<p>Peasants of Upper Austria. 12g brown, 20g yellowish brown. The man from the Traun Kreis wears the distinctive broad hat and big cloak of the district; behind him is Orth castle on the Traunsee. The woman is wearing the famous “Goldhaube”, a head dress woven entirely of gold thread and heavily embossed all over. Behind her is Mondsee with the Schafberg.</p>	
	<p>Peasants of Salzburg. 24g blue-green, 25g violet. The wood-cutter wears a short jacket, tight breeches, strong boots and a round, red, flowerpot-shaped hat. The woman’s head-gear is a quaint flat hat. She is carrying a very large umbrella of a type much favoured (<i>and needed!</i> Ed) in the Pinzgau. Behind the wood-cutter may be seen the Zellersee and the Kitzsteinhorn whilst behind the woman is shown Untersberg and Hohensalzburg.</p>	
	<p>Peasants of Styria. 30g claret. 35g carmine. The man is a chamois hunter and wears a green trimmed jacket and deerskin or chamois shorts. A Chamois “beard” is held on his hat by a huntsman’s-heirloom silver pin; behind him is Pürgg with the Grimming, The woman, from Alt-Aussee, wears a simply-embroidered dress and an extremely large hat over a head cloth of fine linen dyed with vegetable dyes. Behind her is Graz with its clock tower.</p>	

(b) 21.5mm x 26.0mm. Typographed. Comb perf 12½

	<p>Peasants from Tirol. 40g slate grey, 45g chestnut. On the 40g is shown the famous Zillerthal hat with two gold tassels hanging in front of a crown and brim of black felt. The cross-lacing on the coat and the lace on the sleeves are unusual. Behind the couple is the fortress of Kufstein. The couple on the 45g are from the Kalsertal; behind them is Lermoos and the Wetterstein mountain. There the women still retain their peaked hats made of black felt and with a stiff brim. The men wear a broad-brimmed felt hat.</p>	
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Peasants from the Vorarlberg. 60g ultramarine, 64g brown. The 60g shows a bridal pair on their wedding day with the Körbersee in the background. The blouse sleeves of the woman are a distinguishing feature of the district. They are very full and are richly embroidered with patterns of stags, birds, flowers and vases. Her hat is a kind of crown of stiffened lace. The man wears a cravat and top hat. In the more mountainous parts, such as Montafon, the furry head-dresses shown on the 64g are worn.



The two peasant women are praying at a wayside shrine on the mountain. A portion of the crucifix is plainly visible to the left of the stamp whilst in the background may be seen the village of Innerberg.



An artisan and his family from **Vienna**. 1S purple. He wears his overalls with tools in his breast pocket. The spire of St. Stephen's Cathedral rises in the background.



2S. An army officer and two soldiers of the **Kaiserschützen Regiment** of the Tirol with a typical Tirolese background. The officer carries a map and a pair of field glasses. Dollfuss served in this regiment of "Tirol Rifles" throughout World War I. The original grey-green stamp (left) has a larger eagle with five feathers; only 87,600 were printed. The later emerald stamp (right) has the same design but has a smaller eagle with seven feathers. Some 'grey-green' stamps are chemically-changed 'emerald' stamps – count the feathers!



(c) 30.0mm x 31.0mm. Recess printed. Line perf 12½



The 3S orange (left) depicts **harvesters** to typify the agriculture upon which the prosperity of Austria depends.

The 5S brown-black (right) depicts **builders** to typify the industry upon which the prosperity of Austria also depends.



The Dollfuss Stamp of 1936

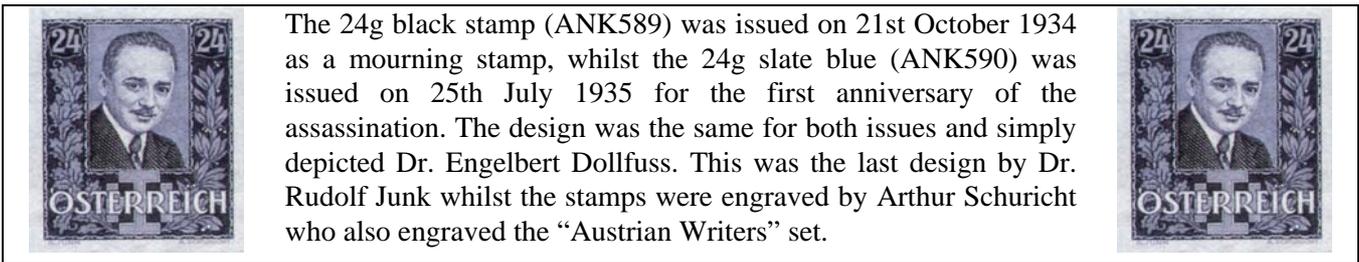
This appears here because ANK list it as ANK588 and place it between the definitives just discussed and the other two Dollfuss stamps that follow, in spite of their issue dates. Some authors and catalogues treat it as the top value of the 'costumes' series. The stamp is 10S slate blue; 31 x 38mm; recess printed; perf 12½. This magnificent stamp, portraying the murdered Chancellor against the flag of the "Fatherland Front" was issued on 25 July 1936. It was designed by Professor W. Dachauer and engraved by Professor F. Lorber. The impression consisted of 100,000 pieces; although the catalogue value is high there is no problem in obtaining a copy. Numerous colour trials exist. Genuine use for a 10-S franking is somewhat rarer; however in 2008 Schlegel, the Berlin Auction House, sold a most unusual airmail which with their permission is illustrated below. The total price was 11,500 Euro, somewhat startling for an item posted on 23 July 1937.

The franking consists of four 10 schilling Dollfuss stamps, three on the front and one on the back, plus a 3 schilling and a 25 groschen costume on a 40 groschen air envelope. These total 43.65 schilling. The cover says 70 on the front, which means 70 grams. The surface weight scale was 60 groschen for the first 20 grams + 35 groschen for each additional 20 grams (rounded up) so it should be $60 + 3 \times 35 = 165$. The air surcharge for Brazil, according to Kohl, is 300 groschen times 14 steps of 5 grams, which is 42 schilling. Total 43.65 shilling, as franked.



"By courtesy of Schlegel - Berliner Auktionshaus für Philatelie GmbH"

The Dollfuss Mourning Stamps of 1934 and 1935



The 24g black stamp (ANK589) was issued on 21st October 1934 as a mourning stamp, whilst the 24g slate blue (ANK590) was issued on 25th July 1935 for the first anniversary of the assassination. The design was the same for both issues and simply depicted Dr. Engelbert Dollfuss. This was the last design by Dr. Rudolf Junk whilst the stamps were engraved by Arthur Schuricht who also engraved the “Austrian Writers” set.

The stamps were printed in recess by the Austrian State Printing Works with plate numbers in the upper sheet margin. They were line perforated 12½ but pairs may be found imperf between the stamps. The numbers printed were 3 million of the 1934 stamp but only 1 million of the 1935 stamp. Colour trials exist, and special cancels from the Länder capitals.

Politically incorrect?

A postal decree published in Vienna on the 13th April records a decision of the 6th April: “*The Dollfuss stamps of 24g and 10S were withdrawn with effect from 15th March 1938 and have lost their validity for franking both inland and foreign mail*”. This announcement was made retroactively; in theory mixed frankings with Dollfuss and Hindenberg stamps are possible, though also very improbable! However the 31st March 1938 issue of “Die Postmarke” states that the immediate withdrawal was communicated to all post offices by telegram on 15th March. I suspect that the Vienna 'decision' was recognition of a fait accompli. Die Postmarke adds that the Vienna Collectors Counter was besieged on 12th March by collectors who had postponed buying a 10S Dollfuss: they were soon sold out, so that the trade price rose to several times face value. (The 24g stamps had sold out some time previously.) The 10S could be exchanged at all Post Offices for 'acceptable' stamps, although this was not publicised. The three ‘Dollfuss’ stamps were later declared by Germany to be “deleted from the German collection”.

The “Austrian Architects” Set of 1934



Continuing the tradition of portraying famous Austrians, the Christmas Charity Set of 1934 was devoted to Austrian architects. A new designer was selected for both the designing and the engraving of this set - Hans Ranzoni the Younger who was to produce many beautiful stamps for the Second Republic. He was born on 6th September 1896 in Vienna as the son of Professor Hans Ranzoni the Elder. In 1940 he married Edith Riedel who was also to design a set of stamps, in 1949. A set of five preparatory designs for this set by Hans Ranzoni is shown on page 36 of the “100 Jahr Österreichische Briefmarke” volume. These have small but interesting differences from the actual set of six values which appeared on 2nd December 1934 and depict:

- | | |
|----------------|---|
| 12g grey-black | Anton Pilgram with the Leopoldsberg in the background |
| 24g violet | J.B. Fischer von Erlach and the Karlskirche, Vienna |
| 30g scarlet | Jakob Prandtauer and the Abbey of Melk |
| 40g brown | A.S. von Siccardsburg, E. van der Null and the Vienna Opera House |
| 60g blue | H. von Ferstel and the Votivkirche, Vienna |
| 64g green | Otto Wagner against the bridge of the Nussdorf Dam, Vienna. |

The stamps were recess printed at the State Printing Works on a yellowish Japan paper and line perforated 12½. Different catalogues list different occurrences of stamps imperf on one side, imperf all round, and pairs imperf between. It would be safe to expect all possible imperf varieties to reach the market eventually.

The stamps were only sold in complete sets (70,000 sets printed) at double the face value; the additional charge being devoted to general charitable purposes. They were valid until 31st March 1935.

The First “Mothers Day” Stamp of 1935



When the first “Mothers Day” stamp was issued on 1st May 1935, the design was a mother and child based closely on the painting “Die Mutterliebe” by the artist Josef Danhauser (Vienna, Belvedere Gallery, Inv. Nr. 280. Oil on canvas, 507×420mm). This 24g indigo stamp was designed and engraved by Professor Hans Ranzoni d-J. (The actual painting is mainly in tones of creams and browns.) The stamp was recess printed at the State Printing Works. It was line perforated 12½; pairs are known with the centre imperforate, and singles (possibly from the margins) with one side imperf. A printing of two million pieces was made; the stamp was valid until 31st August 1935.

Joseph Danhauser was born in Vienna in 1805, the eldest son of sculptor and furniture manufacturer Joseph Ulrich Danhauser and his wife Johanna (née Lambert). He took his first painting lessons with his father and later assisted the Vienna Academy of Fine Arts. He studied with Johann Peter Krafft and held his first exhibition in 1826. After his father's death in 1829, he and his brothers managed the furniture factory during the Biedermeier movement; painting took a back seat for a few years.

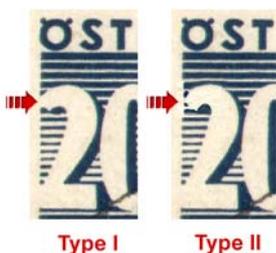
Josephine Clara Streit was born in Vienna on 12th March 1813, the daughter of Josef Streit, a surgeon, and his wife Anna Benack. While she grew up in Vienna, one of her playmates was Josef Danhauser whose mother had been a close friend of Anna Benack since she was a girl.

In 1838 Danhauser who had resumed painting was appointed vice-rector of the Vienna Academy and promptly married Josephine, with whom he had three children, Josef, Marie and Julie, born in 1839, 1841 and 1843 respectively. In 1839 Danhauser painted “Die Mutterliebe” using his new wife and first-born child as models. Josef Danhauser died of typhus in Vienna in 1845.

Postage Dues



This set was issued on 1 June 1935 and remained valid until 31 July 1938. The design reflects the coat-of-arms of Dollfuss' Corporate State, replacing the 1925 set's Jugendstil bands-of-colour. There are 16 values in the set, 1 groschen to 10 schilling (ie 1,000 groschen): in red, 1, 2, 3 & 5 groschen; in blue, 10, 12, 15, 20, 24, 30, 39, & 60 groschen; and in green, 1, 2, 5 & 10 schilling. Loose used copies are common, the scarcest being the 5S. Mint-with-gum is a different story, especially the schilling values. Copies used on inadequately franked envelopes are common up to the 39g; above that the prices skyrocket mainly because it's difficult to incur the higher charges.



The 20 groschen has two types. In Type I the top of the figure 2 ‘breaks through’ the left hand margin; in Type II it does not.

The higher values – the highest being a thousand times the face value of the lowest – were intended for other uses such as paying customs charges or the fees for Postsparkasse transfers. They were also used for internal accounting within the Post Office money-delivery system (between 1916 and 1921, and 1925 to 1938), but

specimens of complete forms are almost unknown since each year the adhesives were clipped off and sold to dealers (“Skartirung”) while the paper was recycled. There was almost no genuine use for the 10S value!

“Mixed frankings” with the previous issue, and with Austrian adhesives used as provisional postage dues when stocks had run out, are in theory possible but are rarer than hens teeth. Several unadopted designs, proof prints, colour trials, unissued values, blackprints and so forth are occasionally offered for sale.

Zustellkarte für Post(Zahlungs)anweisungen

Ausgaberechnung

Zustellbezirk: *Jumminnen* Beamter: *Wendlbauer* am: *22/6 1938*
 Zustellgang: *1* Zusteller: *Jumminnen* Nr. *55*

1 Nr.	2 Aufgabepostamt		3 Annahme- (Konto-) Nr.	4 Betrag		5 Zurück- gebracht	6 Befähigung des Beamten, Verfügung	7 Zustell- gebühr	8 Empfänger	9 Bemerk. der Prüfungsbefäh.
	Name	Post- bezirk		S	g					
1	<i>Wien 70</i>		<i>253</i>	<i>40</i>	<i>50</i>			<i>20</i>	<i>Joseph Brandl</i>	
2	<i>Wien 10</i>		<i>232</i>	<i>43</i>	<i>34</i>			<i>60</i>	<i>Prof. Schöner</i>	
3	<i>Wien 10</i>		<i>1132</i>	<i>5</i>		<i>5</i>		<i>16</i>	<i>Prof. Schöner</i>	
4	<i>Wien 10</i>		<i>1173</i>	<i>12</i>	<i>0</i>			<i>10</i>	<i>Pharm. Pöschel</i>	
5	<i>Wien 65</i>		<i>1634</i>	<i>12</i>	<i>5</i>			<i>10</i>		
6	<i>Schneeberg</i>		<i>54</i>	<i>186</i>	<i>67</i>			<i>40</i>	<i>Karl Fröhlich</i>	
7	<i>Wien 10</i>		<i>106</i>	<i>14</i>				<i>10</i>	<i>Prof. Schöner</i>	
8	<i>Wien 10</i>		<i>220</i>	<i>19</i>	<i>0</i>			<i>10</i>	<i>Pharm. Pöschel</i>	
9	<i>Wien 10</i>		<i>110</i>	<i>7</i>	<i>90</i>			<i>10</i>	<i>Fr. Heigel</i>	
Abgerechnet:		Summe, Fürtrag		<i>695</i>		<i>46</i>		<i>180</i>		
		Zurückgebracht		<i>5</i>		<i>5</i>		<i>10</i>		
		Bleibt		<i>690</i>		<i>76</i>		<i>170</i>		

OSTERREICH 10 GROSCHEN

OSTERREICH 60 GROSCHEN SCHILLING 1

D. O. Nr. 160B. (27.591-31.) — Druck der Österreichischen Staatsdruckerei in Wien. (St.) 5947 31

A money-delivery summary accounting form – a rare survivor, dated 22 June 1938 ie after the Anschluss but before the abolition of Postage Due adhesives on 1 August 1938. The headings of column 4 have been changed in pencil to Rm-Rpf and the calculations are being done in the German Rm currency. However, although Austrian currency had been declared no longer legal tender on 25 April and ceased being accepted at Post Offices etc on 15 May, the delivery fees were not changed over to the German system until 1 August. Column 7 is still in groschen, and the net total of 170 groschen is being ‘paid’ with 1Sch70 in Austrian postage dues. The fees are stated in Bernadini & Pfalz page 371. Careful calculations reveal that with fees of 10, 20, 40, 60 groschen paid by the recipient in Reichspfennig, the delivery postman made a small exchange-rate profit on every transaction!

Știrbey – the town that never was!

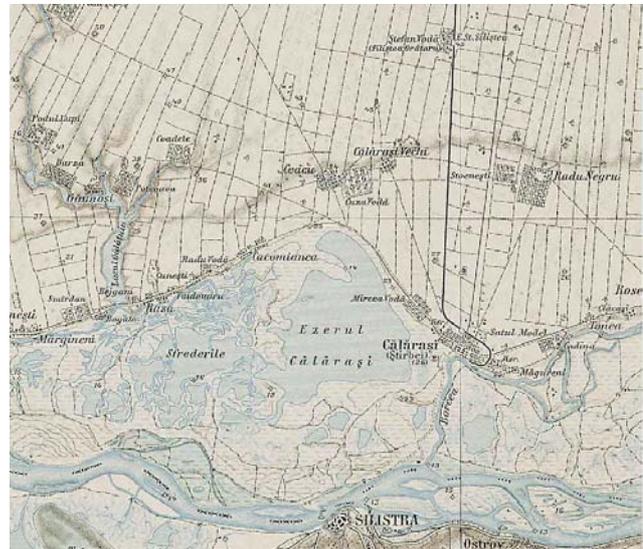
Tchilinghirian and Stephen report (and illustrate!) a single piece with a blue single circle cancellation ‘SCHTIRBEY’ on a pair of 1850 Austrian adhesives. Leading Romanian specialists now consider it to be a forgery.



Știrbey, say Tchilinghirian and Stephen, is “a town of Wallachia, 60 miles east of Bucharest, on a small lake not far from the Danube. Its name, inherited from its feudal owners, was changed to Kalaras in 1863.” A D.D.S.G. shipping office was opened in 1875 at ‘Kalaras’ but closed in the same year. An Austrian (consular) post office has not been verified.

Tchilinghirian and Stephen add that “No reference to this town is to be found in earlier authorities, or in official archives”. Numerous checks of atlases, maps (as far back as 1665!) and gazetteers have confirmed the absence of Stirbey, with one exception: Map 45-44 of the Austro-Hungarian Military Maps (sheet dated 1904) shows the town of “Calarasi” and adds “(Stirbei)” after the name.

Kalaras, now Călărași, is well documented. Close to the sites of a prehistoric village and a Roman settlement, Călărași was created by Wallachian princes before 1600 as a station on the route to Istanbul, operated by horseback riders (călărași). It expanded into a small town, and in 1834 became the surrounding county’s capital. It is on the Borcea arm of the Danube, about 60 miles ESE of Bucharest and close to the border with Bulgaria. Today it is an industrial city, and the site of an enormous but now derelict Ceaușescu-era steel works. There was a sizeable lake (about 5 x 8 miles) next to the town but this has largely been reclaimed for agriculture or used for tipping waste. The satellite view available on Google is both impressive and depressing.



The ‘missing link’ is the Stirbei family. Barbu Dimitrie Bibescu was the son of Dumitrache Bibescu; he was adopted by his grandfather, the last of the Știrbei family, who made him heir to his wealth and family name. As Barbu Dimitrie Știrbei (or Stirbey) he was the Prince of Wallachia on two occasions, 1848-1853 and 1854-1856. He or his grandfather may well have changed the name of Kalaras to their own, only for the new rulers of the United Principalities formed by joining Wallachia and Moldavia in 1862 to change it back.

AN IMPORTANT NEW BOOK ON THE AUSTRIAN POST OFFICES IN THE LEVANT

Collectors of the Austrian Levant have relied heavily on the handbooks of Tchilinghirian & Stephen, published by the APS some forty-five years ago. You will be delighted to hear that Hans Smith has written a new monograph which updates T & S’s ground-breaking work to take account of new discoveries and research over the last half-century. The new work, to be published this year by the APS, contains details of the Austrian Consular, DDSG and Austrian Lloyd postmarks used in the Levantine Offices, with examples in full colour of covers bearing many of these marks.

Full details will be in the next issue of **AUSTRIA**.

Utilisation of Austrian Newspaper Post stamps in Slovenia, 1918-19

by Helmut Kobelbauer, translated by Andy Taylor

In the second half of December 1918 stocks of Austrian stamps in the store of the Postdirektion in Ljubljana were running out, and they had to resort to payment-in-cash and other temporary arrangements. This article demonstrates that the original Austrian Newspaper Post stamps (1 October 1916 issue, ANK 212 to 216) were, in accordance with contemporary needs, used as postage and postage-due stamps. In particular it is shown that each of the five issued values also exists as mixed-franking with the Slovenian stamps of that time (the so-called “chain-breaker” stamps).

For the avoidance of doubt, note that the Austrian and Slovenian currencies as found in the denominations of stamps were taken as of equal value. We can therefore treat Heller and Vinar as equivalent.



Fig. 1: Letter from Pischätz/Pišcece (near Rann), 27.1.1919, to Vienna. Franking includes 2x2H + 4H Austrian Newspaper Post stamps with brownish handstamp overprint “FRANCO” and used as postage stamps.

Fig. 2: Money order coupon for 50 Kronen (fee 25H) from St. Andrä in Windisch Büheln (11.2.1919) with Laibach 1/Ljubljana 1 arrival cancel of 13.2.1919. Stamps with 3x2H Austrian Newspaper Post stamps (vertical left-margin strip) in mixed-franking with Slovenian 20 Vinar stamp.





Fig. 3: Card from Ljubljana 1 (2.10.1919) to Bohinjska Bela. Rate of 15H made up by an Austrian Postal Stationery card of 8H (Karl) and as supplementary franking a reddish-brown Austrian Newspaper Post stamp of 2H and a Slovenian stamp of 5 Vinar.

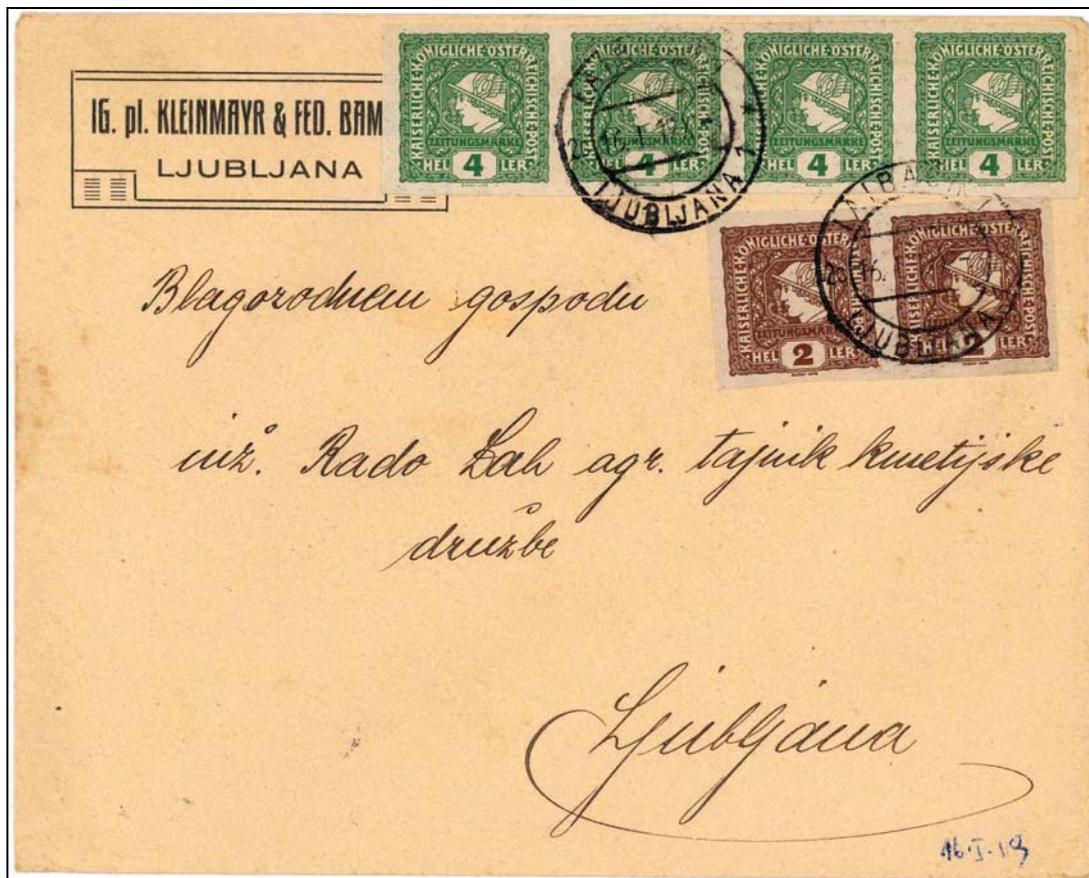


Fig. 4: Local business letter in Laibach 1/Ljubljana 1 (16.1.1919), franked at the correct 20H rate with 2x2H + 4x4H Austrian Newspaper Post stamps used as postage stamps.



Fig. 5: Reverse of a Packet-card for a package from Laibach 5/Ljubljana 5 (5.2.1919) to Pettau/Ptuj. Notification-of-arrival fee of 5H paid with an Austrian stamp of 3H and an Austrian Newspaper Post stamp of 2H, both used as Postage Dues. The use of an Austrian Newspaper Post stamp as a Postage Due is exceptionally rare - the author only knows of two such items, both from the city of Pettau/Ptuj.



Fig. 6: So-called “Damenbrief” [= *Lady’s Letter*, referring to the size not the contents] within Ljubljana (21.2.1919). Franked on the back with an Austrian 15H stamp, an Austrian Newspaper Post stamp of 4H, and a 1917 printed matter express stamp of 2H, thus slightly overfranked (21H instead of 20H).

Fig. 7: Cut-out from a letter, Ljubljana 2 (4.3.1919) with Austrian Newspaper Post stamps of 4H and 6H in mixed-franking with a Slovenian stamp of 10 Vinar (from the collection of Zdene Skok).





Fig. 8: Letter from Laibach I/Ljubljana I (14.3.1919). Franked with Austrian Newspaper Post stamp of 6H (as postage stamp) in mixed-franking with Slovenian postage stamps of 5 and 10 Vinar, thus slightly overfranked (21H instead of 20H).



Fig. 9: Letter from Laibach I/Ljubljana I (21.2.1919) for Rohitsch-Sauerbrunn/Rogaška-Slatina. Letter rate of 20H paid by Austrian Newspaper Post stamps 2x4H + 2x6H (vertical pair from the lower sheet margin with coloured bar) used as postage stamps.

From the copies shown one can also see that only at the end of February 1919 was the canceller of the main post office in Ljubljana altered by removing the German text at the upper part of the stamp. In other places, eg in Pettau/Ptuj, this happened even later (summer 1919).



Fig. 10: Card to Zagreb with acknowledgment of receipt for a paid bill, Laibach/Ljubljana (31.12.1918). Rate of 10H paid with an Austrian postage due of 5H and an Austrian Newspaper Post stamp of 6H, both used as postage stamps. This combination is thoroughly unusual and unorthodox, even for Slovenia where the normal rule is that all adhesive postage material that could be used for franking was indeed so used!



Fig. 11: Cut-out of a newspaper wrapper from Ljubljana (11.7.1919) to Škofja Loka. Austrian Newspaper Post stamp of 6H used in mixed franking with Slovenian Newspaper Post stamps of 2 and 4 Vinar. This is the only known mixed franking of this kind and the only known use of an Austrian Newspaper Post stamp as a newspaper postage stamp in Slovenia.



Fig. 12: Packet card for a package from Laibach 1/Ljubljana 1 (2.1.1919) to Škofja Loka. Weight-rate 1Kr plus value-rate of 0.10Kr (for 50 Kronen) 0,10 crowns, total 1Kr10. Paid with an Austrian 1Kr stamp plus an Austrian Newspaper Post stamp of 10H (used as a postage stamp), so correctly franked.

Fig. 13: Packet card for a package from Laibach 1 (25.2.1919) to Dolenja Vas pri Ribnici. Weight-rate 3Kr20 plus value-rate of 10H (for 300Kr) totalling 3K30. Franked with Austrian Postage stamps of 2Kr + 1Kr and an Austrian Newspaper Post stamp of 10H in mixed franking with a Slovenian stamp of 20 Vinar, totalling 3Kr30.



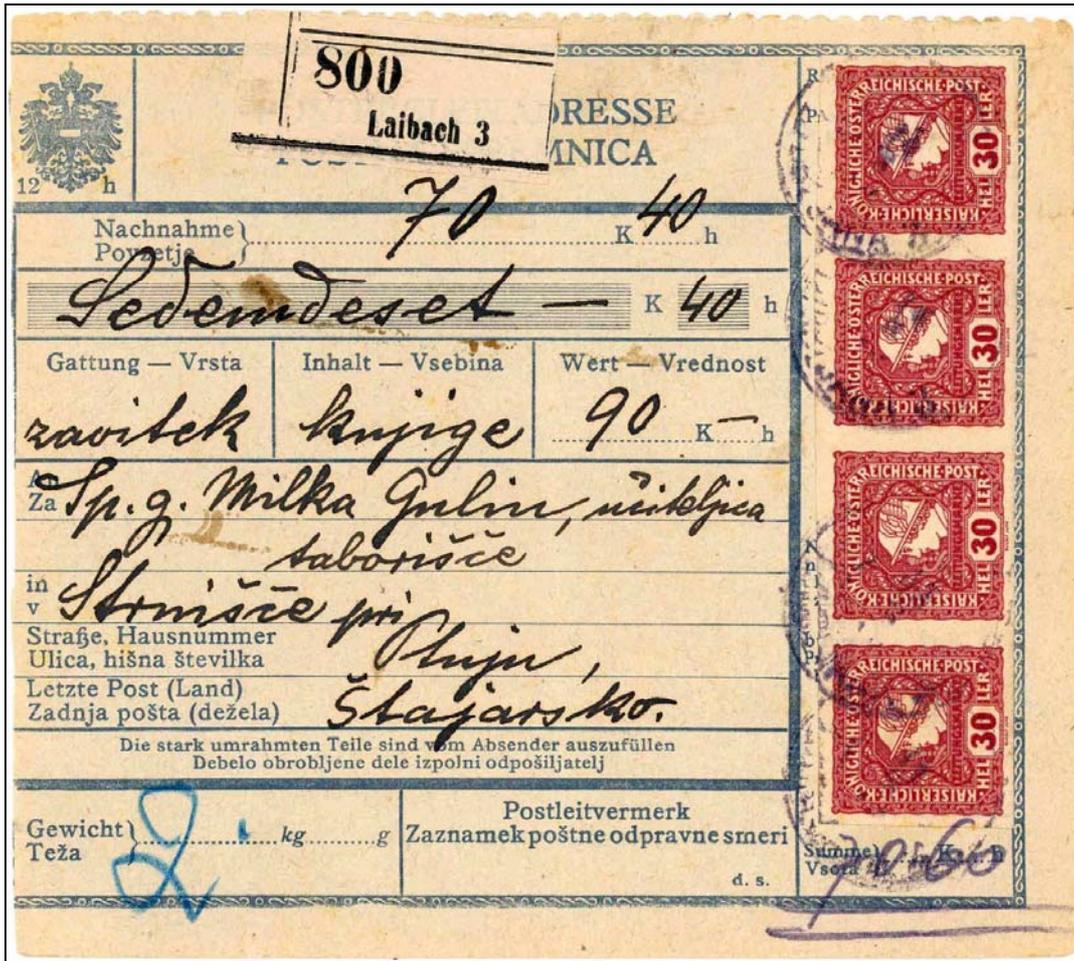


Fig. 14: Packet card for a C.O.D. (Nachnahme) package from Laibach 3 (11.3.1919) to Strnišče pri Ptuj (the former Kriegsspital Sternthal at Pettau). Weight-rate 1Kr plus value-rate of 10H plus C.O.D. fee** of 10H totalling 1Kr20. Paid with a horizontal strip of 4x30H Austrian Newspaper Post stamps. Note the 70 60 written at the bottom right corner. This is the amount to be collected in cash from the recipient, and equals the 70Kr40 C.O.D. amount plus 20h delivery fee**.

** This fee is an example of a Vorzeigegebühr; here it was paid on posting so is included in the total franking of 1Kr20. Such fees can also arise if an item is refused and returned, in which case it is franked separately and cancelled later. See 'Austria' 173 pp 25-26.

** On the reverse of the card is a 20 vinar regular stamp (used as postage due) and cancelled with the 'KRIEGSSPITAL | STERNTHAL b. PETTAU | c' postmark of 3.IV.19.

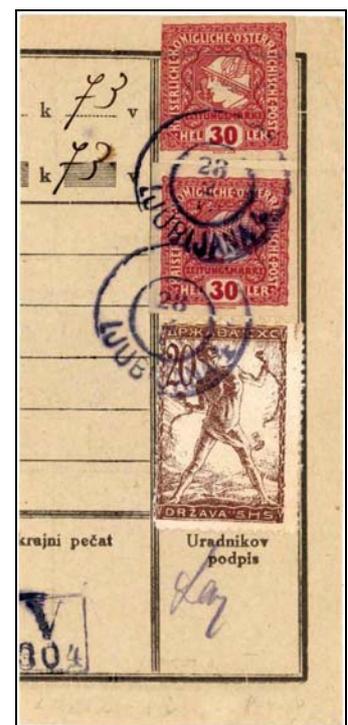


Fig. 15: Money order coupon, Ljubljana 4 (28.2.1919). Reverse has arrival cancel of Bled 1 (1.3.1919, blue). Rate of 80H paid by two Austrian Newspaper Post stamps of 30H in mixed franking with a Slovenian stamp of 20 Vinar.

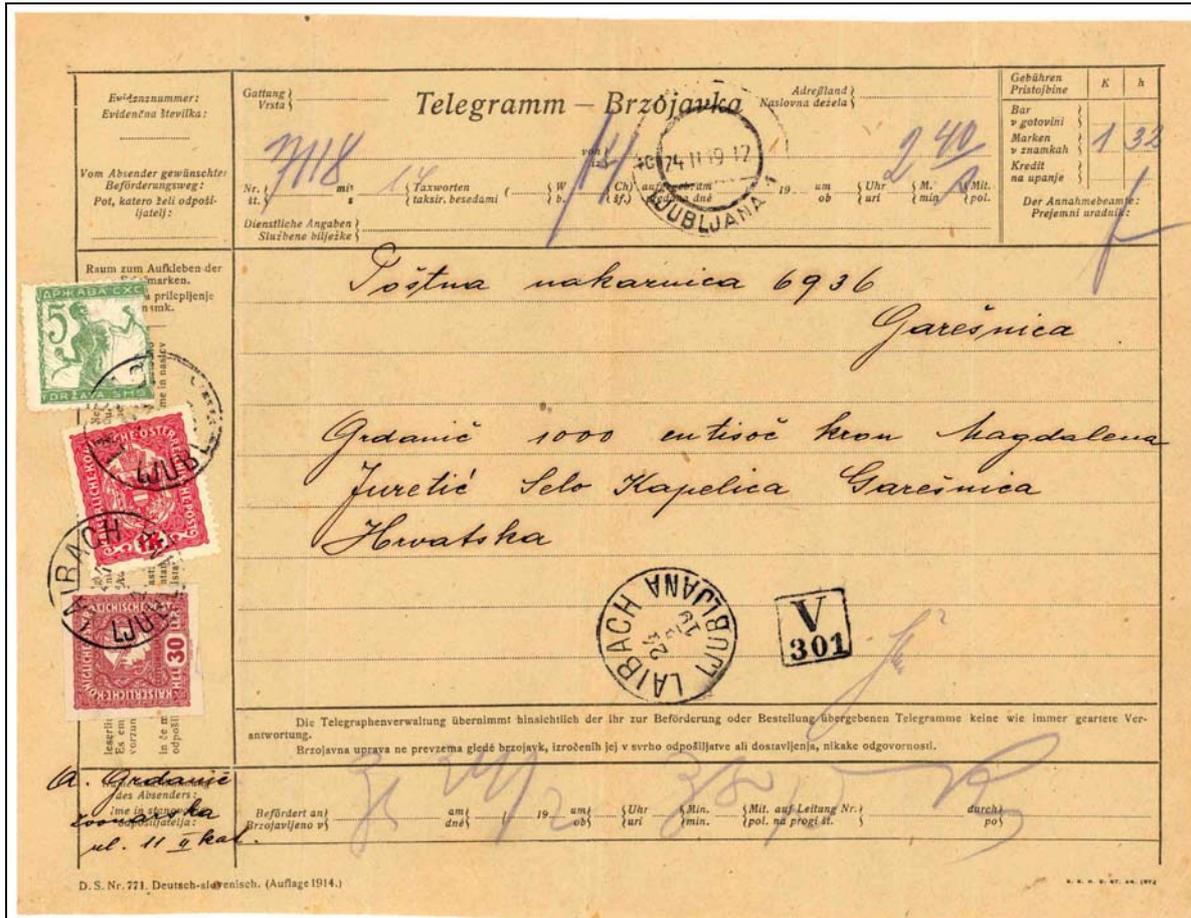


Fig. 16: Telegram on complete German-Slovenian form, Laibach/Ljubljana (24.2.1919) to Garešnica in Croatia. Calculated fee of 1Kr32 paid by an Austrian 1Kr stamp and an Austrian Newspaper Post stamp of 30H in mixed franking with a Slovenian stamp of 5 Vinar. Only known (complete) telegram of this kind in the area of the Ljubljana Postal Directorate in the period 1918/1919.

The examples unless otherwise noted come from the author’s collection; the illustrations are reduced in size. The topic of using up or continued provisional usage of earlier issues in the area that later became the S.H.S. Kingdom in the years 1918 to 1920 is scarcely considered in the relevant literature. What you can find is listed under the topic “mixed-franking”. In recent years however a few collectors have been found able to produce examples, mostly from usage in the Austrian-Hungarian monarchy and then in the so-called successor states.

Relevant literature:

Zdene Skok: “Slovenske izdaje znamk 1919 - 1920 v mešanih frankaturah” [The stamps of the Slovenian issues 1919 - 1920 in mixed frankings]. In: “Filatelistični Zbornik IX/2000” (Ljubljana, March 2000).

Articles by the author in the Journals of the “Arge Balkanländer” (Switzerland), the “ARGE Yugoslavia and successor states” (Germany) and the “Yugoslav Philatelic Society of Great Britain” (YPSGB) in Great Britain.

The translator thanks Dr Kobelbauer, Martin Brumby and Henry Pollak for their advice.