AUSTRIA 217 – Winter 2021 – Contents:

Edited by Andy Taylor

The Society's web site on http://www.austrianphilately.com is regularly updated and enhanced.

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The APS Library

As reported in AUSTRIA 216, nobody has offered to become the APS Librarian. To be fair, that's nobody who could meet the requirement to be resident in Great Britain - this is for postal and customs reasons - and I thank a member in Japan for putting himself forward.

The librarian's duties are to be custodian of a top-class library of Austrian philately, to advise members of what books might answer their queries, to where possible extract the information, and to operate a postal lending system. The library will fit in a bookcase about 1m wide by 2m high - and the APS will if required purchase and supply one. And of course, the librarian has all the unlent books available for their own consultation!

In the interim, requests to look up reasonably small matters should be sent to Andy Taylor, preferably by email. Answers will where possible be provided, but books cannot be borrowed.

If no librarian volunteers by 1 April 2022, then we'll have to begin the disposal process. The remaining contents will be offered to the members in an auction; then to the RPSL Library whose contents anybody can access by visiting but only RPSL members can borrow; then to any dealer interested; possibly to Ebay; and finally to the North Yorkshire recycling service.

Andy Taylor

"Glücklich ist / Wer vergisst / Was doch nich zu ändern ist".

Editorial 217

Numiphil - Vienna, December 2021 - **was cancelled** because of the rapidly rising incidence of covid in Austria. Total national lockdown was decreed, hotels and restaurants closed, and Numiphil cancelled. APS's triple-jabbed membership are very disappointed! At least it avoids the possible problems of Lower Austria, which surrounds Vienna, having different rules: Vienna airport isn't in Vienna but just over the border! The illustration is the overprinted Automat stamp that would have been on sale at the event.

2021 Autumn Stampex results - Large Vermeil for Peter Chadwick who showed "A brief history of Silesia until 1945" in the Postal History class. 80 points.

Hans van Dooremalen writes: Dear friends, I hate having to inform you that the Sindelfingen Venue went into bankruptcy. The new owner has other plans and will close it on March 31, 2022. The organizers of the stamp fair are currently looking for a different venue. It is unclear what will be the consequences for the fair.

The Festschrift is well on track - and has now reached the physical size limit of the printing method!

This issue is being posted in December 2021, in case the UK postage rates go up on 1st January ☺

Andy Taylor

Martin Brumby and ANOther commented on Austria 216:

Page 29. Languages would have been German / Croat / Serbian. Certainly not Slovenian!

Page 33. As part of the Second Italian War of Independence, another Austrian defeat at the Battle of Magenta called after the village of that name (4th June - c.f. Solferino 24th June) saw the ground stained so extensively by blood, that "Magenta" was adopted as the name of the reddish purple colour of the dye discovered in the same year. [Our late member Henry White was a professional Colour Chemist].

2021 NEW ISSUES (4ᵗʰ instalment)

by Andy Taylor

The information given here is face value ('c' is Euro-cents); issue date; quantity printed; designer; engraver if any; printing method; printer; and sometimes details on the design. Many issues are also available in mini-sheets, blackprints, 'Buntdrucke' (ie printed in different colours from those issued) etc. **NEW!**! The language-choice selection on the Opost web site is now in the black border at the bottom of each page instead of at the top right corner.

Here is the Spinnerin am Kreuz stamp in the correct size.

You may feel that some of the descriptions below are unusually long. I have been moaning for years about the OPost web site's minimalistic descriptions. Suddenly, I'm finding lengthy details for many issues, and in the English language too! It would seem churlish not to reproduce them here.

Buildings and architecture: Austria's treasures. 5Eu95 block; Roland Vorlaufer; 04.09.2021; 140,000; Offset; Enschedé.

This special block of stamps in the well-known graphic style introduces the design of the dispenser stamps into the special stamps programme for the first time. The self-adhesive dispenser stamps are an attractive alternative to a franking label. Items handed over at the counter for posting are franked using this label in the style of a stamp. Because they are so attractive, subscriptions for dispenser stamps have become very popular, and issuing this block of stamps is thus also justified by the attractive nature of the designs. The block shows four castle designs which were issued as dispenser stamps a while ago.

Moosham Castle in Salzburg's Lungau region had a turbulent history until it was acquired by Count Johann Nepomuk Wilczek in 1886, who then restored it and decorated it with valuable works of art. It is still owned by his family today. Burg Rappottenstein in the Waldviertel region was built in the 12ᵗʰ century by Rapoto von Kuenring and is one of the best-preserved fortresses in Austria. One of the oldest castles in Carinthia and the symbol for the Möll Valley is Falkenstein Castle near Obervellach. It acquired its current appearance in 1905, and was restored in the same style following a fire in 1969. Kufstein Fortress in Tyrol was first mentioned in a document in 1205. Following some unsettled centuries during which ownership switched back and forth between Bavaria and Tyrol, the castle has belonged to the town of Kufstein since 1924.

Mini-FFP2-Maske. 2Eu75; David Gruber; 16.09.2021; 150,000; Superpos'eLaser Stickerei; Hämmerle & Vogel.

The corona pandemic has occupied the entire world for almost two years – and one of the things that have become indispensably associated with it is the masks that have been part of our daily lives for some time now.

While at the outset simple, often home-made, brightly coloured cloth masks were thought to be enough to protect us against infection, as the number of infections rose in January 2021 the requirement to wear so-called FFP2 masks was introduced for certain situations such as in shops and on public transport. FFP2 masks ("Filtering Face Piece") are particle-

filtering half masks which provide greater protection than cloth or surgical masks. Wearing masks of this type also has a positive side effect: the spread of cold and flu viruses is also suppressed.

Even if it is uncertain at this point (*mid-November 2021*) how long the requirement to wear masks will remain in place and, if so, in what form, this unusual block of stamps should be a light-hearted reminder of how easily we can protect ourselves against infection by wearing a mask. Hämmerle & Vogel, specialists in embroidery and also in the making of textile stamps, made the stamps from materials produced within Europe for the making of masks. Two layers of non-woven material were embroidered in the shape of an FFP2 mask and then cut out using laser technology. The ear loops were likewise stitched and attached in a complex process. The embroidery is used to highlight characteristic details of these masks such as the folds and the nose strip.

Connoisseurs of stamps made in pointless materials, read on - more follow!

"**Anniversary edition**" 1Eu + 85c block, both surcharged 50c; Anita Kern; 24/9/2021; 100,000; offset print with silver and gold; Enschedé. Austrian Post congratulates the association with a block of special stamps, which concludes the series "100 Years of VÖPh" that began in 2018.

On March 9, 1921, the formal founding meeting of the Association of Austrian Philatelic Associations (VÖPh) took place in the Deierl restaurant in Vienna. Around 20 officers from philatelic associations passed a resolution to found the federation as the umbrella organisation for all of the philatelic associations registered in Austria in order to offer collectors help and information beyond what they were able to receive from the individual associations. Lieutenant Colonel (Retd) Ludwig Hesshaimer was elected as the first chairman of the association, and the registered address was the apartment of the secretary, the lawyer Dr. Karl Willer, in the 16th district of Vienna. Today around 220 associations, sections, exchange offices and working groups with around 8,500 stamp collecting members are members of the VÖPh.

The anniversary stamp block shows in the middle the historical entrance portal to the present HQ of the VÖPh, in a Jugendstil building at Getreidemarkt 1 in Vienna's Mariahilf district, very close to the Secession Building. One of the two stamps shows a laurel ornament from the entrance area as well as the anniversary logo of the VÖPh. The other stamp shows the Multilaterale logo: the seven-pointed star symbolizes the umbrella organizations of the associations from Austria, Germany, Switzerland, Liechtenstein, the Netherlands, Luxembourg and Slovenia, which as multilaterals have jointly committed themselves to promoting philately.

"**Tag der Briefmarke 2021**" 3Eu15 + 1Eu58; Anita Kern; 24.09.2021; 180,000 in minisheets of 6; Offset with Intaglio and Silver; Enschedé. This stamp, embellished with engraving, celebrates the centenary of the VÖPh with an illustration of the building in which it was founded.

It was in the Viennese Paul Deierl's restaurant, on the corner of Babenbergerstraße and Nibelungengasse, that the founding meeting of the VÖPh was held. The "Deierl" is also known for being the place where Leopold Hawelka trained as a waiter before founding his own legendary café. Today the venue in the 1st district is an oriental restaurant.

Around the edge of the miniature sheet (see next page), stamps from the day of the stamp over the last 60 years as well as the stamp to celebrate the federation's 50th anniversary in 1971 and the WIPA stamp from 1981 are shown. The top border is decorated with the coat of arms of Vienna, the city in which the VÖPh was founded,

and those of St. Pölten, which is where the 2021 ÖVEBRIA and the Multilaterale exhibition were held. Below the stamps, we see the special jubilee logo of the VÖPh as well as the logo of the Multilaterale federation.

This year's focus in the series "**Sports**" is on various sports that can be practised on the floor: **wrestling, judo and gymnastics.** All were designed by Roman Lipner-Keck, printed in Offset by Enschedé; and issued on 25.09.2021 in differing quantities.

| Gymnastics: 135,000 | Judo: 165,000 | Wrestling: 190,000 |

Centenary of Burgenland. 2Eu10; Anita Kern; 15.10.2021; 120,000; Offset; Enschedé.

In 2021 Burgenland, the youngest federal state of Austria, celebrates 100 years of being part of the Republic of Austria. Austrian Post is congratulating it on this anniversary with a commemorative stamp.

100th anniversary of Schnitzler's Reigen. 85c; Marion Füllerer, 20.10.2021; 360,0000 in minisheets of 10; Offset; Enschedé.

Arthur Schnitzler was born at Praterstrasse 16 in Leopoldstrasse, Vienna. His parents were Jewish, and both were doctors. Although he studied medicine and became a doctor himself, he managed to combine private practice with literary pursuits. Schnitzler remained a critical writer of his time. In particular, his play Reigen ("round dance"), explored the promiscuous behaviour of Viennese society, a society characterized by its allegedly high moral standards (compare *Die Fledermaus*). He exposed the double standards that men and women alike harbour, and charged that the sexual drive is universal, naturally crossing social classes. In Reigen, 10 pairs of characters are shown before and after the sexual act, starting and ending with a prostitute. But, the pairs change one partner each time, so are AB, BC, CD, … IJ, JA.

This was 1921. Unsurprisingly, the public were outraged and the play was banned from the stage. Schnitzler was denounced as a pornographer, and the furore was couched in the strongest anti-semitic terms. Reigen was made into a French language film in 1950 by the German-born director Max Ophüls as La Ronde. In 1998, it was reworked by British playwright David Hare as The Blue Room, starring Nicole Kidman.

Schnitzler is commemorated by a statue in the Türkenschanzpark, Wien 18, about as far from the centre of Vienna as you can get while remaining inside its boundaries.
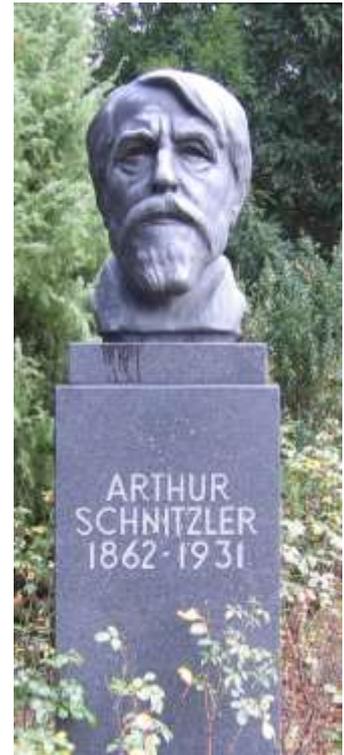
Stamps of the Monarchy: 1905. 2Eu30 + 85c; Anita Kern; 20.10.2021; 57,500 blocks of 2; Offset; Enschedé.

From the series "Postage stamps of the monarchy" the postage stamp issue without lacquer stripes from 1905 is presented this time, which differs from the previous issues only in a few details. Some efforts were made to make the figures-of-value more readable, especially with the lower values.

Tennisball - Dominic Thiem. 7Eu; David Gruber; 25.10.2021; 150,000; Thermotransfer-/Siebdruck. An Austrian success story, Dominic Thiem is one of the most successful tennis players from Austria. In keeping with that particular sport, this year's stamp on the topic of **technical innovation** is made from the same material as a tennis ball. It's 37mm in diameter and was produced by Variuscard-Produktions- und Handels GmbH.

100 Jahre Messe Wien. 2Eu75; Anita Kern; 11.11.2021; 200,000; Offset; Enschedé. For 100 years now the Messe Wien Exhibition and Congress Center has been an important economic factor for Vienna as an exhibition and congress city.

Fäustling 4Eu30; David Gruber; 12.11.2021; 150,000; Sublimationsdruck; Enschedé.. A leaping red reindeer and white snowflakes adorn a blue mitten. "This wintry stamp block impresses with the special material from which it is made": which Die Briefmarke clarifies as wool and polyester.

◄◄ **2021 Christkindl supplementary stamp**. 85c; 12.11.21; applied at bottom left of an item to pay the postage from any Austrian post box or post office to Christkindl, to get the special cancellation on the stamp you applied at top right.

Rockinghorse. 1Eu; Kirsten Lubach; 12.11.21; 675,000 in rolls of 50 (and of 2,000 - be careful when you order!); Offset; Enschedé. Die Briefmarke suggests making rocking-horse-shaped Lebkuchen!
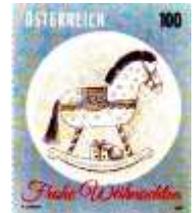
100th birthday of the late Bishop Stecher. 1Eu; Marion Füllerer; 19.11.21; 1,000,000; Offset; Enschedé. The design is based on his painting of the Church of St. Margaret in Pfons in Tirol, near Matrei am Brenner.

Christmas: St. Josef with the Christchild. 85c; Karin Klier; 26.11.21; 2,400,000; Offset; Enschedé. The design is based on the baroque Josefs-altar in Stephansdom, Vienna.

Crypto Stamps: number 3.1 has been released: 70,000 Cats and 70,000 Rhinos.

The pictures for the next two stamps weren't available when this issue was sent for printing.

Christmas: maiden at a window with a lantern. 85c; Regina Simon; 26.11.21; 2,250,000 in rolls of 50; Offset; Enschedé. The design is based on a small painting from 1660 in the Kunsthistoric Museum in Vienna; the motive of a figure lit by a single source of light was very popular in those times.

Stop Climate Change! 4Eu10; 6.12.21

THE APS BOOKSHOP

To purchase any of these items, contact the Editor. If you pay by credit card, it will appear as "German Railway Society" or "GRS" on your card statement.

CDs

❖　　*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-Hercegovina 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 deep-cleaned pictures of the original pages, not searchable text. It is ISBN 978-0-900118-08-1.

❖　　**"Rohrpost" – the pneumatic post in Vienna**. Second completely revised edition, now in web-site format in full colour with numerous added appendices. It is ISBN 978-0-900118-10-4.

Books

❖　　"**The story of the Austrian Post up to 1850**". 380pp. A4 hardback in full colour. ISBN 978-0-900118-11-1. Price £39; member's price £32. P&P £4 in UK, elsewhere at cost.

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. Be aware that they will not be reprinted when copies run out. Postage extra at cost. Bulk orders by negotiation.

❖　　**Issues from 127 onwards** are available as PDF files, either on CD for £10 per CD including p&p, or by web transfer for £5 per transaction. "All of them" will fit on two CDs.

❖　　Some back numbers of *Austria* are available to read on the APS website. They are selected from issues 127 onwards; we do not have electronic versions of previous issues. Go to the APS home page http://www.austrianphilately.com/index.htm and select Index of the APS Journal "Austria" in the left-hand box. webmaster@austrianphilately.com would welcome comments on this feature.

NOTES FROM OTHER JOURNALS

Note that most of the items described are not retained long-term by the Society, although copies may be available for a short period.

Die Briefmarke

2021/10: Maria Theresia and the Post (i); Centenary of Burgenland (i); Hochleiten, the young workers village; Europroblems and the Ergänzungsmarke; new issues and philatelic products; Burgenland stamps in the Post Office archives; 'borderline' items in thematic displays; the Jungfraujoch; extensive society reports; etc etc.

2021/11: Christmas post items; St. Lucia of Syracuse; St. Josef; Maria Theresia and the Post (ii); Centenary of Burgenland (ii); new issues etc; Christkindl Post Office; society reports, Meine Marken and Xmas sales items; etc etc.

Germania

Vol 57 Nr 4: Intaglio dies prepared using two different techniques; Another etched stamp; Burrus reprint proofs: A warning to collectors; Political instability in the German Reich 1917-1922; Germany 1946: Mail to foreign countries allowed; Official mail in German-occupied Poland Part 8: Education and research; Smaller numerals on gummed coils; the recent floods in Germany; Two printers for Mouse; New definitives with QR code; Increased postage from 1 January.

ARGE Feldpost Österreich-Ungarn

The intended discussion with the ArGe at Numiphil didn't happen ☹

Stamps of Hungary

Nr 227 December 2021: Timeline to Trianon, Part 12: 1 October 1921 to 31 December 1921; Means of claiming postage due during the Hungarian hyperinflation of 1945-1946 Part II; Interesting second inflation covers.

Vindobona on line

Go to here https://www.vindobona.club/vindobona-online-artikel/ for an increasing range of diverse articles. Free to read, and yes they are in German. Google Translate has greatly improved lately ☺

- Österreich-Ungarns letzter Krieg – Die Feldpost 1914-1918, Joachim Gatterer 2021

- Biennale Prag 2020/21 – die Ausstellung, Friedrich Winter

- Aufbewahrung von Marken und Belegen: Mögliche Schäden und Vorbeugung, B. Tomaschitz 2020

- 1900, Postkarten im Jänner 1900 mit Nachporto, W. Klinger 2020

- 1945, Die Markwerte der Grazer Provisorien, R. Bukovansky 2020

- Geheime Postlogen und Schwarze Kabinette, H. Mimberg 2020

- 1945-1955, Die Österreich Sammlung Richard A. Krüger, USA, H. Moser 2020

- 1850 Brieftaxierung und Entfernung Postämter von Wien, C.A. Ritter 1850

- 1935-1947, Aufklebeautomaten-Freimarkenstempler, J. Gatterer 2019

DREIKAISERECK

by Andrew Brooks

These six cards illustrate an interesting historical event when for about forty years in the late 19th and early 20th centuries the three empires of Austria, Germany and Russia met near the town of Myslowitz.

This, one of the oldest towns in Upper Silesia, is located at the confluence of the Przemsza and Brynica rivers, which are tributaries of the Vistula. It is situated on an important trading route between Wroclaw and Krakow; the earliest traces of the modern town date back to the 12th and 13th centuries. Over the years the ownership of the town changed frequently, as did the borders between the different countries. However, after the foundation of the German Empire in 1871, the area became known as the Dreikaisereck (Triangle of the Three Emperors) or alternatively Dreikaiserreichsecke (Three Empires Corner) because it was situated at the point where the Austro-Hungarian, German and Russian empires adjoined. After World War I, a plebiscite held in 1922 resulted in Myslowice (Polish spelling) becoming part of the newly restored Poland.

If attention is turned to the front of the cards first, it is noticeable in this selection that all depict by artistic sketch, or in one case a possible photographic representation, the area of land and rivers known as the Three Emperors' Corner. Almost all have vignettes of the three emperors, the flags of the three nations and their crests. The three countries are usually named, although on one card where they are not named the writer of the card has managed to name the countries incorrectly. (Fig. 1)

Other minor variations might show the emperors on horseback (Fig.2), oak leaves instead of flags or crests etc.

Five of the cards have the title 'Dreikaiserreich Ecke bei Myslowitz Ober-Schlesien' (with slight variation). The majority of the cards seen by the author follows this pattern. Less popular and therefore scarcer are those cards such as those with a large vignette of the Bismark Tower, occupying almost half the card. Others depict the railway line connecting Germany and Austria. Advertising is noted on the cards for restaurants and hotels. Grundwald's Hotel in Myslowitz (Fig.3) had changed hands as a strip of paper had been fixed over the previous owner's name. The new owner was called Fritz Kindlein; the tourists would expect him to continue serving caviar, Russian tea, jam and cigarettes - hopefully not on the same plate!

Finally, a group of embossed cards (Fig.4; on this card the eagle, flags, emperors and crests are heavily embossed) and others with coins, banknotes and stamps

Some other features of the illustrated cards are worth mentioning. Card (Fig.1) shows two barges used to allow tourists to cruise up and down the river. Before 1914 the Dreikaisereck was visited by thousands of tourists per week and it is said that Myslowitz had seventy restaurants, compared with seven today. Another feature which is present on all the cards seen by the author is the group of buildings on the Russian side. A railway line extends to the edge of the river and adjacent is a small building. This was the customs shed where passports had to be produced before travellers could proceed any further into Russia. Unlike crossing from Austria to Germany, which was a perfunctory affair, the hold up in Russia could last for hours. The longer single-story building was the railway station and restaurant. where travellers could take refreshments whilst waiting for permission to travel on.

This place was known as Granitsa (ГРАНИНА in Cyrillic). Translated it means 'The Border' with the nearest Russian settlement, Bendzin, being a few kilometres away. A book published in 1887 describes how some English boys made this crossing as they travelled from Austria to St. Petersburg. Their wait was two hours but they were able to get a meal in the station restaurant.

The attraction of the postcards to the pre-1914 tourists and the philatelists today is that they contain stamps and postmarks from three different countries. How this was obtained is a matter of some debate but a sequence of events can be suggested. On the six cards used for this article it is obvious that the German shopkeepers obtained the cards pre-stamped from Austrian and Russian post offices and then sold them to tourists to be stamped and forwarded to their ultimate destination (Fig.5 went to Paris).

It is not clear if the order of cancellation of the pre-stamped cards is the same. Examples in this small group suggest that two cards received the Austrian postmark earlier than the Russian one and vice versa. All the Austrian cards are postmarked Szczakowa, an Austrian town 6km east of Myslowitz. This was the nearest settlement to the Dreikaisereck and was on the railway line, with a station and post office by 1847.The Russian cards are postmarked ГРАНИНА. The German postmarks include Myslowitz, Kattowitz (2km. from Myslowitz) and Konischutte, a further 2km. away. Differences between the Georgian and Julian calendars need to be taken into account. In the 19th century, Russia was 12 days behind Austria and Germany who were on the Julian calendar; and 13 days in the 20th century. One of the cards (Fig.4) has the Russian date 17/10/05 and the German date 8/1/07, Austrian date unclear, suggesting that the German shopkeeper had the card for over a year before he managed to sell it!

The card dated 16/6/13 (Fig.6). was posted a year away from when two empires would be at war with the third, and in a short time Emperor Franz Josef of Austro-Hungary would have died, the Tsar of Russia would be executed, and Kaiser Wilhelm II would be forced into exile in Holland.

References:

❖ *The Boy Travellers in the Russian Empire (1870)* by Thomas Wallace Knox.

❖ *Die Dreikaiserecke bei Myslowitz* by J.F.Giblin; Austrias 70, 74, and 83. Looking at them, it's amazing how the technology of magazine printing has improved over the decades: what was once unreachable luxury is now commonplace.

# THE POSTAL ESPIONAGE OF PRINCE METTERNICH

By Keith Brandon

After the disruption of the Napoleonic Wars, the 1815 Treaty of Vienna reallocated all the fought-over territory and a period of relative peace ensued. However, there was still a feeling of unease and distrust between the former opposing powers.

The Austrian diplomat Prince Klemens von Metternich was a major figure in European politics for four decades as Austria's Foreign Minister from 1809 and Chancellor from 1821 to 1848. He relied upon espionage and censorship both to monitor developments in other European states and to suppress unrest at home. Zamoyski notes that: "Metternich employed hundreds of spies and battalions of men who were experts at unsealing letters, copying them and resealing them. Others would then decrypt and translate the copies. In order to extend the range of his surveillance, Metternich managed to divert various international postal routes through Austrian dominions, where interesting letters could be examined".

By Alexander Altenhof, based on many historical atlases

A major concern was that the Kingdom of Sardinia, with the backing of a traditionally-friendly France, would attempt one day to wrest Lombardy & Venetia from Austrian control. Metternich had little opportunity to examine suspicious mail between the non-Austrian Italian States and France because, for both topographical and political reasons, this mail travelled through the Kingdom of Sardinia (marked as Piedmont on the map) rather than over Austrian territory.
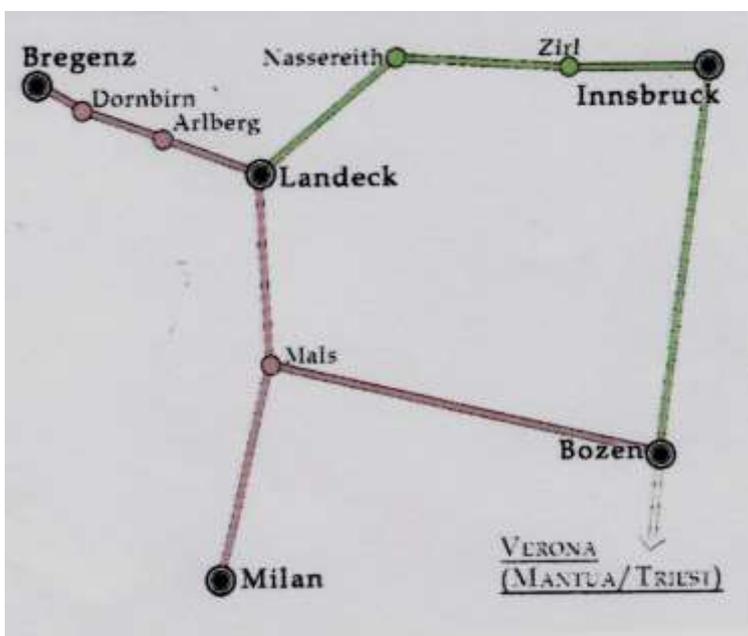
This schematic map shows (in green) the long-existent route from the Italian States via Bozen (Bolzano), over the Brenner Pass to Innsbruck, turning west to Landeck, over the Arlberg Massif to Vorarlberg, entering northern Switzerland from Bregenz or Feldkirch. From there mail would traverse Switzerland to Basle and cross the River Rhine to the French exchange post-office at Huningue. However, this route was time-consuming and unattractive compared with the route through the Kingdom of Sardinia (Piedmont) to France.

Metternich's plan was to develop a fast route through Austria to France (in red on the map) that would attract Italian mail. This turned west at Bozen, and followed the Vinschgau valley through Mals, over the Reschen Pass to Landeck, rejoining the historic route to Vorarlberg and Switzerland. Prerequisites for Metternich's plan were the improvement of the horseback-post over the Arlberg massif between Tirol and Vorarlberg (achieved from

1822) and the foundation of a new express-route through the Vinschgau valley in western Austria (from 1823). The Vinschgau route was seven postal stations fewer than the old route via Innsbruck. Not only was this faster, but it was cheaper too: 10 kreuzers vs 14 kreuzers from Bozen to Bregenz.

Folded letter from Bolzano (Bozen) to Dornbirn, in Vorarlberg, dated 12 July 1827. The letter is marked 10 (kreuzers) to pay and arrived after just two days. (The 14 marked is the converted rate in rheinisch kreuzers, still widely used in Vorarlberg; it included 2 kr rh for the postal messenger from Hohenems to Dornbirn).

A further development in Metternich's plan was the Wormser Strasse (Bormio road) over the Stilfser Joch (Stelvio Pass). This was built mainly for military reasons - a faster way to move troops into Lombardy when required - but also provided a faster north-south link for mail transiting Milan.

This map shows the Vinchgau route in more detail with the Bormio Road coming in from the south-west to Mals.

The road over the Stilfser Joch was an outstanding technical achievement for the time. The Pass was 2757m above sea-level and is today the second-highest paved pass in the Alps (the highest having been built a hundred years later at the Col de l'Iseran in France, 2770m). The Pass had a maximum gradient of 12%. To achieve this, there were 75 hairpin-bends. Because of its strategic importance, the road was kept open and driveable year-round from 1825 to 1848, another impressive feat. (Today it is only open from May to November).

*Entire commercial letter dated Milan, 31 October 1839 and addressed to Schlumberger & Co, a cotton-weaving company in Guebwiller, Alsace (in France at the time).The letter went via the Stilfser Joch and the Arlberg to Bregenz, a journey of more than eighteen post-stations, and was pre-paid **14** (kreuzers), marked on the back, for the domestic stage of the journey. From there it went through Switzerland, entering France at **HUNINGUE**. The addressee was charged **10** (décimes); 7d for the Swiss charges and 3d for French postage.*

Herr Schlumberger spent some time working in the textile industry in England and smuggled out plans of the weaving machines, stitched into the lining of his coat. As a result, Schlumberger & Co moved successfully into the textile machine-tool business. No doubt Chancellor Metternich would have approved!

All the pieces were now in place for mail from the Italian States to France, the German States and beyond (or *vice versa*) to travel fast through western Austria and to enjoy the attention of Metternich's inspectors *en route*, particularly at the Bregenz post-office.

Vorarlberg's position at the western extremity of the Austrian Empire made it an important crossing-point for Austrian mail to the German States, the Swiss cantons, and thence to France. The border-exchange post-office was at Bregenz, on Bodensee (Lake Constance). The post-office there became a centre of postal espionage. As early as 1777 officials of the Vienna State Chancellery were opening and reading important-looking political letters in Bregenz. Of particular interest was mail coming via Milan to Bavaria via the old messenger route through Switzerland, the *Fussacher Bote*.

Metternich's new north-south route via the Vinschgau and Arlberg was successful in bringing mail from the Italian States to France through Bregenz where it could be examined. Mail to France was subject to the 1817 and subsequent Austro-French Postal Treaties which required particular treaty-markings to be hand-stamped on the mail at the border-exchange post-offices of Bregenz (and, later, Feldkirch).

According to these Treaties, mail from the non-Austrian Italian States was officially supposed to travel via the Kingdom of Sardinia, not through the Austrian Crown Lands. The French Government retaliated to Metternich's diversion of letters through Austria by instructing the French border-office at Huningue that it could only accept mail originating in Austria (which included the Kingdom of Lombardy and Venetia) and must turn back mail from third countries.

Metternich was not to be outdone. His response was to intercept interesting-looking mail from the Italian States as it transited Lombardy & Venetia and to divert it to Verona or Milan. Here the original postmark was erased as far as possible and then over-stamped by a large Verona or Milan postmark. The letters were also hand-stamped **L.I.** which is the Austro-French treaty-mark used for mail originating from Lombardy & Venetia. At Bregenz these letters were inspected and then mixed with genuine Austrian mail in the bag to Huningue.

These are known as "Metternich letters" and are highly-prized by collectors of Austrian and Italian mail of this period. The example below originated from the Grand Duchy of Tuscany but was diverted through Verona and given the Metternich treatment before continuing to France via Austria. It can only have been the aristocratic title of the addressee that attracted the spies to a letter to someone well-connected who may have been the recipient of political or military news or tittle-tattle.

Folded letter to Paris dated Florence (Duchy of Tuscany), 11 September (1830). The Florence postmark was erased in Verona and replaced by the **VERONA / 19 SET** *postmark and the boxed* **L.I.** *Austro-French treaty-mark. The letter was accepted at Huningue as Austrian mail and was bagged to Paris. Arrival handstamp* **Septembre 23 / 1830** *and marked* **15** *(décimes) for the recipient to pay.*

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The map on page 13 is from Wikipedia. The covers shown are from the author's collection.

AUSTRIA'S CITY AND TOWN ANNIVERSARY STAMP SERIES, 1971-1996

by Ingert Kuzych

I collect Austrian stamps differently. Instead of trying to assemble a "complete" collection by affixing stamps into pre-marked frames on printed album pages, or attempting to ferret out the numerous varieties inherent in some of the classic 19th century issues, I collect Austrian stamps by sets or series. And only those sets/series that appeal to me.

If you think about it, over the years, Austria has provided collectors with lots of large series to collect. And I am not just referring to the definitive stamp series that can run for 5 to 10 or more years before being replaced by another. There are the many "Tag der Briefmarke" stamps (first begun in 1949) that honour our hobby, notably including the 'letters' series that ran between 1991 and 2000 that spelled out the words 'Briefmarke' and 'Philatelie'. Other examples include the Art Treasures in Austria (Kunstschätze in Österreich) Series of the 1970s, the Beauties of Nature in Austria Series (Naturschönheiten in Österreich) in the 1980s and 1990s, and the Folk Customs and Folklore Treasures Series (Volksbrauchtum und volkskundiche Kostbarkeiten) in the 1990s and 2000s.

One series that ran for over a quarter century and that forms a large set is what I call the City and Town Anniversary Series. As far as I have been able to determine, it was never an "official" series, but between 1971 and 1996, I count 47 stamps that were created to pay tribute to some of Austria's most historic cities or towns. All but four of the locales were at least 700 years old the year they were honoured; most (28) fell in the 700 to 850 year range, but 15 were at least 900 years old. (The oldest was Bregenz at 2,000 years and dating to 15 B.C., the year when the Celtic settlement of Brigantion was captured by the Romans and converted to a Roman camp.)

During the first decade of the series, the typical subject portrayed was the city/town coat of arms (or, on a few occasions, the city seal). As the series progressed, historic views of the urban centres became the common depiction – but a small representation of the city/town coat of arms was usually included somewhere off to the side.

The quarter century covered by these stamps saw four of the Austrian state capitals honoured (in order): Graz, Innsbruck, Bregenz, and Klagenfurt. (Linz, the capital of Upper Austria, is actually some 2,000 years old having been established by the Romans as Lentia. It did not happen to celebrate an exact establishment anniversary during this timeframe, but Austria Post did find a way to honour the city, commemorating its 500th anniversary as a state capital in 1990. I included this stamp in the listing as an "honorary addition," but did not assign it a number.)[1]

Conversely, some fairly small localities also got their own stamps – and one wonders how they managed it. Perhaps clear, incontrovertible documentation of a town's early establishment and continuous habitation sufficed, regardless of its size. Nonetheless, I have greatly enhanced the designations of four places by referring to them as towns. Wildalpen, St. Nikola, Oberdrauberg, and Hardegg are really villages with populations ranging from 450 to 1,300.

Interestingly, two Waidhofens (both in Lower Austria) were honoured six years apart: a town of Waidhofen an der Thaya in 1980 and a city of Waidhofen an der Ybbs in 1986. It was Lower Austria that ended up with the most populated places honoured at 14, then it was Upper Austria with 9, Carinthia with 7, Styria with 6, Tirol with 5, Salzburg with 4, and Voralberg with 2. Burgenland was shut out in this stamp series.

I now invite readers to peruse the two accompanying plates to this article displaying all of these stamps in the order listed and see if you don't agree with me that the City and Town Anniversary Series is one of the loveliest

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[1] Vienna, of course, is also an ancient city of 2,000+ years. Evidence has been found of continuous habitation in the Vienna area since 500 B.C., when the Celts settled the site on the Danube. In 15 B.C., the Romans fortified the frontier city they called Vindobona to guard the empire against Germanic tribes to the north. Since Vienna, or parts thereof, are honored on so many stamps, the City and Town Anniversary Series was intended to salute other urban settlements.

and most fascinating that Austria ever produced. With all of the heraldry, building spires, elaborate design work and calligraphy, the series turns out to be a colourful philatelic tapestry of Austrian medievalism.

No.	Year Issued	ANK No.	City/Town Anniversary (Stamp Inscription)	State ◊	Subject Depicted
1	1971	1396	Kitzbühel – 700 Jahre Stadt	T	Kitzbühel coat of arms
2	1974	1469	750 Jahre Stadt Judenburg	St	Old seal impression of Judenburg
3	1977	1565	350 Jahre Schwanenstadt	U. A.	Schwanenstadt coat of arms
4	1978	1608	700 Jahre Stadt Gmunden	U. A.	Traunsee scene – Ort Castle
5		1613	1100 Jahre Villach	C	Document from the year 878
6		1614	800 Jahre Graz	St	Medieval Graz city seal from 1440
7	1979	1643	700 Jahre Stadt Rottenmann	St	Rottenmann coat of arms
8	1980	1662	500 Jahre Stadt Baden	L. A.	Baden coat of arms
9		1668	750 Jahre Stadt Hallein	Sa	Hallein city seal
10		1676	Tausend Jahre Steyr	U. A.	Copperplate engraving of Steyr
11		1678	800 Jahre Stadt Innsbruck	T	City seal from 1267
12		1689	750 Jahre Stadt Waidhofen an der Thaya	L. A.	Title page of the Waidhofen City Book from the 14th century
13	1981	1706	850 Jahre Stadt St. Veit an der Glan	C	Gothic town hall with a Baroque gable; city seal from ca. 1250
14		1724	800 Jahre St. Nikola an der Donau	U. A.	St. Nikola coat of arms
15	1982	1737	800 Jahre Gföhl im Waldviertel	L. A.	Gföhl coat of arms
16		1738	900 Jahre Langenlois	L. A.	Langenlois main square
17		1740	8 Jahr Hunderte Weiz	St	Weiz coat of arms
18	1983	1771	800 Jahre Weitra	L. A.	Historic view of Weitra
19	1984	1799	1200 Jahre Köstendorf	Sa	View of Köstendorf and the community coat of arms
20		1810	850 Jahre Vöcklabruck	U. A.	Lower town tower and Vöcklabruck coat of arms
21	1985	1836	2000 Jahre Bregenz	V	Symbolic representation
22		1843	1000 Jahre Böheimkirchen	L. A.	Partial view and Böheimkirchen coat of arms
23		1847	1000 Jahre Garsten	U. A.	17th century copperplate engraving of Garsten
24		1856	1000 Jahre Königstetten, 985-1985	L. A.	Painting depicting founding
25	1986	1871	850 Jahre Stadt Korneuburg	L. A.	Korneuburg town view
26		1883	800 Jahrfeier der Stadt Waidhofen an der Ybbs	L. A.	View of Waidhofen and coat of arms

No.	Year Issued	ANK No.	City/Town Anniversary (Stamp Inscription)	State ◊	Subject Depicted
27	1987	1916	1100 Jahre Lustenau, 887-1987	V	Embroidery pattern and Lustenau coat of arms
28		1927	850 Jahre Arbing	U. A.	Arbing parish church and defense tower; coat of arms
29	1988	1960	1200 Jahre Brixlegg	T	Partial view and Brixlegg coat of arms
30		1961	1200 Jahre Brixen im Thale · Tirol	T	Partial view of Brixen
31		1964	1100 Jahre Feldkirchen in Kärnten	C	Feldkirchen coat of arms
32		1965	800 Jahre Feldbach	St	View of Feldbach and coat of arms
33		1966	1200 Jahre Ansfelden	U. A.	View of Ansfelden and coat of arms
34	1989	1979	750 Jahre Stadt Bruck an der Leitha	L. A.	17th century engraving of Bruck and coat of arms
35		1986	700 Jahre Stadt Radstadt	Sa	Partial view and Radstadt coat of arms
36		1991	650 Jahre Stadt St. Andrä im Lavantal	C	View of St. Andrä and coat of arms
37		2000	850 Jahre Wildalpen	St	Historic locale view
	1990	2013	500 Jahre Landeshauptstadt Linz	U. A.	Emperor Frederick III in 1490
38		2017	1200 Jahre Anthering	Sa	Anthering parish church and coat of arms
39		2027	700 Jahre Stadt Hardegg	L. A.	View of Hardegg and coat of arms
40		2028	750 Jahre Oberdrauburg	C	17th century copperplate engraving of Oberdrauburg
41		2029	850 Jahre Gumpoldskirchen	L. A.	View of Gumpoldskirchen and coat of arms
42	1991	2055	800 Jahre Spittal an der Drau	C	View of Spittal and coat of arms
43		2059	500 Jahre Stadt Grein	U. A.	View of Grein and coat of arms
44		2060	1200 Jahre Tulln	L. A.	Town coat of arms composed of flowers
45	1992	2101	750 Jahre Stadt Lienz	T	Lienz city hall and coat of arms
46	1994	2153	800 Jahre Wiener Neustadt	L. A.	View of the Reck Tower
47		2217	800 Jahre Klagenfurt	C	Alter Platz (Town Square) in Klagenfurt

◊ C = Carinthia, L. A. = Lower Austria, Sa = Salzburg, St = Styria, T = Tirol, U. A. = Upper Austria, V = Voralberg

The Hochzirl Heilanstalt postal service

by Hans Moser

This postal facility, which existed for more than 82 years, served only to supply postal services to a remote sanatorium, later a hospital specializing in rehabilitation. The building complex is located high above the Inn valley in the middle of the mountains and is best reached with the Karwendelbahn. A steep road from Zirl leads to the destination, but it is narrow, winding and leads past many abysses. It is still a challenge for every driver today.

From a philatelic point of view, some peculiarities emerged. A post office for prospective customers was active for 40 years, followed by a mailbox or postal agency. The name of the post office and with it the cancels changed several times. It was astonishing that 3 previously unknown OT (Orts-Tag = place-date) cancels have been found and that the post office was given a Werbestempel (advertising cancel).

Philatelic description:

Abbreviations in the table are the same as those used by Stohl (St) or Kühnel (Kü). ► = points value.

Kühnel shows 2 cancels and names 4 more. Stamp certificates (Stempelnachweise) are known throughout. Despite great efforts, an item using Kühnel's Postablage nr. 555b has not been found

A privately run Post Office (Interessentenpostamt) was opened on 2.7.1924 named HEILANSTALT HOCHZIRL. In 1939/40 its status changed according to the German postal system to Poststelle I (PST I, which is still a post office and not a Postablage) now named HOCHZIRL HEILANSTALT. In 1945: it became a Post Office again, but closed on 30.9.1964.

The following day, 1.10.1964, a Postablage opened. It had a boxed cancel HOCHZIRL-LANDESKRANKENHAUS / date/ P. INNSBRUCK 2. On 1.7.1992: the Postablage was transferred to the supervision of 6170 Zirl, and closed on 31.12.2006.

# 1 Ø 28 St 7k1 1924-1939 ►5 Ring dia 5.5mm From 1924-1925, sometimes in violet	# 2 Ø 28 St unknown (7k1) 192?-19?? ►90 Ring dia 5.5mm
# 3 Ø 28 St 7A1 1940 ►70 Ring dia. 4.5mm	# 4 Ø 28 St 7H1 1939-1943 1947-1964 ►15 / 25 Ring dia. 4.5mm Month in romans
# 5 Ø 28 St 7A1 1941-1961 ►5	# 6 Ø 28 St unknown (7Hb1) 1944-…. ►Lp 'Counter letter' not visible. Date: small digits

	# 7 Ø 28 St unknown (7Hb1) 1944-1945 ►90 Date: large digits
	(Reserved for future discoveries!)

	# 8 37x22 Kü 555a 1964-1966 ►Kü 3

HOCHZIRL-LANDES- / KRANKENHAUS / POST 6020 / INNSBRUCK // 6020 (*no specimens available*)	# 9 44x22 Kü 555b 1967-1975 ►Kü 3 (*much too low!*). Black
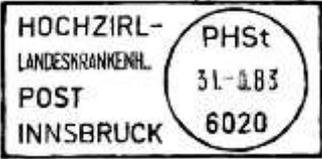
	# 10 44x22 Kü 555c 1977-1983 ►Kü 2 Black

	# 11 Ø 28 Kü 555d 1983-1992 ►Kü 1 Black	# 12 Ø 28 Kü 555e 1992-2006 ►Kü 1 Until 2004 blue-violet then black

	# 13 85x28 Kü 555f 1994 ►Kü 1 About 2004 changing from black to blue-violet

Picture gallery:

View showing the Inn valley with Zirl (612m). The sanatorium is located left, above the railway route. Opposite on the plateau you see Oberperfuss (812m; birth place of Peter Anich, cartographer and globe builder), and behind it the Kalkkögel mountain range with Axams (Olympic winter games 1964, 1976).

The hospital is located not far from the Martinswand (well known from the legend of Emperor Maximilian I's rescue while hunting: see below) In the foreground is a viaduct of the Karwendelbahn, coming out of a tunnel. Picture from about 1935.

Patients inhaling "fresh mountain air". Picture taken before 1930.

The Sanatorium complex is located above the Upper Inn valley on the north-side plateau. The village at the lower valley floor level is Inzing. Picture from about 1950

Background information

Geography

The hamlet of Hochzirl is between 900 and 1000 m (train station 922m above sea level) and thus around 300m above the valley floor of the Inn Valley below the Brunstkopf in the Karwendel. The site consists of the Hochzirl regional hospital, the Hochzirl train station and other buildings in the vicinity of the train station, such as the former Kaiser Max inn. Hochzirl is connected to Innsbruck and Seefeld by the Mittenwaldbahn and accessed by a spur road from Zirl.

History

In 1912 the Mittenwaldbahn from Innsbruck to Garmisch-Partenkirchen was opened. The station above Zirl, about halfway between Innsbruck Hauptbahnhof and Seefeld, was called Hochzirl. In 1917, during the First World War, the War Welfare Office planned to build a military sanctuary for officers and men on the Vorbergalpe above. The site was taken over in 1921 by the Federal Employees' Health Insurance Institution (KVA) and opened in 1924 as a lung sanatorium for 300 patients - tuberculosis was rife in the Tirol at that time. In 1964 the hospital was acquired by the State of Tyrol and expanded in 1995 into the Hochzirl Regional Public Hospital.

To connect the hospital with the lower-lying train station, a funicular with a 1000 mm gauge was built in 1925, which overcame a height difference of 75m over a length of 260m with a constant incline of 30%. Two cars, a passenger car for 10 passengers and a truck for a load of about a tonne, were used in shuttle operation. The railway was renovated from 1952 to 1954, but closed in the 1960s.

The 1986 Martinswand stamp

An unmistakable landmark of the market town of Zirl, the mighty Martinswand rises into the sky in the east. It belongs to the Solstein group in the Karwendel Mountains, part of the North Tyrolean Limestone Alps. It rises steeply on the left bank of the Inn to a height of 1113 m. The Wetterstein limestone from which it is made is a chemically very pure limestone that has a tendency to karstification and contains many small cavities and sometimes larger caves. During the Ice Age, the wall was scraped flat by the Inntal Glacier. The wall is also the border between the Upper and Lower Inn valleys. In 1932 the wall was climbed for the first time by Hias Auckenthaler and Hans Frenademetz.

In the middle of the steep wall is the famous Martinswand grotto, 799 m above sea level. Legend tells us that in 1484, Emperor Maximilian was hunting chamois on Martinswand. In pursuit of a chamois, he became cragfast, so that he could neither go back nor forwards and could only find support on a narrow ledge. He stayed there for two days and two nights, hoping in vain for rescue. On his third day he was miraculously rescued by a farm boy, who led him down a hunter's path into the valley. The emperor was received with jubilation by the people in the valley. The rescuer then disappeared without a trace in the dense crowd. The Emperor had the ledge enlarged into a cave called Maximiliansgrotte, with a cross as a symbol of his gratitude. It would in future serve as a refuge for anybody else who became trapped.

Centenary of the Mittenwaldbahn.
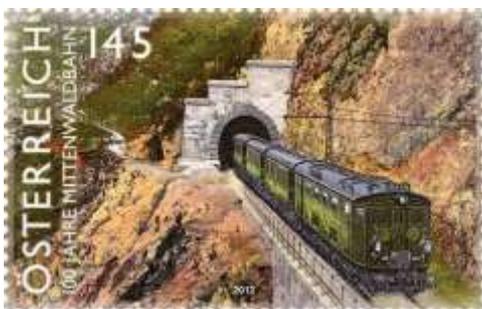
The Mittenwaldbahn, also called Karwendelbahn, is one of the most spectacular railways in the Alps. It runs from Innsbruck via Seefeld and Mittenwald to Garmisch-Partenkirchen. Built between 1910 and 1912 as a fixed-price contract, it is remarkable for the steep gradients (3.8% max) and the many tunnels and interesting viaducts & bridges. From the start it was designed for electric haulage, and a special power station was built on the Ruetz in Stubaital to supply it. The line carries the regional service from Innsbruck to Garmish and is often used by tourists (and philatelists), especially the section from Innsbruck to Seefeld which has impressive views of the Inn Valley. The stamp design, taken from an old scenic postcard, shows a train leaving the Martinswand tunnel.

Further reading:

➢ „*Die Briefmarke*" 7-8 2012 pp18-19 "Mit Schwung durch die Martinswand!".

➢ „*Cyreola - 1200 Jahre Zirl: Alte Briefe und die Post in Zirl*", 1999, Nagiller Udo.

Austria 1850, 9 Kreuzer and 45 Centesimie
The printing dates

By the late EDWIN MÜLLER, New York

(Originally in the APSNY bulletin, October 1955, issue VII.8)

All the older studies of the 1850 issue of Austria state that the printing order for the 9kr and 45c denominations was given to the State Printing Works on 16 May 1850, only two weeks before the date of issue. Based on this alleged fact the further statement is made that lack of time was the reason for the different production method of the clichés for the first setting of these two stamps.

Until we had the opportunity to study carefully the official documents, we were of the same opinion. Only then were we able to prove that the date of the printing order had been erroneously stated and that therefore the conclusions based on this date were incorrect. In our article on the history of the first Austrian postage stamps (Catalog of the Austrian Centenary Exhibition of the National Philatelic Museum in Philadelphia, 1950), we have published the correct story of the printing of the first Austrian stamps. Nevertheless, the wrong story was again repeated only recently in an Austrian magazine. This makes it necessary to explain once more the facts as they appear in the official documents and to draw the proper conclusions.

The preparations for issuing the first postage stamps were concluded early in 1850, and the printing order was given to the State Printing Works on 5 February 1850. At that time a scale of three letter rates was considered for the German-Austrian Postal Union, namely 3kr (15c), 6kr (30c), and 12kr (60c). These three denominations were ordered in addition to 1kr (5c) and 2kr (10c) for printed matter and local letters, respectively. However, in the course of negotiations the rate scale was changed, and in the final draft of the treaty, signed on 6 April 1850, the three letter rates were fixed at 3kr (15c), 6kr (30c), and 9kr (45c). Therefore 9kr (45c) stamps had now become necessary instead of the 12kr (60c) stamps originally ordered.

As soon as the postal administration was informed of this change in the rates, it ordered the State Printing Works to prepare 9kr and 45c stamps instead. of the 12kr and 60c stamps. This order was actually given on 26 March 1850, nine weeks before the date of issue. It was approved by the Minister of Commerce only on 16 May 1850, and previous students have mistaken that date for the date of the printing order for the 9kr and 45c to the State Printing Works, drawing erroneous conclusions from this mistake.

The fact is, that it would have been practically impossible to change the denominations only two weeks before the date of issue. If such a change had really become necessary at this late date, a postponement of the date of issue would have been unavoidable since otherwise the post offices could not have been supplied with the stamps in time. The post offices should receive and start to sell the stamps a week before the date of issue, and it took no less than a week to forward them to the more distant offices. How would there have been time for the manufacture of the clichés, the printing and gumming of the stamps? That the stamps were available on 1 June 1850 in the most distant parts of Austria is proved by a number of first day covers with 9kr and 45c stamps. We can safely assume that the distribution of these two values to the post offices had started as early as 16 May, together with the other values.

Apart from this consideration, the decree of issue dated 26 March 1850, lists 9kr and 45c (not 12kr and 60c) as the highest values, just like the order to the Printers of the same date. It is surprising that nobody has noticed that the date of this decree - which has been repeatedly published and quoted in philatelic literature - and the presumed date of the printing order for the 9kr and 45c stamps do not match.

The fact that the new values were ordered nine weeks and not two weeks before the date of issue makes it improbable that lack of time was the reason for the unusual way in which the clichés for the first setting were manufactured. In any case, if time were short, technical considerations would have prevented the use of this peculiar method of production. To remove the figures of value from at least 500 (and probably 750) clichés and to insert and solder in 750 to 1000 new figures must have been a rather complicated and certainly a time-consuming job. With the technical equipment then in use, it would have taken considerably longer than the preparation of new clichés by the method used for the other values. That the more complicated way was chosen must have been due to reasons other than lack of time.

In all probability it was one of those cases characteristic of the practices of the State Printing Works at that time, in which a relatively large amount of labour, which was cheap, was expended to make reusable unsatisfactory or no longer needed material, which was expensive. Several similar cases have been found, for example the re-engraving of the first clichés of the newspaper stamps (1851) and of the clichés of the 3kr postage stamps, Type lb (1854 for the printings on machine-made paper) as well as the transformation of the clichés of the 4kr newspaper tax stamp into those for the 1kr (1858). In all these cases the State Printing Works wanted to save money by investing a large number of cheap working hours in the adaptation and transformation of existing material rather than spending money on the purchase of expensive new material.

Therefore, we can safely assume that the reasons usually given for the use of the 6kr and 30c clichés instead of the obsolete 12kr and 30c clichés also are not valid. According to the original order of 12 February 1850 to the State Printing Works, it must have been expected that the 6kr and 30c stamps would be the most widely used stamps. Eight million 6kr and 14 million 30c stamps were ordered, in comparison to only 1 million 12kr and half a million 60c stamps. The reduction of the highest rate to 9kr and 45c was to make these latter denominations the most widely used ones. Eight million of the former and 14 million of the latter were ordered. At that time, the large ordered quantities of the 6kr and 30c stamps were already printed. It could be expected that they would last a long time, and therefore part of the printing material would become unnecessary. Certainly, more than one setting -- probably at least three -- must have been prepared and used to print the large quantity of 6kr stamps, and one setting was considered sufficient for any necessary additional printings. This indicates that more surplus 6kr clichés must have been available than 12kr clichés, so that they and apparently for conformity the 30c clichés were used for the change to the new values. The fact that the change from 6kr rather than 12kr involved elimination of only one figure of value was probably a contributing but not a determining factor in this case.

We believe that in the previous paragraphs we have corrected the erroneous assumptions concerning the date on which the order for the printing of the first 9kr and 45c stamps was given, and also shown why the clichés for them were produced by methods different from those used for the other values of the first issue. The facts now proven permit a number of additional conclusions, which will have to be verified by future research.

The 1946 St. Stephen's Cathedral set

By J Boyer & A Taylor

Introduction

Alfred Cossmann, the old master of the Austrian stamp engraving, writes in his 1947 book DIE MAGIE DES KUPFERSTICHS about the production of the engravings for the St. Stephen's Cathedral reconstruction series, the first stamp series in intaglio printing after the Second World War:

The engravers mostly lacked the necessary food and fuel to heat their rooms, moreover, they needed sensitivity in their half-frozen fingers to carry out this superhumanly fine work - particularly important with the burin, the tool an engraver engraves with. For this reason, the Post paid its designers and engravers by allocating food and coal, because there was almost nothing to buy for cash on the regular market.

These stamps aroused displeasure among the public, and despite their beauty - or perhaps because of it - met with rejection. It wasn't so much the high surcharge, because the philatelists had got used to it over the previous 25 years; rather that the stamps all showed to foreign buyers an ideal world and not the reality of ruins, hunger, people living in ruins and barracks with the constant fear of attacks by soldiers of the occupying powers. It was then that the term "perforated lies" came into being.

Not a single stamp from the series showed St. Stephen's Cathedral as it was then: burned out and without a roof, the organ melted and destroyed, the "Pummerin" bell lying broken on the ground in the middle of a pile of rubble.

ANK	Face	Design	Engraver**	Colour
799	3g + 12g	Statue of Duke Rudolph	H. Woyty-Wimmer	Brown
800	5g + 20g	Grave of Friedrich III	H. Woyty-Wimmer	Plum
801	6g + 24g	pulpit	H. Ranzoni d J	Blue
802	8g + 32g	Statue of St. Stephen	H. Woyty-Wimmer	Blue-green
803	10g + 40g	Statue of Madonna and Child	H. Woyty-Wimmer	Blue
804	12g + 48g	High Altar	T. Schimek	Violet
805	30g + 1S20	West gallery organ	T. Schimek	Carmine
806	50g + 1S80	Anton Pilgram	H. Ranzoni d J	Blue
807	1S + 5S	Northeast tower	R. Franke	Violet
808	2S + 10S	Southwest tower	R. Franke	Chocolate

** All the stamps were designed by Heinrich Strohofer; 800,000 sets were printed in intaglio.

The stamps

1st value 3g + 12g: Duke Rudolf IV "The founder".

After a "long hike" over numerous installation sites, the statue of the Habsburg Duke of Austria Rudolf IV (1139 - 1365), to whom posterity has given the nickname "the founder", stands on a console on the northern outer wall. In his "Ordinance for the Church of St. Stephen" from 1363, he designated the ducal crypt under the central choir as a burial place for himself and his descendants.

The statue in the dome of the Singertor shows him with the model of St. Stephen's Cathedral in his right hand, another copy is on the outer front right, front corner of the cathedral. The image of the statue shares half of the stamp image with an ornamental vine tendril as a decorative frame on both sides. In terms of style, Strohofer follows on from the pre-war stamps of the early 1920s and Kolo Moser's definitive stamp series for Bosnia and Herzegovina in 1906.

2nd value 5g + 20g: Tomb of Emperor Friedrich III.

The tomb cover of the Master Niklas shows the emperor Friedrich III (1415-1493) resting under a Gothic canopy; he was first buried in the duke's crypt and was only reburied in the high grave in the south choir in 1513. In his right hand the emperor holds the imperial orb, in his left a sceptre with the banner AEIOU. These five letters give rise to many interpretations to this day. The image of the grave slab shares half of the stamp image with a double-sided, wide border, which Strohofer partially fills with a small figure on the left and with the denomination on the right.

3rd value 6g + 24g: Pulpit by Anton Pilgram

The stonemason and sculptor Anton Pilgram (1450 or 1460 - 1515) was the controversial master builder of St. Stephen's cathedral from 1513 until shortly before his death. According to recent research, the late Gothic pulpit in the cathedral that was previously ascribed to him was not built around 1514/1515, but perhaps as early as 1490/1500 (at least before the organ base), which would put Pilgram's authorship in doubt. The figures on the pulpit were recreated during the restoration in 1878/80. At the base of the pulpit, which is richly decorated with figures, a window opens, from which Master Pilgram looks out - this is shown on the 50g + 1.80S stamp.

During the restoration work, the sounding-board was recognized as a baptismal font and combined with the marble base in the Katharieenkapelle.

The engraving of the pulpit turned out to be particularly difficult because of the small figures and is considered a masterpiece of engraving, carried out by Hans Ranzoni the Younger. At a size of less than a millimeter, a complete face can still be seen under the magnifying glass.

4th value 8g + 32g: St. Stephan

The first witness who suffered torture for Christ is St. Stephen. His celebration on Boxing Day was introduced in 380. He lived in Jerusalem and cared for the old and the sick and because he dared to put Jesus next to God, he was stoned by the angry crowd. His relics were found in 415 and brought to Rome in the fuori le mura crypt. The martyr is shown as a deacon with a palm in his right hand and a book weighted down with stones in his left hand. In numerous cathedrals, his representation can usually be found in the entrance area. The statue of St. Stephen at the giant gate is dated 1500, another is on the outer wall next to the bishop's gate. The figure of St. Stephen has been moved to the centre of the image. Wall sections on the right and left complete the picture and replace the typical frame for the series.

5th value 10g + 40g: Servant Mother of God

Since the 17th century, the figure of the Servant Mother of God (Dienstbotenmuttergottes) has been entwined with the legend of a housemaid who was accused of having stolen jewellery. After fervent prayer in front of this statue, the maid turned to Our Lady with the plea to be able to prove her innocence. The stolen jewellery is said to have been found in the stable master's trunk. Since then, the gilded statue has been the protector of all servants. It is thought that the figure initially stood near the altar, was moved to the Barbara chapel, and found its current location in 1948 on the second central pillar of the nave in front of the pulpit. The image of the statue shares half of the stamp image with a decorative frame on both sides designed as a Gothic pointed arch relief.

6th value 12g + 48g: Baroque high altar

Since the Gothic carved wood winged altar had been completely eaten away by wood-worm, the master stonemason and sculptor Johann Jacob Pock was commissioned with the construction of the new, baroque high altar on March 1, 1641. The theme was the stoning of Saint Stephen, namesake of the cathedral. The stamp shows the baroque high altar before it was completely destroyed, when the vault of the central choir was broken through by the supporting walls of the roof and fell. After years of work, the altar was reconstructed again.

The actual main motive, the altar, could not fill the entire stamp breadth. Strohofer therefore widened the image on both sides by adding columns to the edge of the brand, eliminating the need for sophisticated decorative frames. Nevertheless, there is the impression that the picture is framed on the side, which is characteristic of the entire series. The engraving of the backlight falling through the Gothic windows is masterful and so far unmatched.

7th value 30g + 1.20S: Baroque organ on the west gallery

The cathedral had until the end of the 17th century over four organs. The large baroque organ on the west gallery, which was destroyed by the fire on the night of April 12, 1945, was donated by the Viennese citizen Georg Neuhauser around 1720. After the destruction, only two organs were built by the Viennese organ builder Johann Kauffmann: in 1952 the organ in the choir, comprising 18 stops on two manuals and pedal, was completed; and on the west gallery he built a new instrument from 1956 to 1960 that had four manuals, 125 stops, and around 10,000 pipes. Since this situation turned out to be unsatisfactory, a new cathedral organ, the most musical and liturgical, was successfully obtained in 1991. It was made by the Austrian organ building company Rieger in 1991 and has 55 stops on 4 manuals - main work, positive, swell, solo work - and pedal. It is set up at ground level in the south (right) aisle near the crossing and is a universal instrument that is suitable for playing organ music from a wide variety of epochs and that meets the various requirements of church music in a cathedral church.

With the inauguration of the new cathedral organ, the Kauffmann organ on the west gallery was shut down. In October 2009, also from the Rieger company, the Haydn organ was completed as a mobile choir organ with 12 registers on two manuals and pedal in order to be able to meet the liturgical requirements of the services at the various altars in St. Stephen's Cathedral.

8th value 50g + 1.80S: Window gazer

The stonemason and sculptor Anton Pilgram (1450 or 1460 to 1515) was the controversial master builder of St. Stephen's cathedral from 1513 until shortly before his death. He has immortalized himself in two places in the cathedral: he looks from the organ base on the left outer wall of the aisle below the north tower, holding a square measure in the direction of the main altar; the second time we meet him at the foot of the pulpit, where he opens a window with his left hand, and in the right one encompasses a circle, looking at the visitor at eye level with a rather tired look. He still has his stonemason's mark on the upper edge of the window. The locals gave it the name "window gazer". With a simply designed frame, in keeping with the simplicity of the motif, Strohofer closes the picture on all four sides.

9th value 1S + 5S: North tower

In 1450 Friedrich III laid the foundation stone for the north tower (formerly also the Albertine tower), whereby, according to legend, the wine of a whole vintage was used as a binding agent. After a long break, the building was not continued until 1467 under the cathedral master builder Laurenz Spenning. This tower, however, was designed much too big and too grand, especially since the time of the Gothic cathedrals was drawing to a close. The construction work ended in 1511; in 1578 a renaissance hood was placed on the tower stump at a height of 68m, under the largest bell in Austria. The "old Pummerin" fell from the south tower on the night of the fire on April 12, 1945 and was torn apart. In 1951 the new bell was cast from the old material. In October 1957, the bell house was completed after the destruction in 1945 and the 21.38 tonne Pummerin, as the bell is called, was raised. Today a high-speed elevator leads to the north tower and several viewing platforms, from which there is a wonderful view of the entire city and the surrounding area.

The Capistrankanzel can be clearly seen in the foreground of the stamp (and this photo). After the death of the Franciscan Father Capistran, who had preached from this pulpit to crusade against the Turks in 1451, this was not to be entered by anyone else. It was walled up and in the 18th century set up here.

The stamp-filling motif makes a frame unnecessary and yet the designer Heinrich Strohofer has completed the picture with the Gothic pointed arch with quatrefoil at the top.

10th value 2S + 10S: South tower

Construction of the south tower was completed in 1433, and at 137 meters it was for several years the tallest tower in Europe. In the years 1839–1842, the top 17 meters of the dilapidated tip, which sloped to the north, were removed. The stone ornaments were attached to a core made of iron, but the iron was not rust-resistant, so that several stones broke due to rust expansion. From 1850 onwards, master builder Leopold Ernst used cement-cast stone dowels and "replaced one mistake with two others", since inserting the dowels also led to serious damage. That is why the top 40 meters were removed again in 1861 and rebuilt from 1862–1864 by Friedrich von Schmidt (appointed cathedral builder in 1863) using medieval stone technology as true to the original as possible, but without a tower clock. Several phases of this process can be seen in watercolors by Rudolf von Alt. The crown was also changed several times. The times when the tower stood in the middle of Vienna without scaffolding are very brief, because the polluted air of the big city repeatedly causes damage to the soft rock. With the tower, the city has obviously inherited an "eternal construction site". The popular name "Steffl" does not refer to the entire cathedral, but only to the south tower.

In the graphic design of the stamp, a 137m high tower had to be reduced to just under 30mm. The designer Strohofer achieved this with two lateral, Gothic columns and a small section of the right-hand tower to widen the slim motif and placed the tower in the background.

Background detail

The invaluable book "100 Jahre Österreichische Briefmarken" contains brief biographies of Cossmann, Franke, Ranzoni, Schimek, Strohofer, and Woyty-Wimmer. It also has reproductions of some of the rejected designs by various artists.

The Austrian website https://philawiki.post.at/ provides lists of all stamps designed and/or engraved by a specified artist. However the listing section doesn't work on many browsers -eg, it's OK on Firefox but sulks on Chrome.

"*Hans Strohofer - Aquarelle Zeichnungen Briefmarken*" pub. Österreichischer Bundesverlag, Vienna 1961 contains a long essay and many beautiful illustrations.

'Gloria Viktoria' Postcard Album.

By Andrew Brooks

I have collected WWI postcards for many years but until recently I had not seen an example of this really magnificent Austrian 'Gloria Viktoria' album. The only comparable British WWI postcard album was published by the Daily Mail, it only contained 178 cards and no text.

General Information.

Unlike most postcard albums the format is rectangular and the dimensions are approximately 355mm x 244mm x 74mm. With every postcard in place the total weight must be over 10 Kilograms. It is hard-backed and has an impressive front cover design.

The text on the front cover reads 'Gloria-Viktoria / The War of Nations in Words and Pictures / Arranged according to date / A Postcard Collector's Work'.

Inside the album holds the cards in a similar fashion to most albums. They are held at each corner with diagonal slits, so arranged that a second card can also use the same slits on the reverse side of the page. Only a few cards can be held in a vertical format and they will be mentioned later. In the main body of the album the few cards that should be shown vertically are held horizontally. The majority of the cards are in colour with approximately seventy-five in sepia or green. At the moment it seems that it was intended to publish at least 728 cards but I have come to the conclusion that this number was never reached.

There is no pagination for the first six pages and I have used my own numbers. Roman pagination is then used from I-VII and the final page of the introduction is again unnumbered.

1. Half-title page. Crest / Gloria Viktoria Album / Issued by / War Welfare Office of the K.u.K. Ministry of War / Vienna, IX., Berggasse 16.

2. Verso. 'Norbertus' Book and Art Print formerly Roller & Comp. Ltd, Vienna, III., Seidlgasse 8.

3. Contents page. Instructions on the use of the Gloria Viktoria Album / D.R. Patent Registered / The Album has five divisions.

The Pre-History of the war and its development I - VIII

Section I. Theatre of War. Balkans and Dardanelles.

Section II. Theatre of War. In the East.

Section III. Theatre of War. In the West and the Oceans of the World.

Section IV. Theatre of War. In Italy.

Section D. Interesting facts about the organisation of the army in the field and at home, and about the life and movement of the troops in enemy territory.

Orientation maps of the various theatres of war with indications of our fronts and markings of the defensive areas.

Map 1. The Balkans Theatre of War.

Map 1b. The Dardanelles and West Gallipoli.

Map 1c. Russia-Turkey.

Map 2. Theatre of War in the East.

Map 3. Theatre of War in the West.

Map 3a. Theatre of War in the English Seas.

Map 3b. Theatre of War in the World Oceans.

Map 4. Theatre of War in Italy.

Map 4a. Adria.

Map 4b. Stilfser Joch.

Map 4c. Vielgereuth.

Map 4d. Hochspitz.

Map 4e. Plocken Pass.

Map 4f. Tolmein.

Map 4g. Isonzo area.

In a pocket on the back cover of the album is a large folded map (*Fig.2, shown later, one side per page*), printed on both sides. It measures 800mm x460mm. All the above maps are shown and in colour. On each of the maps there are numbers, usually in circles, and these correspond to cards in numbered places in the first section of the album, not Section D.

The remainder of the contents page explains how this album is both a postcard collection and a reference book for those in the professional field of military events. The wars are described by experts.

4. Verso Continues as above.

I. The Pre-History of the War and its development. A long account of events leading up to the outbreak of war and when each nation declared war on each other.

II. Verso. Continuation of above account.

III. Vertical sepia postcards of Franz Josef and Wilhelm II

IV. Vertical sepia postcards of Sultan Mohammed and Ferdinand of Bulgaria.

V. Vertical sepia postcards of Erzherzog Karl and Erzherzog Fredreich.

VI. Vertical sepia postcards of Erzherzog Eugen and Erzherzog Salvator.

VII. Vertical sepia postcards of Conrad von Hotzendorf and Anton Haus.

The last page of this section is unnumbered and blank.

The album then commences with;

Section I. The Balkans and Dardanelles, Dardanelles and West Gallipoli and Russia and Turkey.

This section will be explained in detail but the information applies to all sections.

There are four postcards on each page with a title and long description of each card on the facing page. Above each card a number has been printed on the page. In this section the numbers run from 1-100. Then follow some extra pages for further cards, numbered 101 to 132. However, there are no descriptions, and so far I have not recorded extra cards for <u>any</u> of the sections. The page numbers of the album are numbered 1-68 but after page 51 the pages are numbered 55,56,59,60,63,64,67,68 and the reverse of 68 is blank before the title page of the next section. There is an obvious reason for the missing pages as if further cards were chosen for this section, a page would need to be inserted for the card descriptions. A narrow strip of paper is inserted between the leaves to allow the extra page to be added with glue.

<u>Section II. The War in the East.</u>

Page 70 to 151. Card numbers run from 1-164 and the extra pages with no description are numbered 165-196.

<u>Section III. War in the West, English Seas and World Seas.</u>

Page numbers 170-255. Card numbers run from 1-140 and the extra pages with no description are numbered 141-172.

Section IV. <u>Italian Front and including all areas (Adria to Isonzo).</u>

Page numbers 255-295. Card numbers run from 1-60 and the extra pages with no description are numbered 61-68.

Section D.

Interesting facts about army facilities, organisation in the field and about life and conduct of the troops at home and in enemy territory.

Pages with postcards and descriptions as earlier section, numbered 300-435. The cards are numbered 1-264 with no break for the sub-sections. There are no pages for further cards to be added.

This section starts with more portraits in a horizontal format, four to a page and with information on the facing page. Numbered a-h, but so far, I have not seen any of the cards;

Pages 300 to 303.

    a. Kriegsminister Generaloberst Freiherr von Krobatin.

    b. Landesverteidigungminister Generaloberst Friedrich Freiherr von Georgi.

    c. Honvedminister G. Samuel Freiherr von Hazai.

    d. Major General Ritter von Hoen.

    e. General der Kavallerie Erzherzog Franz Salvator.

    f. Admiral Erzherzog Karl Stephen.

    g. Field Marshall Johann Lobl Ritter von Tavernstorff, Vorstand des Kriegsfürsorgeamtes des K.u.K. Kriegsministeriums.

    h. Major General Baron Eduard Kirchner von Neukirchen, Vorstand des k.ungarischer Kriegsfürsorgeamtes.

The following information on Section D is found on pages 436 and 437. Then follows the last page in the album, which is unnumbered.

There are 14 sub-sections (my term) in Section D, from A to N. Each of these sub-sections is divided up again into different topics. The number of topics varies in each sub-section, e.g. sub-section F has five topics but sub-section E only has one. The number of cards in each topic also varies.

Sub-sections.

    A. The Mobilisation.

    B. Transporting the Army.

    C. The K.u.K. Army.

    D. Ammunition.

E. Provisions of the Field Army.

F. The Navy.

G. The Movement of War.

H. The Trench Warfare.

I. The Air War.

J. Behind the Front.

K. Care of the wounded behind the Front.

L. The Hospital Train.

M. Our Prisoners in Captivity.

N. The Soldier's Virtues.

An example is given of sub-section A:

The Mobilisation.

1. Mobilisation Orders. (4 cards)

2. Replacement of Teams. (4)

3. Replacement of Horses. (4)

4. Replacement of Material (4)

5. Border Protection and securing civil engineering structures and railways. (4)

6. Reinforcement of the Fortresses. (4)

7. Preparation for the Deployment. (4)

8. Beginning of reconnaissance of the enemy. (4)

9. The enemy deployment was disrupted (4).

An example is given of the titles of the four cards in No.8;

29. Cavalry patrol in enemy territory.

30. Infantry patrol.

31. Zeppelin on patrol duty.

32. Aviators before the ascent.

The numbers 29-31 are the numbers on the card before the title and also printed in the album above each card.

Another system of numbering of the postcards is that every card in the album has a series identification. I think that each series had six cards and were probably issued in a packet. I am also sure that 74 series were published before it was decided not to continue. This would give a total of 444 postcards. So far, I have seen 420 cards and fifty-five complete series. The album was probably published in mid to late 1916 as one of the latest events featured on a card is dated June 1916. The Daily Mail album mentioned previously was also printed about the same time (it features many cards relating to the Battle of the Somme in July 1916). After 178 cards were published, the general public lost interest in collecting the cards, perhaps when the casualty figures from the Somme were released. Cards to fill the remaining pages in the album were never published. Did similar events on the Eastern Front lead to the loss of interest in the 'Gloria Viktoria' series by the Austrian public?

Finally, a comment about the quality and interest of the postcards, from a personal point of view, as we all have our own opinions. In the first section of the album i.e., before Section D, there are ordinary postcard scenes of war damaged towns such as No. 105, Series 15/1 of Rozan and No.111, Series 19/4 of the destroyed forts at Ivangorod. Thankfully there are also many very good battle scenes and naval engagements, which are artist drawn. (Figs 3& 4). Some of my own favourites are the maps (Fig 5 & 6). In Section D the quality and interest are generally good with most being coloured real photographic types (Fig 7) and a minority artist drawn scenes (Fig 8 & 9).
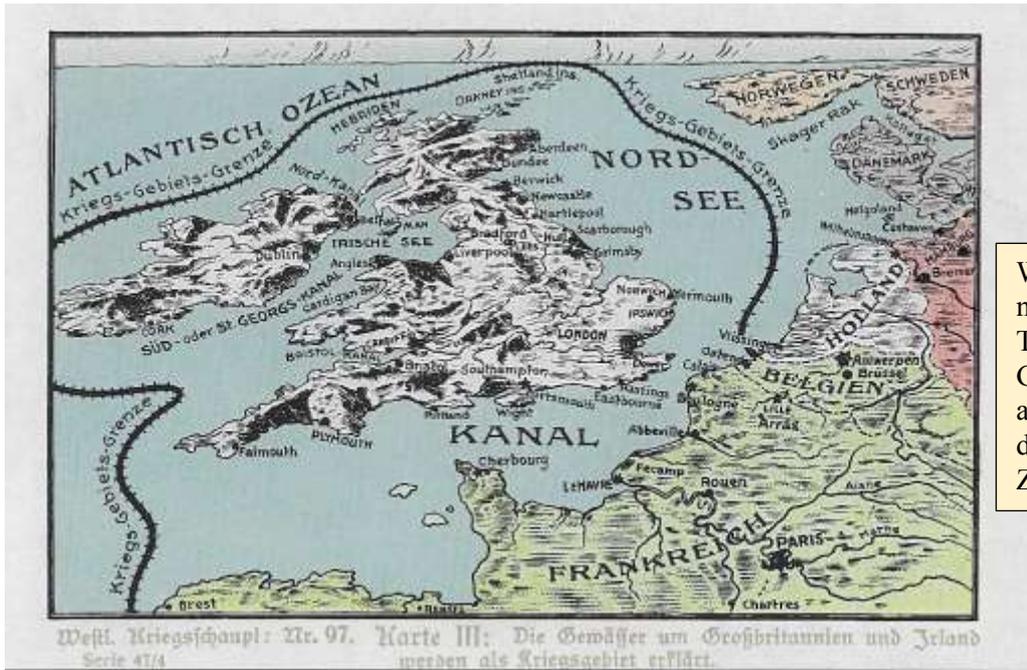
I accept that this account of the 'Gloria Viktoria' postcard album is incomplete. Hopefully readers may be able to confirm my thoughts of the date of publication of the album, whether the cards were sold in packets and if they agree on the number of cards published. In the future it is intended to translate and make available the title of every one of the 444 postcards!

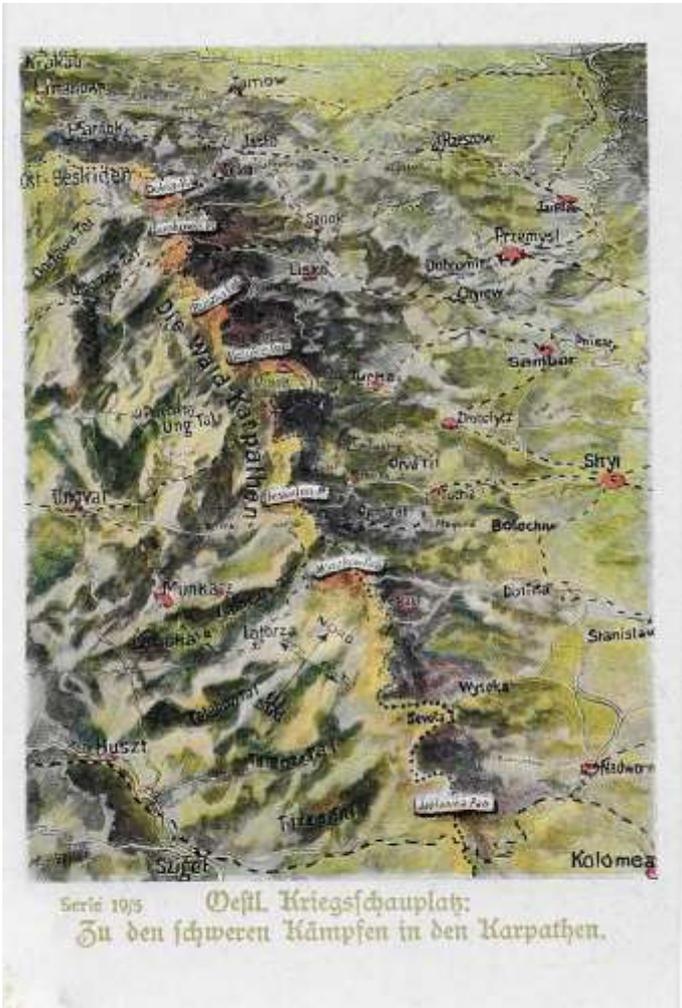Series 43/1. Western Front: The English Army (wearing kilts?) defeated near St Quentin.

Serie 43/1 Weßl. Kriegsschaupl. Die englische Armee bei St. Quentin geschlagen.

Series 67/5. Italian Front, nr 15. An Austro-Hungarian U-boat torpedoes the Italian U-boat Medusa.

Serie 67/5 Ital. Kriegsschaupl.: Nr. 15. Österreichisch-ungarisches U-Boot torpediert das italienische U-Boot Medusa.

Western Front nr 97. Map III. The seas around Great Britain and Ireland declared a War Zone

Series 19/5. Eastern Front: the heaviest battles in the Carpathians

Next pages: the folded map unfolded, sides 1 and 2.

Kriegsschauplatzkarte zum Sammel- und Nachschlage-Album „Gloria-Viktoria".