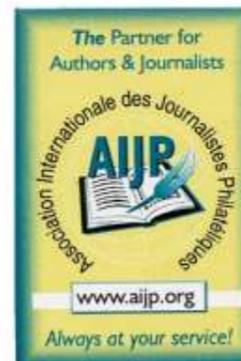


# AUSTRIA



A selection of the items discussed in this issue

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**Edited by Hiroyuki Yamagata**

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We offer various items to buy. Order from the Editor and pay him, and he will arrange for whoever holds the stock to send it to you.

**The Society's web site on <http://www.austrianphilately.com> was formerly, and will be, regularly updated and enhanced. A major update and modernisation is in hand.**

**Meanwhile, most of its contents - and the current Auction - are available at <http://www.kitzbuhel.co.uk/index.htm>**

# AUSTRIAN PHILATELIC SOCIETY HONORARY OFFICERS

PRESIDENT	Andy Taylor (Tel 01642 71 15 59)	<a href="mailto:president@austrianphilately.com">president@austrianphilately.com</a>
TREASURER	10 Eastfields, Stokesley, North Yorkshire, TS9 5EJ	<a href="mailto:treasurer@austrianphilately.com">treasurer@austrianphilately.com</a>
EDITOR	Hiroyuki Yamagata 3-16-8 Ishigami, Apartment 203, Niiza City, Saitama Prefecture, 3520033, Japan	<a href="mailto:hiroyuki.yamagata.japan@gmail.com">hiroyuki.yamagata.japan@gmail.com</a>
CHAIRMAN		
WEBMASTER	Andrew Turngren 13225 Centennial Commons Pkwy, Huntersville, NC 28078 USA	Andrew Turngren < <a href="mailto:andrew@turngren.net">andrew@turngren.net</a> >
SECRETARY	Nick Coverdale 38 Hillcrest Avenue, Whitehaven, Cumbria, CA28 6ST	Tel 01946 693707 <a href="mailto:secretary@austrianphilately.com">secretary@austrianphilately.com</a> <a href="mailto:membership@austrianphilately.com">membership@austrianphilately.com</a>
MEMBERSHIP SECRETARY		
PACKET SECRETARY	Barry Clark. 65 Annandale Road, Kirk Ella, Hull, East Yorkshire, HU10 7UR	Tel 01482 653 789 <a href="mailto:clark65@clark65.karoo.co.uk">clark65@clark65.karoo.co.uk</a>
JOINT AUCTIONEERS	Keith Brandon. Cartoft Manor, Kirkbymoorside, North Yorkshire, YO62 6NU Ken Dyke 38 Bristol Road, Ipswich, Suffolk IP4 4LP	Tel 01751 430248 <a href="mailto:duntrading@aol.com">duntrading@aol.com</a> <a href="mailto:somerset55@gmail.com">somerset55@gmail.com</a>

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## About Andy, by Keith



A landmark in APS history has arrived. Andy Taylor has retired as Editor of AUSTRIA after 25 years and over one hundred issues. To put this into context, The (London) Times, the Washington Post and Wiener Zeitung have each had five Editors during that time.

During this time Andy has always succeeded in publishing four packed issues a year, even though he has sometimes had to write most of the material himself under various pseudonyms! He has overseen many improvements to the Journal, notably the move from A5 to A4 format and the introduction of colour throughout.

We are highly indebted to Andy for his service to the Society in this role and wish him many years pleasure reading the Journal without having to assemble it.

Keith Brandon



## About Hiro, by himself

Hello everyone. My name is Hiroyuki Yamagata, and I am 42 years old. I'm taking over Andy's role as Editor. I love Austrian stamps, and my current focus is on prephilately and inflation. I was a passionate collector of Austrian stamps in my teens, and have restarted my collection and joined the APS in 2019.

When I was ten years old, I visited a spectacular exhibition in Tokyo, "The Glory of the Habsburgs". It featured the armour of Maximilian I, the portrait of Marguerite Therese by Velasquez, a family portrait of Maria Theresia, Franz I and their children, military uniforms of Franz Josef I, etc. I was so fascinated that I began to study the history of the Habsburg dynasty and Austria. At the same time, I started to collect stamps and found that they perfectly and vividly depict the dynasty's history.

The Covid quarantine allowed me to spend much time at home and reignite my passion. It has become incredibly easy to connect with people worldwide via email, Zoom, etc. The openness and rich international character of APS has been a great pleasure. The members of the APS committee have been encouraging my collection, and the article "For new friends of old Austrian letters" on the APS website was so fascinating and encouraged me to dive into the pre-philatelic world where I am having a lot of fun while being drawn into the sea of many mysteries. "The Story of the Austrian Post up to 1850" is my lifesaver.

I was born and raised in Tokyo, Japan, and still live there. I want to connect with you, APS friends, in any possible way and to meet you in person when possible. Editing "Austria", I hope, will allow me to work with many APS friends and bring me great joy.

Along the way, I need to acquire more knowledge of Austrian philately, hone my editing skills and improve my English. The most important English expression I've learnt recently is "to have big shoes to fill"! I would be grateful if you could give me any advice, help, suggestions, etc.

Last but not least, thank you, Andy, for all your incredible work so far and your generous support. I'll work hard on it, even if your shoes are too big.

Hiro

## OFFICER'S OBSERVATIONS

**Notice: Joint Societies Meeting, Saturday January 18<sup>th</sup>, 2025, at 13:30 upstairs at York Fair.**

The children on page 1 of the last issue were sent by train as parcels, because that was cheaper than the rail fare!

The 6<sup>th</sup> up-date to the **Christkindl handbook** has recently been issued. This includes details of the new cancellations, products and changes in the two years 2022 and 2023. A number of pages have been up-dated with additional information or colour illustrations. The only new section is information about the forgeries discovered in 2021. Whilst these were mentioned in the last up-date with a warning, the current up-date gives much more information together with illustrations of known forged covers. The catalogue and up-dates are published by the Motivgruppe Weihnachten e. V. Anyone interested in obtaining the either the catalogue or up-dates should email Mrs Joyce Boyer at [mjoyceb@uwclub.net](mailto:mjoyceb@uwclub.net)

We wish a **Happy 70<sup>th</sup> Birthday** to our friend **Prof. Hannes Margreiter**, designer of many stamps and also of the APS Logo, which in his honour appears in its letterhead format blue-boxed on the front cover.

Your comments are invited on the article "The First Austrian Postage Stamps: A Glimpse into Imperial Austria's Postal History" which appears later in this issue.

### The Empire Strikes Back

The Europhilex International Exhibition is to be held in Birmingham from 7 to 11 May 2025. We have reserved a 40-seat room for the afternoon of **Friday 9 May, 1pm to 5pm**. There will be a meet'n'greet session from 1pm, with displays being shown from 1:30pm onwards. Anybody and everybody will be welcome!

The room will have two tables, electric power, and 4 double-sided 16-A4-sheet display frames. These are standard 4x4 International frames; a row will take two A3 sheets sideways so presumably takes three "square A4". The meeting is free; so is entry to the Exhibition on all days except the first.

The meeting is intended for collectors of the Austro-Hungarian Empire and its successor states. Preference in the displaying-queue will be given to visitors from outside the UK. Displays of top-quality copies of your actual sheets will be equally welcome, and might avoid Irritating Difficulties with His Majesty King Charles III's Revenue and Customs. Book your slot with Andy Taylor.

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# The First Austrian Postage Stamps: A Glimpse into Imperial Austria's Postal History

By Ikke I Rute.

Austria's rich philatelic heritage begins in 1850 with the issuance of its first postage stamps, a landmark moment that signified the country's entry into the modern postal era. At the time, the Austrian Empire was one of the largest and most influential powers in Europe, and the introduction of postage stamps was a response to growing demands for a more efficient and uniform postal system. This article delves into the history, design, and impact of the first Austrian postage stamps, highlighting their significance in both postal history and the broader context of the mid-19th century.

## Postal Reforms in the Austrian Empire

Before the introduction of postage stamps, Austria's postal system operated much like other European countries, relying on postage fees that were calculated based on distance and the weight of the letter. Payments were often collected at the point of delivery, creating inefficiencies and delays in the mail service. With the rising volume of postal traffic due to increased trade and communication across the empire, a more systematic approach was urgently needed.

Inspired by the success of Great Britain's Penny Black in 1840, which was the world's first adhesive postage stamp, Austria followed suit a decade later. The reform was part of a broader European movement to standardize and simplify postal services, which would not only make communication more accessible but also enhance the efficiency of government administration. Austria introduced its first postage stamps on June 1, 1850, laying the foundation for the modern postal system within the empire.

## The Design and Production of Austria's First Stamps

Austria's inaugural stamps featured a strikingly regal design that reflected the grandeur of the Habsburg monarchy. These stamps are now known as the 1850 Arms Issue, as each one prominently displayed the coat of arms of the Austrian Empire, a symbol of imperial authority. The design was relatively simple, dominated by the double-headed eagle emblem of the empire, which held a shield in the centre representing various territories under Habsburg rule.

These first stamps were printed in five denominations, each in a distinct colour:

- ❖ 1 Kreuzer (Yellow): This was the lowest denomination, used primarily for local letters within the same city or short distances.
- ❖ 2 Kreuzer (Black): Intended for intra-city mail or short distances within Austria.
- ❖ 3 Kreuzer (Red): A general-purpose stamp for letters within the empire, including the regions of Bohemia and Hungary.
- ❖ 6 Kreuzer (Brown): Typically used for longer distances or heavier mail.
- ❖ 9 Kreuzer (Blue): The highest denomination, meant for international mail or particularly large or heavy items.

Each stamp was imperforate, meaning that users had to cut them manually from the printed sheets. Unlike modern stamps, which are typically separated by perforations, early Austrian stamps required careful cutting, and as a result, many surviving examples are found with irregular margins.

The stamps were printed using the typography process, a common method at the time, where ink was pressed into the paper using engraved plates. The paper used was thick, often with a visible watermark that served as a security measure to prevent forgery, a concern for postal authorities throughout Europe.

## Postal Usage and Challenges

The introduction of these postage stamps significantly improved the efficiency of the Austrian postal service. Previously, the cost of sending a letter depended on both the distance it travelled and its weight. With the introduction of the 1850 stamps, the system was simplified: a letter's cost was now based primarily on weight, with fixed prices for specific regions or international destinations.

However, one of the major challenges during the initial years of Austrian stamp usage was Austria's vast and diverse empire. Encompassing a variety of ethnic groups, languages, and cultural regions, the empire's postal needs were highly complex. At the time, the empire stretched across much of Central Europe, including modern-day Austria, Hungary, the Czech Republic, Slovakia, and parts of Italy, Poland, and the Balkans.

To address these challenges, Austria made some adjustments to the stamps themselves. The original issue of 1850 bore inscriptions only in German, which was the official language of the empire. But by 1858, recognizing the multilingual nature of the population, Austria began to issue stamps with inscriptions in Italian, Hungarian, and other regional languages to better serve the diverse postal users.

## Historical Significance and Legacy

Austria's first stamps not only marked the advent of the modern postal system in the country but also reflected the political and social structure of the Austrian Empire in the mid-19th century. The choice to feature the imperial coat of arms emphasized the unity and power of the Habsburg dynasty, under which Austria exerted its influence across a sprawling and multi-ethnic empire. The stamps served as a daily reminder of imperial authority, appearing on millions of letters and parcels sent across Central Europe.

In philatelic terms, the 1850 Arms Issue is highly significant. Collectors prize these early stamps not only for their historical value but also for the variations in color, watermark, and print quality that occurred during production. These subtle differences provide insight into the technological limitations of the time and the evolving nature of stamp production in the 19th century.

In later years, Austria's postal system would continue to evolve, with new designs and technologies reflecting the changing times. The monarchy eventually introduced perforated stamps in 1854, improving convenience for postal users. Despite these changes, the 1850 stamps remain a foundational chapter in Austria's postal history, offering a glimpse into the early days of stamp production and the role of postage stamps in the political landscape of imperial Europe.

## Conclusion

The first Austrian postage stamps, issued in 1850, were not only practical tools for facilitating communication but also symbols of imperial power and cohesion within the vast Austrian Empire. These stamps, with their regal designs and efficient use, played a crucial role in transforming Austria's postal system into a modern, organized service that could meet the needs of an increasingly connected population. Today, the 1850 Arms Issue continues to fascinate philatelists and historians alike, standing as a testament to Austria's pivotal role in the development of European postal history.

These early stamps remain prized collectibles, sought after for their beauty, historical context, and the stories they tell about a time when letters were among the most important forms of communication. The legacy of Austria's first stamps extends far beyond their use in 1850, echoing through the decades as a key moment in the history of philately.

# THE CHARITY STAMPS OF THE FIRST REPUBLIC OF AUSTRIA

## The Carinthian Plebiscite Issue of 1920

As part of the provisions of the peace treaty, a plebiscite was held on 10 October 1920 to decide whether Carinthia, which had been invaded by Serbian Troops, should remain as a province of Austria or should be joined with the new Kingdom of Yugoslavia. Legally, during the period of the plebiscite the province was attached to neither state, but both Austria and Yugoslavia overprinted stamps for use (and propaganda).

There was no time for a new design, so 19 previous stamps were printed in new colours, some on coloured papers (probably all that was available), and with a black typographed overprint “Kärnten Abstimmung” (= Carinthia Plebiscite). The narrower low-value stamps were printed on coloured papers, and the low values were comb perforated 12½. The values from 2½ Kronen upwards (ie the Parliament Building design) were imperf on granite paper; as before, the 3, 4, 10 & 20Kr two-colour stamps were printed in two operations; alignment marks were provided at the top of the sheets. The plate numbers are in mirror-image. The ‘H’ variety is naturally also found on the 1 Krone value, since the 80 heller, 1 and 2 Kronen stamps were those of the previous set. In addition, these three stamps, alone of the set, also display a variety where the final “g” of “Abstimmung” is set lower than the remainder of the lettering. See table below.

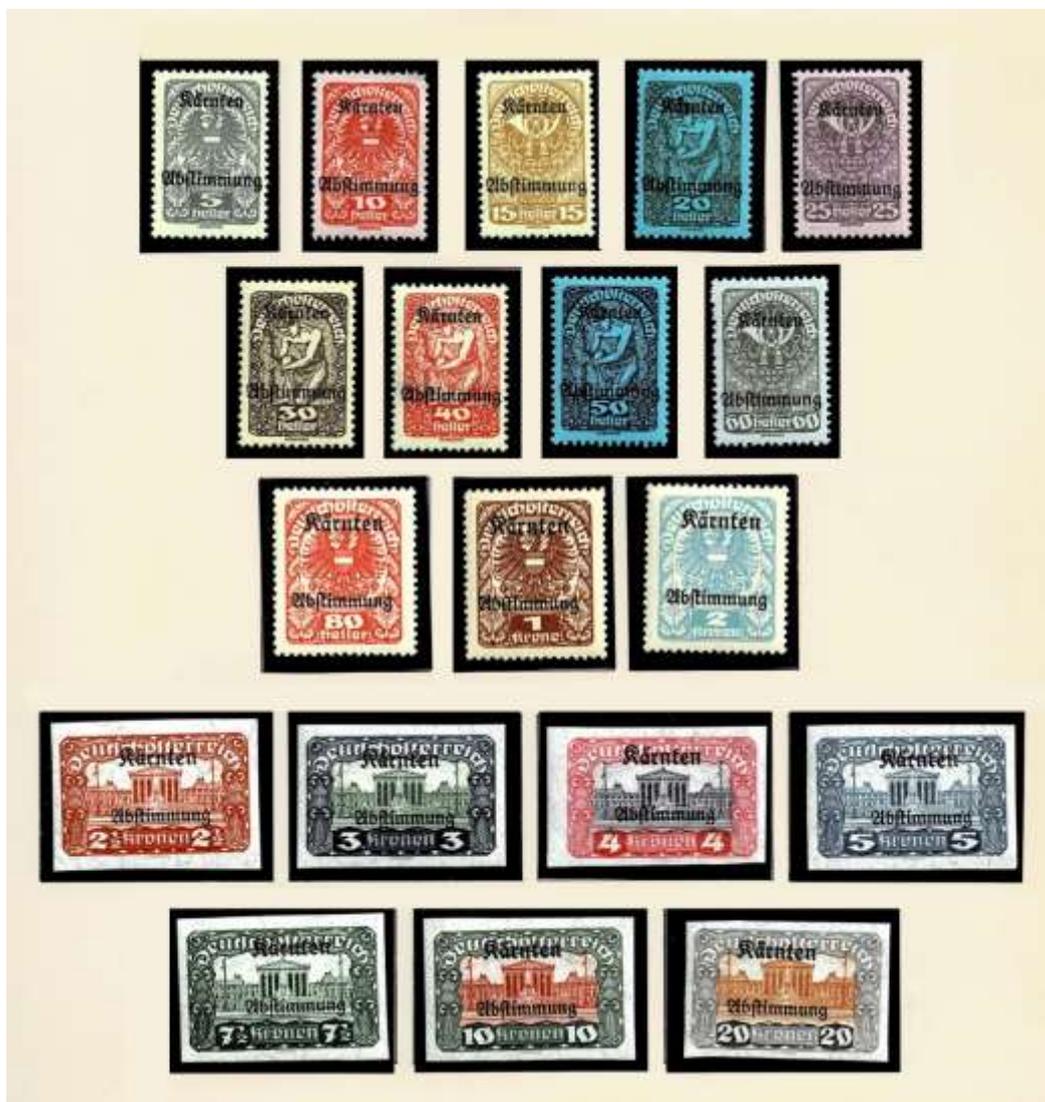
An organisation called the Kärntner Heimatdienst was founded in 1920 to further the interests of Austria in general and of German-speakers in Carinthia in particular, especially in the imminent plebiscite. It sought the issue of fund-raising propaganda stamps, which was approved on 9 September 1920. The numbers printed are tabulated below; there was a total of 300,000 complete sets plus various quantities of all values except the 30h & 60h. The stamps were issued on 16 September 1920.

The “Handbuch Kärnten 1980” p116 adds that as well as sponsoring the issue the Kärntner Heimatdienst bought 252,000 of the sets and 28,000 of various values, either at face value or at cost-of-printing; then sold them to the public in Klagenfurt. The remaining 48,000 sets and assorted values were sold at three times face value through the post offices of the northern zone of the plebiscite region in Carinthia. The excess over the face value was used to support a propaganda fund to organise the voting in favour of staying in Austria. The stamps, however, were valid for the whole of Austria up to 10 October 1920; the day of the plebiscite. [*Similarly, the Yugoslavs produced and sold overprinted stamps in the southern zone: but they didn't start the process until the day after the Austrian stamps were placed on sale – presumably they were caught out! – so theirs didn't go on sale till 29 September.*]

During the plebiscite itself, British and Italian officers kept order and the Yugoslavian troops were ordered by the Supreme Council to place themselves under the orders of the Plebiscite Commission. Everyone with residential qualifications over the age of 20 was entitled to vote; the estimated southern-zone electorate was 22,800 ‘Germans’ and 49,600 ‘Slovenes’. The result was a majority (22,025 vs 15,278) in favour of the area being retained by Austria. In conformity with the Treaty of St. Germain, the Austrian victory in this zone rendered a plebiscite in the northern zone unnecessary and the whole region went to Austria.

<b>ANK</b>	<b>Face</b>	<b>Colour</b>	<b>Number</b>
321	5h	grey on off-white paper	324,000
322	10h	scarlet on pale rose paper	324,000
323	15h	khaki on slightly yellow (ochre?) paper	324,000
324	20h	dark bluish green on blue paper	396,000
325	25h	violet on off-white paper	324,000
326	30h	brown on buff paper	300,000
327	40h	red on slightly yellow paper	324,000
328	50h	dark greenish blue on blue paper	420,000

<b>ANK</b>	<b>Face</b>	<b>Colour</b>	<b>Number</b>
329	60h	olive on blue paper	300,000
330	80h	red	495,000
331	1Kr	light brown	410,000
332	2Kr	pale blue	430,000
The 2½Kr upwards are in the "Parliament" design			
333	2½Kr	brownish red on granite paper	302,000
334	3Kr	blue frame, green centre on granite paper	302,000
335	4Kr	red frame, violet centre on granite paper	302,000
336	5Kr	blue on granite paper	302,000
337	7½Kr	green on granite paper	302,000
338	10Kr	green frame, brownish-red centre on granite paper	302,000
339	20Kr	pale violet frame, light brown centre on granite paper	302,000



## The Flood Relief Issue of 1921

The catastrophic floods of September 1920 which devastated large areas of Austria were very little noticed outside the Federal Republic. Nevertheless, the damage which they inflicted was of such magnitude that federal relief had to be provided and it was decided to raise funds by issuing a special set of 20 overprinted stamps on 1 March 1921.

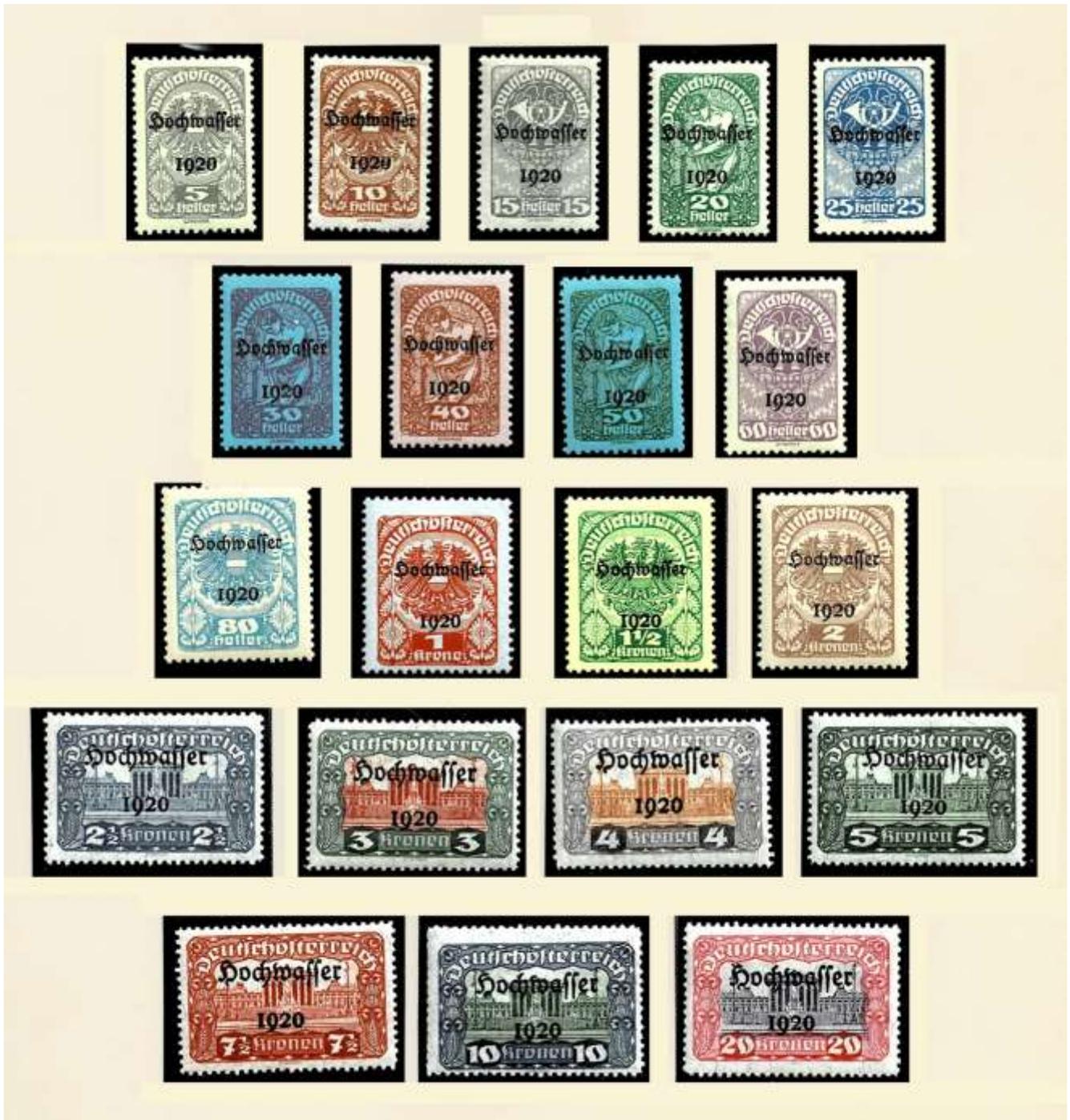
The designs of the two previous definitive sets of 1919 & 1921 were again selected, and printed in new colours. Unlike the Carinthian Plebiscite overprinted set, the 'Parliament Building' stamps were not issued imperforate but were line perforated 12½, whilst all the other values were comb perforated 12.5. Two sizes of overprint were employed: the smaller Type I on the low values (up to 2Kr) on ordinary wove paper, except for the 1Kr and 1½Kr values which were on a shiny-surfaced paper; and the larger Type II overprint on the high values 2½Kr to 20Kr which are printed on granite paper. Some catalogues show some of the low values as printed on coloured papers; the list below is based on visual inspection of actual stamps! The 1Kr stamp has the usual 'H' variety in the eagle's wing, the 2Kr stamp is known with the "1920" of the overprint omitted and also as a vertical pair with imperf between, whilst the 4Kr value may be found with the name of the designer "J.F. Renner" missing from the bottom margin of the stamp. Once again, the bi-coloured values were printed in two operations. As for the Plebiscite issue, alignment marks were provided for the dual-colour printings. A total of 400,000 complete sets was printed, and these stamps were sold at three times face value, the extra sums raised being spent on the flood relief. The issue was valid until 31 March 1921 – ie, only for one month.

<b>ANK</b>	<b>Face</b>	<b>Colour</b>	<b>Number</b>
340	5h	light grey	450,000
341	10h	red-brown	450,000
342	15h	light grey	450,000
343	20h	green	450,000
344	25h	light blue	450,000
345	30h	violet on blue paper	400,000
346	40h	reddish brown on light rose paper	400,000
347	50h	green on blue paper	400,000
348	60h	violet	400,000
349	80h	pale blue	480,000
350	1Kr	orange-red on slightly blue paper	530,000
351	1½Kr	light green on yellow paper	530,000
352	2Kr	light brown	480,000
The 2½Kr upwards are in the "Parliament" design			
353	2½Kr	darkish blue on granite paper	480,000
354	3Kr	green frame, red-brown centre on granite paper	480,000
355	4Kr	pale violet frame, light brown centre on granite paper	480,000
356	5Kr	sage green on granite paper	480,000
357	7½Kr	brownish red on granite paper	480,000
358	10Kr	dark blue frame, green centre on granite paper	480,000
359	20Kr	pale red frame, dark violet centre on granite paper	480,000

There is a “high r in Wasser” plate fault in some values. Most of the low values can be found imperf.

“Bedarfsbrief” usage (ie correct franking on a contemporary item) is possible for many values; it is relatively rare and priced accordingly.

Some values are found in “wrong” colours. Overprint errors are found, especially ‘1020’ instead of ‘1920’.



## The Musicians or Composers Set of 1922

During the disheartening period after the First World War the Austrian Post Office started to issue sets of Charity stamps to raise funds for categories of needy persons. These stamps usually consisted of a beautiful portrait or view contained in an elaborately designed decorative frame; a tradition which started in 1908 and which continued into the Second Republic. The first of these sets appeared on 24 April 1922 and depicted seven famous Austrian composers (OK, Beethoven was born in Bonn and Mozart in the then independent country of Salzburg.)

<b>ANK</b>	<b>Face</b>	<b>Colour</b>	<b>Design</b>	<b>Number</b>
418	2½Kr	Brown	Josef Haydn (1732 - 1809)	480,000
419	5Kr	Indigo	Wolfgang Amadeus Mozart (1756 -1791)	530,000
420	7½Kr	black	Ludwig van Beethoven (1770 - 1827)	520,000
421	10Kr	purple	Franz Schubert (1797 - 1828)	530,000
422	25Kr	green	Anton Bruckner (1825 - 1896)	520,000
423	50Kr	lake	Johann Strauss the Son (1825 - 1894)	480,000
424	100Kr	olive	Hugo Wolf (1860 - 1903)	480,000

The set was designed by Dr Rudolf Junk; the dies for the printing of these stamps were engraved by Professor Ferdinand Schirnbock; and the stamps were printed by recess process at the Austrian State Printing Works, Vienna, on normal recess printing paper. However, a hundred sets were also printed on Japan paper, and presented in a special folder, signed by the artist, to highly placed officials. The stamps were line perforated 12½ and these are the stamps normally encountered. All the values, except the 5Kr and the 50Kr, also exist with a line perforation 11½, the 7½Kr being especially rare in this perforation. (And imperf stamps are found.) The stamps were sold, only at selected Post Offices, at ten times their face value, in aid of a fund for indigent Austrian musicians. They were useable anywhere for inland and foreign mail, and valid for postal use for about a month, until 22 May 1922.

This is the “presentation folder”, where the stamps are displayed behind cutout windows in a sheet of heavy ‘Japan’ paper which is signed by the designer Dr Rudolph Junk and the engraver Ferdinand Schirnbock. There were 100 folders issued; this is nr 39. The stamps are printed on heavy Japan paper, and numbered; this illustration shows the stamps themselves (with the presentation folder folded back).



## The “State Capitals” charity issue of 1923.

This Charity Set, issued on 22<sup>nd</sup> May 1923 in aid of an “Artists’ Charity Fund” at six times face value shows various of the chief cities of the various provinces which together constitute the Federal Republic. The stamps

were sold from head and selected Post Offices, but were useable anywhere for inland and foreign mail. The stamps were valid for the usual month, till 23<sup>rd</sup> June 1923.



<b>ANK</b>	<b>Face</b>	<b>Design</b>	<b>Number</b>
433	100Kr	Bregenz, capital of the <b>Vorarlberg</b> . View including the parish church.	170,483
434	120Kr	Salzburg, capital of <b>Salzburg</b> . Shows Hohensalzburg Castle as viewed from the Mirabell gardens.	169,904
435	160Kr	Eisenstadt, the capital of <b>Burgenland</b> , showing the Church of the Franciscan Monastery.	169,638
436	180Kr	Klagenfurt, the capital of <b>Carinthia</b> , shows a sixteenth century Landhaus.	169,020
437	200Kr	Innsbruck, the capital of <b>Tirol</b> , shows the “Golden Roof” house built by Frederick of Tirol about 1430.	169,227
438	240Kr	Linz, the capital of <b>Upper Austria</b> , showing the “Place of Twelfth November” with the Trinity Column.	168,006
439	400Kr	Graz, the capital of <b>Styria</b> , shows the Clock Tower (1561) on Schlossburg above the town centre.	167,442
440	600Kr	Melk, the famous Benedictine Abbey in <b>Lower Austria</b> , founded in 1089 and rebuilt to its present state between 1702 and 1749 (see note).	167,170
441	1000Kr	Vienna, the Federal Capital but also the capital of <b>Vienna</b> (see note). The view is of the Belvedere Palace with its beautiful gardens.	167,206

The set was designed by Dr Rudolf Junk and engraved by Professor Ferdinand Schirnböck. The stamps are recess printed and line perforated 12½. All values occur imperf; the 600Kr is also known imperforate at the right hand side only. The unsold remainders were incinerated. In addition, 250 sets were printed on Japan paper and supplied in a special folder to favoured officials; and blackprints are catalogued (though unpriced). There are two mysteries and one design oddity with this issue:

- It was supposedly sold only in complete sets, but the numbers catalogued as sold differ between values.
- It was sold either at 5X face (according to most sources) or 6X face (according to Karasek’s reproduction of an official document).

- Why Melk? Vienna became a Land in its own right on 20 Nov 1921, so was its own capital city. The Lower Austrian government remained in Vienna until 1986, so there was no Lower Austrian Capital actually within Lower Austria! Melk was chosen as a famous landmark so that each Land got its own stamp.

### The “Artists’ Charity Set” of 1924.

The Charity stamps of 1924 came as a complete surprise, since they totally broke with tradition. The design of this set was entrusted, not as with all the previous issues to an artist who had produced stamps in imperial days, but to a younger man not yet 40 years old! This was Karl Sterrer d.J. who was born in Vienna on 4 December 1885, the son of the sculptor Karl Sterrer. He had attended the Vienna Academy as a pupil and had won the Rome Prize in 1908 and the Reichel Prize in 1919. In 1921 he became a teacher at the Academy and was made a Professor there in 1922. This was the “sombre artist” who produced the designs for this 1924 Charity issue.



<b>ANK</b>	<b>Face</b>	<b>Design</b>	<b>Number</b>
442	100Kr + 300Kr	“Art as Comforter” symbolised by a man dying in a strange land.	124,608
443	300Kr + 900Kr	“Agriculture and Handicraft” - depicted as a standing and a seated figure.	119,809
444	500Kr + 1500Kr	“Mother Love” is depicted with a seated mother with three semi-naked children.	119,642
445	600Kr + 1800Kr	“Charity” symbolised by a woman giving a drink to a seated old man.	118,558
446	1000Kr + 3000Kr	“Fruitful Nature” symbolised with a semi-naked female figure floating above a house.	118,681

The book “100 Jahre Österreichische Briefmarke” notes that this was the first Austrian stamp issue to be produced by photogravure on a hand-fed copper-plate printing press. Perf 12.5. A total of 118,558 sets were sold for the benefit of children’s charities and the tuberculosis fund, and the remainders were burned. Unlike the previous sets, this one was not sold at a multiple of face value, but had its surcharge incorporated into the stamp design.

The set was issued on 6 September 1924 and was invalidated on 1 January 1925 when the Schilling currency was introduced. Even during its short life the designs created “animated discussion” and Sterrer was only invited to design one other set of Austrian stamps (the Airmail Set of 1 August 1925) although later he became the Rector of the Vienna Academy.

As for the previous set, imperfs, Japan-paper, and plate-numbered stamps exist. These were the last Austrian stamps to appear in the currency of 100 heller to the Krone. Perhaps with an eye to inflation, a stamp with face value 50,000Kr was considered!

## The “Nibelungen” Child Welfare Set of 1925.

“*Ez wuchs in Burgonden ein vil edel magedin*” - “There grew up in Burgundy a noble maiden / Such that in all the world none might be more fair / Kriemhild was she called; she became a beautiful woman / For that, many warriors had to die.” Thus begins the great “Lay of the Nibelungs” written by an Austrian poet about the year 1200 AD under the patronage of Wolfer, Bishop of Passau, and Leopold VI, Duke of Austria. The story depicted in the designs of these stamps was considered in detail in J F Giblin’s “The People on Austrian Stamps”, and many translations exist of the old saga into modern English.



Seven centuries later, episodes from this epic were used by Wilhelm Dachauer as designs for a charity set that was issued on 8 March 1926. This was the third issue that Professor Dachauer had been commissioned to design and the 8g value won for him the Robert Thomson Gold Medal in Philadelphia in 1926. There were six values:

<b>ANK</b>	<b>Face</b>	<b>Design</b>	<b>Number</b>
488	3g + 2g	Siegfried and the Dragon.	1,000,000
489	8g + 2g	Gunther's voyage.	1,500,000
490	15g + 5g	Kriemhild and Brunhild.	1,500,000
491	20g + 5g	Hagen and the Rhine maidens.	1,000,000
492	24g + 6g	Rüdiger and the Nibelungs.	1,000,000
493	40g + 10g	Dietrich's fight with Hagen.	500,000

The 3g, 15g and 24g stamps were engraved by Rupert Franke (born on 30.10.1888 in Vienna) and the others by Rudolf Zenziger (born 19.6.1891 in Vienna). The issue was recess printed and line perforated 12½x12½. The stamps occur in two sizes. Modern catalogues give the picture size while some older ones state the whole stamp; all measurements ± 0.5mm.

Name	Picture size	Overall size
“Long stamp”	28.5mm high x 27.5mm wide	33mm high x 31mm wide
“Wide stamp”	27.5mm high x 28.5mm wide	31mm high x 33mm wide

All the values were printed in sheets of 40 (5 x 8) on high quality paper. The usual explanation for the two sizes of stamps is that the paper was wetted before printing and then dried and shrank with the grain of the paper, which depending on how it had been fed into the press affected either the length or the width of the stamps. The following tables were given by Knaipp (Austria Philatelist, July-Aug 1945) and reproduced by Bush (Bulletin of the A.P.S.N.Y. June 1950):

These plate numbers were located at the top of the sheet above the 4th and 5th stamps, except for the 8g plate 5 and the 15g plates 4 and 6 where the plate numbers are located at the bottom of the pane below the 36th and 37th stamps. The numbers also occur inverted and in mirror-script. Some of the values

Plate Nr▶	LONG STAMPS						WIDE STAMPS					
	1	2	3	4	5	6	1	2	3	4	5	6
3g	y	y	y	y	y	y	Not found					
8g	y	y	y	y	y	y	y	y	y	y	y	y
15g	y	y	y	y	y	y	y	y		y	y	y
20g	y	y	y	y	y	y	y					
24g	y	y	y	y	y	y	y	y	y	?	y	?
40g	y	y	y	y	y		y	y		y	y	

can be found with imperforate edges: 8g (left hand side); 15g (left); 15g (right); 20g (right); 24g (right); 24g (top); 24g (bottom); 40g (left). The 7g is found printed in different colours. Sets of all values exist printed in black on Japan paper. The validity of the stamps was progressively extended until 31 Oct 1938 (eg by 1926 PTVOB019 Nr 63 which restated the validity as “until further notice”) when they were withdrawn along with all remaining Austrian stamps.

### The “10th Anniversary of the Republic” Charity Set



To commemorate the successful first decade of the First Republic, a stamp was issued on 5 November 1928 portraying the First Federal President, Dr Michael Hainisch, who was about to retire. There are four values, all having the same portrait design: 10g brown, 15g dark carmine, 30g dark grey, and 40g dark blue (these are the catalogue descriptions; in reality they all look a dark dingy brown!). They were sold only at selected Post Offices, and only in complete sets at twice the face value, to raise funds for war orphans and children of the war-injured (so a set cost 1S90.) The stamps were designed by Rudolf Junk and engraved by Ferdinand Schirnböck. 100,000 sets were printed in recess at the Austrian State Printing Works and line perforated 12½. The stamps were valid until 30 April 1929.

### The Wilhelm Miklas Charity Stamp ANK512-517

On 4 October 1930 a set of six values was issued depicting Wilhelm Miklas (1872-1956), the Second President of the First Austrian Republic. Dr Miklas had succeeded Dr Michael Hainisch on 5 December 1928. His term of office was extended indefinitely in October 1931 when Dr Dollfuss abrogated the Constitution and he only resigned on 13 March 1938 after the Anschluss.



The stamps were designed by Rudolf Junk, engraved by Ferdinand Schirnböck, and recess printed at the Austrian State Printing Works. 100,000 of each value were printed, although only 85,000 sets were sold. The stamps are 10g brown; 20g scarlet; 30g slate-purple; 40g deep blue; 50g deep green; 1s sepia; line perforated 12½. The stamps were only sold at selected Post Offices and only in complete sets at double face value to raise funds for the building of a Tuberculosis Sanatorium in Carinthia. The stamps were valid until 30 April 1931.

### The Rotary Congress Stamps of 1931



The International Rotary Organisation, which was founded in 1905, decided to hold its 22<sup>nd</sup> convention in Vienna during 1931 (23-26 June). To mark the occasion the Austrian Government overprinted, in various colours, some of the stamps from the 1929 Landscapes Series with the “Wheel of Rotary” emblem and with the words “CONVENTION/WIEN 1931”. A set of six stamps (ANK518-523) was issued on 20<sup>th</sup> June 1931:

10g blue overprinted on bistre brown “Gussing”; 20g red over slate-black “Durnstein”; 30g gold over deep violet “Seewiesen church”; 40g gold on deep blue “Innsbruck”; 50g orange on bright violet “Worthersee”; 1s black on sepia “National Library”. 50,000 copies of each were printed. The typographed groschen stamps were perf 12½ comb, the engraved schilling 12½ line. As usual, the stamps were sold only at selected Post Offices and only in complete sets at double face value for the benefit of this Rotary Congress. The stamps were valid until 30 September 1931.

A special cancellation (Wurth 1967 edition p.14) was introduced for use from 22 to 26 June at the Convention. Based upon the Rotary badge, this appears to be the first special Austrian cancellation ever to be produced in connection with a specific set of stamps (which also show the same badge).

All values exist imperf, despite official denials; but be warned that although a few are genuine some imperfs are trimmed wide-margin perforated stamps. Stamps in “the wrong colours” also appear on the market.

## The Austrian Writers Charity Set of 1931

On 12 September 1931 a set of six beautiful portrait stamps (ANK524-529) was issued to depict Austrian Writers: 10g purple: Ferdinand Raimund (1790-1836); 20g grey: Franz Grillparzer (1791-1872); 30g vermilion: Johann Nestroy (1801-1862); 40g blue: Adalbert Stifter (1805-1868); 50g green; Ludwig Anzengruber (1839-1889); 1S brown: Peter Rosegger (1843-1918).



The set was designed as a unity by Dr Rudolf Junk but three engravers were employed, each engraving two values. The 10g and 50g stamps were engraved by Arthur Schuricht (b.30.12.1882 in Leipzig, d. 16.8.1945 in Vienna), a teacher at the School of Industrial Art whose first stamp engraving commission this was. The 20g and 40g stamps were engraved by Professor Ferdinand Lorber (b.16.11.1883 in Vienna; d. 14.5.1957 in Vienna) who had just joined the State Printing Works from the Austrian National Bank; in 1933 he was to become a Professor at the School of Graphic Art. Finally the 30g and 1 schilling values were engraved by Rudolf Zenziger who had already engraved some of the 1926 Niebelungen stamps.

The stamps were printed with plate numbers in the upper sheet margins and were line perforated 12½. They were sold only at selected Post Offices (though could be ordered from others) in complete sets at double face value in aid of the unemployed youth of Austria. A total of 65,000 sets was printed; the stamps were valid until 30 April 1932.

## The “Seipel” Charity Stamp of 1932



Mgr. Ignaz Seipel was Chancellor of Austria from May 1922 to November 1924 (when he was shot in the lung by a socialist) and again from October 1926 until April 1929. This remarkable statesman was born in Vienna on 19 July 1876 as the son of Ignaz Karl Seipel (1842-1901) and of the latter's wife Elisabeth Zehentner (d.1879). He died at Pernitz in Lower Austria on 2 August 1932. He had been a pioneer of Christian Socialism after lecturing in theology. It was mainly by his efforts that Austria had been put on to a sound financial basis after the inflation period.

A commemorative charity stamp (ANK544) was issued on 12 October 1932. It was designed by Rudolf Junk to portray Mgr. Seipel looking to the left within the usual highly ornamented frame which contained a cross on each vertical side and the name “Ignaz Seipel” beneath. The stamp was engraved by Professor Ferdinand Lorber and was recess printed in a deep ultramarine colour; line perforated 12½. The printing was 100,000 and it was sold at head post offices (could be ordered from others), at double face value in aid of needy or wounded ex-servicemen and their dependants. Plate numbers were placed in the upper margin of the sheet. The stamp is known imperf-on-right and imperf-all-round. It was valid until 30 April 1933.

## The Austrian Painters Charity Set of 1932



As a natural sequel to the “Writers Set” of 1931 it was decided to depict Austrian Painters on the Charity Set (ANK545-550) issued on 21 November 1932. Those portrayed are: 12g deep blue green: Ferdinand Waldmüller (1793-1865); 24g purple: Moritz von Schwind (1804-1871); 30g carmine: Rudolf von Alt (1812-1905); 40g slate: Hans Makart (1840-1884); 64g sepia: Gustav Klimt (1862-1918); 1S claret: Albine Egggar-Lienz (1868-1926). The stamps were all designed by Rudolf Junk, engraved by Professor Ferdinand Lorber and recess printed at the Austrian State Printing Works; line perforated 12½. A total of 50,000 sets were made and the stamps were sold only at selected Post Offices (could be ordered from others) and only in complete sets at double face value; the surcharge being used for the benefit of needy artists and/or unemployed youth. The stamps were valid for postage up to 30 April 1933.

## The First F.I.S. Set of 1933



The International Federation of Sports (whose initials are F.I.S. in the French language) held its winter games at Innsbruck during January 1933. Four magnificent stamps, depicting various skiing events, were therefore produced in photogravure using photographs for the central designs and frames designed by Rudolf Junk. These frames repay special study since, in addition to the initials F.I.S. and the words “WETTKÄMPFE 1933”, the “floral” pattern is composed of “leaves” of ice crystals. The designs are:

12g green: “The Climb”; 80,000 issued

24g violet: “The Start”; 50,000 issued

30g scarlet: “The Race”; 65,000 issued

50g blue: “The Ski Jump”; 50,000 issued

The stamps (ANK551-554) were issued on 9 January 1933 and could be bought in complete sets at double face value from selected Post Offices (could be ordered from others). In addition, the 12g and 30g values could be purchased singly but also at double face value. This explains the differences in the numbers issued and the marked differences in current value between loose 12g and 30g stamps on the one hand and 24g and 50g stamps on the other. The hidden surcharge was for the Championship (and, some sources add, for the society “Youth in Need”). The 30g stamp is known with the right hand side imperforate, and all values are known imperf-all-round. The stamps were line perf 12½; and were valid for postage until 31 March 1933.



## The WIPA Stamp of 1933

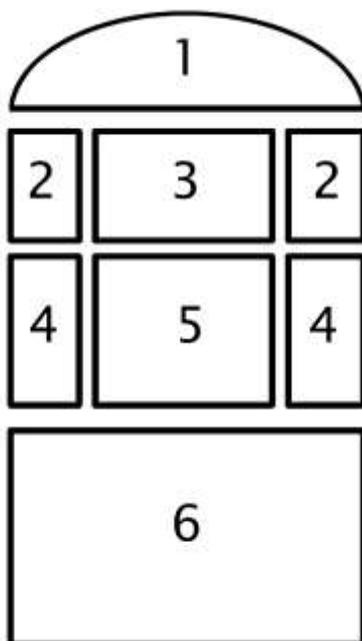
On the occasion of the International Postage Stamp Exhibition held in Vienna in 1933, a magnificent stamp was designed by Rudolf Junk, engraved by Ferdinand Lorber and recess printed at the Austrian State Printing Works. The stamps were issued on 23<sup>rd</sup> June 1933 and were valid for postage until 31<sup>st</sup> 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!

See below for Schwind’s “The Symphony” and “The Honeymoon” (*Die Hochzeitsreise*), which may help reduce the confusion!



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 24<sup>th</sup> 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. 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.”*

**The stamps:**

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



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 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 1Sch60) 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 15<sup>th</sup> July 1683, the Turks laid siege to Vienna; on 12<sup>th</sup> September 1683 the Imperial Army together with the Polish Army vanquished them and relieved the city.



To commemorate the 250<sup>th</sup> anniversary of this event, the 9<sup>th</sup> Pan-German Catholic Congress was held in Vienna from 7<sup>th</sup> to 12<sup>th</sup> September 1933 and the Austrian Chancellor, Dr Engelbert Dollfuss (1892-1934) made a major speech on the 11<sup>th</sup> 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 but to a young aristocrat; Maria Viktoria Countess von Attems. She was born on 8<sup>th</sup> December 1899 in Vienna, the elder daughter of Viktor Karl August Graf von Attems, President of the Austrian Naval Court in Trieste, 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 8<sup>th</sup> 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 book “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 Sobiesky, King of Poland; 50g blue Karl V, Duke of Lorraine; 64g brown Johann Andreas von Liebenberg, Mayor of Vienna. These portraits tell the story of the second Siege of Vienna from its start on 15<sup>th</sup> July 1683.

The celebrations for the 250<sup>th</sup> 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; as 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 15<sup>th</sup> December 1933; the low values being valid until 10<sup>th</sup> November 1935 but the top value only until 30<sup>th</sup> April 1934.



## 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 6<sup>th</sup> 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 Osterreichische Briefmarke” volume. These have small but interesting differences from the actual set of six values which appeared on 2<sup>nd</sup> 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 Nüll 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 recess-printed) at double the face value; the additional charge being devoted to general charitable purposes. They were valid until 31<sup>st</sup> March 1935. Shown here are rather unusual corner pieces from the sheets



The Second “Winter Relief” set of 1935



Face	surcharge	colour	perf	quantity
5g	2g	yellow-green	12	300,000
12g	5g	pale blue	12	300,000
24g	6g	yellow-brown	12	500,000
1S	50g	scarlet	12½	70,000

Four values of the 1934 Peasants issue were re-issued on 11<sup>th</sup> November 1955 in changed colours with a black overprint “Winterhilfe” (WINTERHILFE on the 1S value) and the surcharge for winter relief, eg +2g. The high value was printed in smaller quantities (70,000), and only available at selected Post Offices as part of a set; the lower values (300,000 printed) were on sale everywhere. The stamps were valid until 1<sup>st</sup> November 1936.

The Austrian catalogues print a warning about forgeries with this issue. This is probably based upon an article by K. Neufeld (Austria Philatelist 1945 (43/44) pp. 3-4) which stated that there had been two separate attempts to forge this issue. A Munich forger produced 3000 sets in 1937 but was caught by the police in Munich and Linz on 14.9.1937 and sent to prison on 5.1.1938. The printing dies were not destroyed. At the beginning of 1942 about 2000 sets were found in Switzerland. A Zurich forger in 1957 had had 16,000 sets printed and the Swiss buyer

sent them to the Criminal Technical Institute in Berlin. The latter declared them genuine but this was disputed in Berne so that about 1000 sets were destroyed. All these forgeries may be distinguished from the originals by differences in paper and colouring; they are apparently “sought by specialist collectors” and catalogued at double the price of the genuine!

## The “Austrian Heroes” set of 1935



The “Famous Austrians” selected for portrayal on the 1935 Christmas Charity Set were mostly army commanders with one naval. The stamps were designed by Professor Wilhelm Dachauer and engraved by Professor Ferdinand Lorber for production by recess printing. The “100 Jahre Österreichische Briefmarke” p.37 shows the unaccepted designs by Georg Jung and Professor Rudolf Konopa, and compares Professor Dachauer’s accepted and unaccepted portraits for the 24g and 30g values. The stamps are:

12g sepia **Prince Eugen of Savoy**: born 18.10.1663 in Paris; died 21.4.1736 in Vienna; on the stamp the date of birth is wrongly given as 1667.

24g deep green **Fieldmarshal Laudon**: Gideon Ernst, Freiherr von Laudon; born 2.2.1717 in Swedish Lavonia in today's Latvia; died 14.7.1790 in Neutitschein, Mähren.

30g maroon **Archduke Charles**: Erzherzog Carl Ludwig Johann Joseph Laurentius von Österreich, Herzog von Teschen; born 5.9.1771 in Florence; died 30.4.1847 in Vienna.

40g slate-blue **Fieldmarshal Radetzky**: Johann Joseph Wenzel Anton Franz Karl Graf Radetzky von Radetz; born 2.11.1766 in Schloss Trzebnitz bei Seltshan, Böhmen; died 5.1.1858 in Milan.

60g ultramarine **Admiral von Tegetthof**: Wilhelm von Tegetthoff; born 23.12.1827 in Marburg an der Drau, Untersteiermark; died 7.4.1871 in Vienna.

64g violet **Fieldmarshal Conrad von Hötzendorf**: Franz Xaver Josef Conrad von Hötzendorf; born 11.11.1852 in Penzing bei Wien; elevated to Freiherr in 1910 and Graf in 1918; promoted to Feldmarschall in 1916; died 25.8.1925 in Bad Mergentheim, Württemberg.

The set was issued on 1<sup>st</sup> December 1935 and remained valid for postage until 31<sup>st</sup> March 1936. Only 70,000 sets were issued and the stamps could only be bought at selected Post Offices as complete sets at double the face value. The surcharge was devoted to the benefit of general charitable funds. The stamps were line perforated 12½; there are no known perforation varieties and no known printing errors. The usual range of imperf sides, unissued colours, blackprint-proofs etc exists.

## The Second F.I.S. Set of 1936

The International Skiing Association’s meeting at Innsbruck immediately followed the Winter Olympic Games at Garmisch, and Austria issued four stamps for the occasion. Three of them show glimpses of a ski race while on the fourth is a view of Maria-Theresien-Straße, Innsbruck. It was suggested in the British press that the woman skier shown on the 35g stamp during the course of a slalom race was a Miss Evelyn Pinching who became Woman Ski Champion of the World. German authors, however, claimed it was Christi Cranz; the German Olympic Women’s Champion who won this race in 1936. The frame designer Karl Gesaner used photographs by Lothar Rübelt as the basis for his central designs but adapted these artistically to his own ideas. The stamps are:

12g green. Slalom Course Skier (100,000 issued)  
24g bright violet. Skier on mountain slope (85,000)

35g carmine. Woman Slalom Course Skier (70,000)  
60g blue. Maria-Theresien-Straße (70,000)

Maria-Theresien-Straße is the chief street of Innsbruck, noted for its handsome 17<sup>th</sup> and 18<sup>th</sup> century houses and its background of the Nordkette mountains. On the left of the stamp is the Landhaus of the Tirol whilst in the centre is the commemorative column known as the “Annasäule” erected in 1706 to commemorate the evacuation of the Tirol by the Bavarians and the French in 1703.



The stamps were printed by photogravure, line perforated 12½ and issued on 20<sup>th</sup> February 1936 at double face value for the benefit of general charitable purposes and also for the Austrian Olympic Fund. They were sold only at selected Post Offices but could be ordered from others. Although the 12g and 24g could be bought separately, the 35g and 60g values were sold only in complete sets. The stamps were valid for postage until 30<sup>th</sup> April 1936.

### The Second “Mothers Day” Stamp of 1936



This stamp was issued on 5<sup>th</sup> May 1936 for the annual “Mothers Day” and was valid until 31<sup>st</sup> October 1936. The frame was designed by Professor Franz Retzl but the central design reproduced a famous painting by Albrecht Dürer. This painting is usually known as “Mary with the Child” (or sometimes as “The Madonna with the slice of pear”, a reference to the infant holding a piece of pear in his left hand); in the top right hand corner may be seen the artist’s monogram together with the date 1512. The painting (inventory no. GG\_848) hangs in the Picture Gallery of the Art History Museum in Vienna and is painted on wood (49cm x 37cm).

Two million of this 24g deep blue stamp were issued, line perforated 12½. and printed by photogravure on ordinary chalky paper. The usual range of imperf sides, unissued colours, unissued-colour-proofs etc receive surprisingly high catalogue prices. Allegedly, although there was no surcharge some of the proceeds were to be used for Mothers' Relief.

A special cancellation (Wurth p.17) inscribed **MUTTERTAGSFEIER DES MUTTERSCHUTZWERKES DER VATERLÄNDISCHEN FRONT** was in use between 5<sup>th</sup> and 7<sup>th</sup> May 1936 at ten towns (the 8 provincial capitals plus Sankt Pölten and Wiener Neustadt).

### The Third “Winter Relief” Set of 1936



This set, inscribed “WINTERHILFE 1936-37” was issued on 2<sup>nd</sup> November 1936 to raise funds for the usual charitable purposes. The frames were designed by Professor Franz Retzl whilst the central motifs were designed by Professor Rudolf Jettmar - this was the only set of stamps which he designed for the Austrian Post Office. He was born on 10<sup>th</sup> September 1869 at Zawodzie near Cracow and studied at the Vienna Academy of Graphic Art

(1886-1892) before going to Karlsruhe and Dresden. He then won the Rome Prize and travelled in Italy before returning to Vienna in 1897. He worked in that city, producing etchings and art books as well as paintings, and died there on 21<sup>st</sup> April 1939.

5g + 2g	green	Saint Martin sharing his cloak	450,000
12g + 3g	violet	Allegory: "Healing the Sick"	450,000
24g + 6g	blue	Allegory: Saint Elisabeth feeding the hungry	400,000
1S + 1S	carmine lake	Allegory: "Warming the Poor"	100,000

The stamps were printed by photogravure on ordinary chalky paper and line perforated 12½. The 24g+6g stamp is known imperf on the left and all of them occur imperf-all-round. The top value 1S+1S was sold only in the complete sets and only available at selected Post Offices; so only 100,000 sets are possible. The other three were on sale everywhere. The stamps were valid until 17<sup>th</sup> October 1937, the day before the issue of the 1937 Winter Relief set - so Winter Relief stamps could be used throughout the year.

## The "Austrian Inventors" set of 1936

The "Famous Austrians" selected for portrayal on the 1936 Christmas Charity Set were all inventors. As with the 1935 set the stamps were designed by Professor Wilhelm Dachauer and engraved by Professor Ferdinand Lorber. The book "100 Jahre Österreichische Briefmarke" (p37) illustrates some interesting but unaccepted designs by Professors Junk and Seger. The set was issued on 6<sup>th</sup> December 1936. Each stamp depicts the relevant invention behind the head of its inventor. The inventors selected were:

12g sepia: Josef Ressel; inventor of the screw propeller for ships (and of many other devices)

20g violet: Karl von Ghega; builder of the Semmering railway

30g brown lake: Josef Werndl; co-inventor of a single-shot breechloading rifle, adopted by the Austro-Hungarian army in 1867 and still issued in WWI to reserve troops.

40g blue-black: Carl Auer von Welsbach; inventor of the incandescent gas mantle

60g ultramarine: Robert von Lieben; inventor of a telephone amplifier using a cathode-beam relay, later improved by adding a control-grid thus creating the triode valve.

64g deep green: Viktor Kaplan; inventor of an electricity-generating turbine especially suited to low-head high-volume rivers.



The stamps were printed by the recess process at the Austrian State Printing Works in Vienna and were line perforated 12½. The usual imperfs, changed-colours, blackprints on various papers etc are known. An impression of 130,000 sets was printed and the stamps were only sold at selected post offices in complete sets at double face value. The additional surcharge thus raised was devoted to general charitable purposes. The set was valid until 31<sup>st</sup> March 1937.

### The Third “Mothers Day” Stamp of 1937



This stamp was issued as usual on 5<sup>th</sup> May 1937 for the annual “Mothers Day” and was valid until 31<sup>st</sup> December 1937. Although there was no surcharge some of the proceeds were allegedly to be used for Mothers or maybe Winter Relief. Sales until 10 May were via the Patriotic Front and seem to have been conditional on also purchasing one of their propaganda cards.

The 24g brown-red stamp was printed by the photogravure process on chalky paper and line perforated 12½. An impression of two million was produced, and a special cancellation (Wurth 1967 p.19) was used in Vienna I, V, XIII and XVII from 5<sup>th</sup> to 9<sup>th</sup> May to show its relevance to the Fatherland Front.

Cards (9.5 x 10.5 cm) bearing this stamp and the special cancellation, inside a border of green leaves and with the inscription “MUTTERTAG 1937 DES MUTTERSCHUTZWERKES DER V. F.”, were sold by the Patriotic Front to raise further funds. This was the only way to get a FDC.

The book “100 Jahre Osterreichische Briefmarke” (p.38) shows the unaccepted designs by Professors Andri, Dachauer, Zerritsch and Junk. The design finally accepted, showing a child presenting its mother with flowers on Mothers Day, was produced by Franz Kraft. This artist was born on 14<sup>th</sup> September 1892 in Vienna and from 1914 to 1932 was Clerk to the Vienna Magistracy (= Town Clerk in UK); at the same time drawing caricatures and illustrations for books. This rather uninspiring design was the only one that he produced for an Austrian postage stamp.

### The Fourth “Winter Relief” Set of 1937

The designs of this striking set of stamps stand out as if they were white plaster casts against tempera backgrounds in the ceramic style of della Robbia. They were designed by Professor Ferdinand Kitt who had been a pupil of Rudolf Bacher at the Vienna Academy. In 1919 he became a member of the Vienna Secession and was its President from 1926 to 1929. In 1927 he was appointed a Professor at the Vienna Ladies Academy at St. Gilgen and he held this position until 1947. Professor Kitt mainly painted murals, frescoes, landscapes and portraits; this is the only set of stamps which he produced for the First Republic.



The set had various surcharges for winter relief as shown on top right of each stamp. It was printed by photogravure, p12½, and was issued on 18<sup>th</sup> October 1937 in the following values:

5g + 2g blue green “Child Welfare” (700,000)

12g + 3g sepia “Feeding the Children” (700,000)

20g + 6g deep blue “Protecting the Aged” (700,000)

1S + 1S carmine “Nursing the Sick” (200,000)

The top value could only be purchased at selected Post Offices and only as part of a complete set – much to the annoyance of some commentators, and customers who found that the high value was three times oversubscribed well before the date of issue. The lower values were on sale everywhere.

There are discrepancies between the various catalogues, reference books and the Austrian and German Postal Decrees on the validity date for these stamps. The best conclusion is that they were officially withdrawn on 1<sup>st</sup> July 1938, but were accepted on covers until 31<sup>st</sup> October.

## The “Austrian Doctors” Set of 1937

The “Famous Austrians” selected for portrayal on the 1937 Christmas Charity Set were all medical men. As with the 1935 and 1936 sets the stamps were designed by Professor Wilhelm Dachauer; most were also engraved by Professor Ferdinand Lorber but the 8g, 12g, and 20g stamps were engraved by Arthur Schuricht who had engraved two of the values of the “Austrian Writers” set of 1931. The use of an additional engraver was probably because of the greater than usual number of stamps in the set. The set was issued on 5<sup>th</sup> December 1937 and the doctors selected were:

5g sepia Gerhard van Swieten	30g lake-red Ferdinand von Arlt
8g red Johann Leopold Auenbrugger	40g olive Josef Hyrtl
12g blackish brown Karl von Rokitansky	60g deep blue Albert Christian Theodor Billroth
20g blue-green Josef Skoda	64g purple Theodor Hermann Meynert
24g deep violet Ferdinand von Hebra	

The stamps were printed by the recess process at the Austrian State Printing Works in Vienna and were line perforated 12½. Single proofs in unissued colours, and imperf-all-round, are known. 150,000 sets were printed and the stamps were only sold at selected post offices in complete sets at double face value. The additional surcharge thus raised was devoted to general charitable purposes. The set was valid for postage until 30<sup>th</sup> June 1938.



# Survival or Revival? A Glagolitic Text from 1899

Nicholas Rogers

Looking for Trieste material on eBay recently, I spotted a listing of a postcard dated 1899. The postmark was a blurred example of the bilingual Trieste Freihafen / Trieste Punto Franco (Klein 5301a). Was the picture side any better? A common lithographic view of Miramare and its garden, published by Alessandro Levi of Trieste, with surface damage at the top, seemed uninteresting at first sight. But then I spotted the message, and immediately clicked 'Buy it now'. In this unlikely context I had discovered a text written in Glagolitic script.

## A brief history of Glagolitic

The Glagolitic script was devised in the second half of the 9th century by St. Cyril, who together with his brother St. Methodius had been sent to evangelise Great Moravia, as a means of writing the Slavonic language of the region. Their disciples introduced knowledge of the script to the Bulgarian Empire, where under the influence of Greek it transmuted into early Cyrillic script.<sup>1</sup> By the 13th century, the use of Glagolitic was largely confined to Croatia.<sup>2</sup> Its true creator was forgotten, and the unfounded belief arose that it was invented by the 4th-century Illyrian St. Jerome, the translator of the Vulgate Bible.<sup>3</sup> St. Jerome was invoked when Pope Innocent IV approved the Slavonic liturgy with its 'special letters' in 1248. When in 1347 the Emperor Charles IV founded a Slavonic monastery in Prague for Benedictine monks from Croatia, St. Jerome was chosen as the primary patron. The survival of Glagolitic as a script in the post-medieval period was largely due to its use for liturgical purposes. As early as 1483 a printed edition of the Church Slavonic translation of the Roman Missal was produced either in Venice or Istria. A later edition of this Missal, dated 7 August 1494, was printed at Senj, and its quincentenary was commemorated by a Croatian stamp. However, centralising forces, both religious and political, led to a gradual decline, with the last centres of non-liturgical use being on the Dalmatian islands, most notably Krk.<sup>4</sup>

In the 19th century the survival of Glagolitic owed much to the efforts of Dragutin Antun Parčić (1832-1902), from Vrbnik on Krk, who prepared a new edition of the Glagolitic Missal, first published in Rome in 1893.<sup>5</sup> Despite his work, active knowledge of the script decreased, so that when a new edition of the Parčić Missal was published in 1927 it was largely in Latin script, with only the Canon, the central part of the Mass, printed in both Glagolitic and Latin script.

## The Message

The message is written in black ink in an angular form of Glagolitic script, similar to that found in printed books. It reads: gotpožditsi Nartsizi Srdačni pozdrav od odanoia Vizina. This can be translated as 'Warm greetings to Miss Narcisa from loyal Vizina'.

There seems to be a mistake in the first word where the writer has written  (t) instead of  (s), the previous letter in the Glagolitic alphabet. The sender's name is obscure. It could be related etymologically to the Croatian word 'vic', meaning 'joke'. Alternatively, it could be the Italian word 'vicina', signifying a female neighbour.

<sup>1</sup> On the early history of Glagolitic and its relationship to Cyrillic see the National Library of Russia online exhibition prepared by Svetlana Vyalova: [https://expositions.nlr.ru/eng/slav\\_culture/](https://expositions.nlr.ru/eng/slav_culture/).

<sup>2</sup> For a survey of Glagolitic writing in Croatia, see Anica Nazon, 'La scrittura glagolitica presso i croati', in *Tre alfabeti per gli slavi*, ed. Leonard Boyle (Vatican City, 1985), pp. 57-65.

<sup>3</sup> Julia Verkholtantsev, *The Slavic Letters of St. Jerome* (DeKalb, IL., 2014).

<sup>4</sup> Possibly the last instance of a document written in Glagolitic as a living script is a record of anniversary Masses written in 1850 in a church register from Krk (Vjekoslav Stefanić, *Glagoljski rukopisi otoka Krka* (Zagreb, 1960), pp. 176-7, pl. XXXII).

<sup>5</sup> <https://www.enciklopedija.hr/clanak/parcic-dragutin-antun>

### The Addressee

The postcard is addressed in a distinctive, spidery hand to ‘Gentilissima Signorina / Sig<sup>na</sup> Narcisa Lazzari / Perzagno / Bocche di Cattaro’. Posted on 4 March 1899 it reached Perzagno (Prčanj) three days later, as indicated by the slightly faint bilingual postmark (Klein 3670c) at top left.

The Lazzari family were a ship-owning family settled in the Kotor region since the 16th century. One branch moved to Perzagno after the 1667 earthquake. Gaetano Lazzari, possibly Narcisa’s father, was podestà (mayor) of Perzagno in 1875-80. Nicolo Lazzari (fl. 1861-76) was parish priest of Perzagno. The most interesting member of the family in the next generation was Bernardo Lazzari (1872-1936), who studied classical philology in Vienna before becoming deputy director of the Kotor Gymnasium and then, from 1919 until his death, director of the Dubrovnik Gymnasium.<sup>1</sup> Narcisa Lazzari is known to have been a collector of postcards. One collector has reported a picture postcard of Cattaro (Kotor) which was sent to her, where the message consists of a poem by Catullus in red and black ink, followed by the enigmatic signature ‘scripsit JOKO’.<sup>2</sup>



Message side of the postcard.

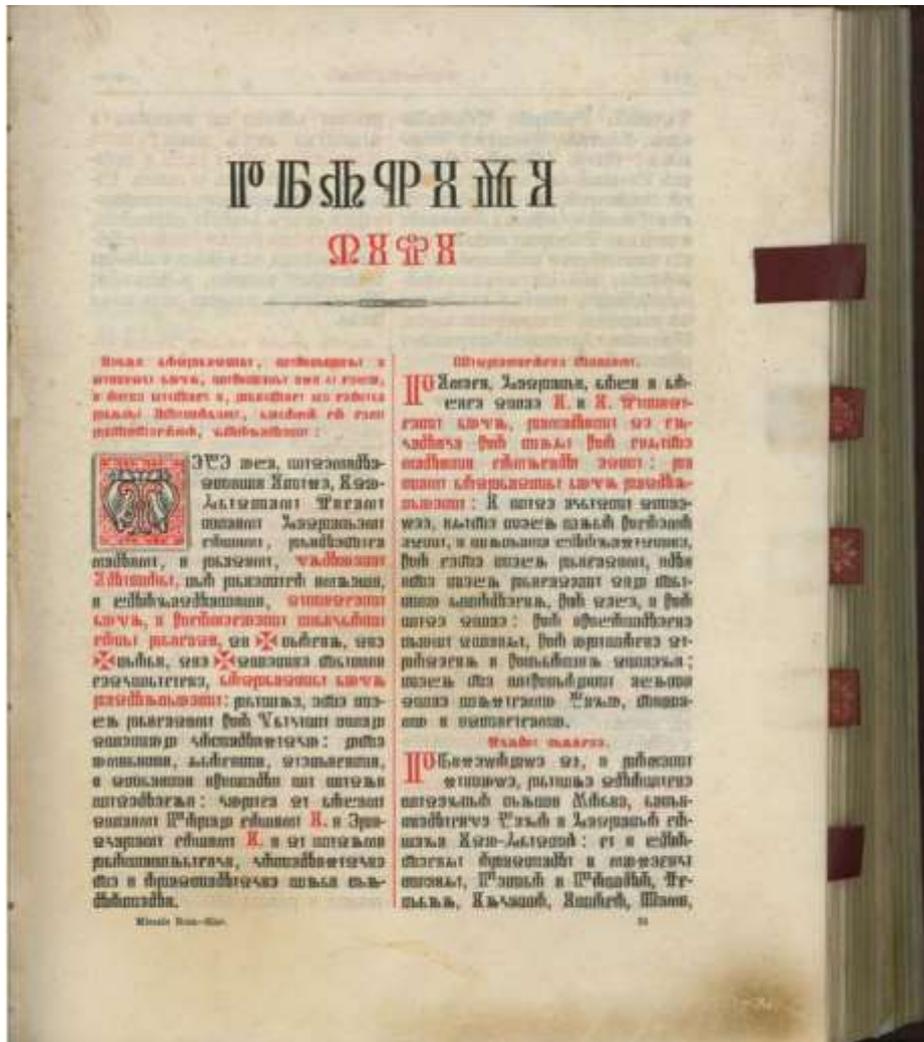
The simplicity of the postcard message and the presence of an orthographical error suggest that the writer was not truly conversant with Glagolitic script. Although a revival of academic interest in Glagolitic texts was one aspect of Croatian nationalism, the use of Italian to address the card makes it unlikely that the sender was motivated by nationalist motives. Nor does it appear that the script was a kind of code to hide a postcard message from the postman’s eyes. It is neither survival nor revival but a *jeu d’esprit*, sent to someone who was known to appreciate linguistic puzzles.

<sup>1</sup> <https://hbl.lzmk.hr/clanak/lazari>

<sup>2</sup> ...<https://www.facebook.com/istriadalmaziacards/posts/di-narcisa-lazzari-che-potremmo-chiamare-pioniera-del-collezionismo-di-cartoline/3790637660989121>



Address side of the postcard.



Canon page from 1893 Parčić Missal (NSK, Zagreb).



The Second Vrbnik Missal, illuminated in Venice c. 1480 (Vrbnik, Krk, MS 44). Wikimedia Commons.



Bulgaria 1937, Millenary of Slavonic liturgy, SS. Cyril and Methodius. Right saints, wrong script.

Croatia 1994, 500th anniversary of the printing of the Senj Missal.



## AUDITORS in AUSTRIA

By Andy Taylor

I've recently discovered what an Auditor was in Imperial Austria. I had thought he was a man who gets his kicks from counting other people's money; this is not true. He is a part of the Austrian Military Justice system. I \*think\* the British equivalent is a Judge Advocate, a lawyer with some military training, while the Austrian is a senior Officer with some legal training.

[https://de.wikipedia.org/wiki/K.u.k.\\_Milit%C3%A4rjustizwesen](https://de.wikipedia.org/wiki/K.u.k._Milit%C3%A4rjustizwesen) (worth visiting if only for Erwin Lindemann's picture and description of the full-dress uniform!) as translated supplemented and expanded says:

The Auditoriat was tasked with administering criminal justice. The auditors also had the task of supporting and advising the military commanders in all legal matters.

The military courts of first instance were staffed by lieutenant colonels and major auditors, as well as captain and lieutenant auditors. The military courts of second and third instance consisted of general, colonel, lieutenant colonel and major auditors.

During peacetime, there were five general auditors, one of whom was head of the fourth department of the Reich Ministry of War, while three were department heads and referees at the Supreme Military Court, and one was director of the registry and referee at the Military Tribunal. In addition, the Landwehr Court of the Royal Hungarian Landwehr had an Auditor General as Director of Chancery and seven Auditors as Referents.



## LINZ POST TRANSFORMED

The Austrian Post is putting new self-service (SB) devices into operation in Linz. This includes the first location at Anastasius-Grün-Straße 5, where an old telephone box was removed and a new post office was built. Parcels and registered or large-format letters can be picked up here around the clock.

Representing the new Linz post offices, this location was ceremonially opened by Klaus Luger and Walter Oblin.

“The massive expansion with 100 additional self-collection stations from the post office represents an important service from the post office for citizens. The flow of work can also be made easier for company employees because parcels are delivered to closer stations. I am pleased that Austrian Post is starting this initiative and is rapidly pushing ahead with the expansion. In addition, the infrastructure of old telephone booths will be used sustainably,” said Klaus Luger, Mayor of Linz.

“As a post office, we want to be even closer to our customers in urban areas - we can achieve this by massively condensing our self-service network. With more compact self-service devices, we can optimally cover individual districts and also larger residential complexes and offer the collection of parcels or the dispatch of returns around the clock,” explained Walter Oblin, Deputy General Director, Board of Directors for Letters & Finance, Österreichische Post AG.

In November 2023 the postal service put 16 new self-service locations into operation in the Gänserndorf district of Lower Austria in order to test the densification of the self-service network in rural areas. The new post stations in Linz are now being used for the first time to densify urban areas. There are now 31 postal locations in the Upper Austrian capital: eight postal branches, seven postal partners and 16 free-standing postal stations. In total, the postal service wants to build around 100 additional postal stations in the Linz area in 2024 and 2025. The compact post stations enable parcels and registered or large-format letters to be picked up around the clock. If desired, the shipments can be redirected there directly via the Post app. Pre-franked parcels with a return label or parcel stamp can also be dropped off at post offices 24 hours a day, 7 days a week.

The consolidation of the self-service network and the takeover of around 1,000 A1 telephone boxes across Austria was announced last year. With over 575 self-service collection stations, 113,731 self-service collection boxes, 561 self-service shipping stations and shipping boxes as well as 73,443 postal reception boxes, Austrian Post already operates the largest Smart locker network in the country.

## 2024 NEW ISSUES

By Zöld Veltelini

The information given here is face value; issue date (dd.mm.yyyy); designer; engraver if any; printing method; printer; quantity printed; and details on the design. Many issues are also available in minisheets, blackprints, 'Buntdrucke' (ie printed in different colours from those issued) etc. The sequence is as published in Die Briefmarke; the pictures are scans of the Veltelini Collection since the OPost web site pictures won't download. As an experiment, the stamps have been scanned against a pale blue background, so that the perforations can be more clearly seen - especially with stamps which have no definite edge, instead fading into the background.

**Stefan Zweig.** Series: Literature from Austria; 1Eu20; 17.7.2024; Roland Vorlauffer; Cartor Security Printers;



offset; 290,000 stamps in minisheets of 10. The outstanding writer and intellectual Stefan Zweig is the second subject of the series "Literature from Austria". Stefan Zweig, born in 1881 as the son of a Jewish factory owner in Vienna, wrote poems while still at school. He worked as a journalist for the Neue Freie Presse and as a translator; during the First World War he worked in the war archives. He was to have collaborated with Richard Strauss on Capriccio, but his Jewishness made that impossible. In 1934 he emigrated to England, became a British citizen in 1940 and finally settled in Brazil, where he died in 1942, suffering from depression. Zweig

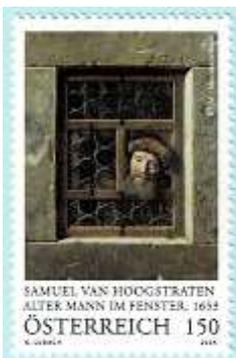
was a master of portraying the human soul and of the haunting narrative; Sigmund Freud's influence on his work is unmistakable. "Sternstunden der Menschheit" (1927) and "Die Schachnovelle" (1942) are just some of his best-known works. The quote on the stamp comes from the novella "Twenty-Four Hours in the Life of a Woman", which was published in 1927 as part of the volume "Verwirrung der Gefühle". It is "Es ist schöner, einen Menschen zu verstehen, als über ihn zu richten" = „It is better to understand a person than to judge him”.

**DC Tower 1.** Series: Modern architecture in Austria; 3Eu; 17.7.2024; Karin Klier; Enschedé; offset; 210,000

stamps in sheets of 50. The slim, dark DC Tower 1 has been shaping the silhouette of Donau City on the eastern bank of the Danube in Vienna for ten years. The tower was planned by the French architect Dominique Perrault and the official opening took place in February 2014. At 250 meters high and 60 floors, DC Tower 1 is Austria's tallest skyscraper, housing primarily offices, hotels and seminar rooms. The striking wave-like structure on one side of the black glass facade is intended to be reminiscent of a broken monolith, while also creating a connection to the nearby Danube. DC Tower 2 was originally planned as a visual counterpart, but is currently being built in a different design. DC Tower 3 has already been completed, and the three towers are intended to form a striking entrance to Donau City, which was conceived in the 1990s as a "second Vienna city centre" alongside the historic city centre.



**Samuel van Hoogstraten - Old Man at a Window, 1653.** Old Masters series; 1Eu50; 17.7.2024; Kirsten



Lubach; Enschedé; offset; 180,000 stamps in sheets of 50. The Dutch artist Samuel van Hoogstraten (1627-1678) was not only a painter, but also an author and art theorist. He trained in the workshop of Rembrandt van Rijn, and travelled a lot, including to Vienna, where he was received by Emperor Ferdinand III and where the painting shown on the stamp was created in 1653. He spent the last years of his life in his hometown of Dordrecht, where he wrote a treatise on painting that is still considered a classic of art literature today. In his works he dealt intensively with perspective. His speciality was so-called "trompe-l'œil", optical illusions that appear three-dimensional. The "Old Man in the Window" is one of them: the man's head protrudes from an elaborately painted window and appears as if it is detached from his body. The painting can be seen in the picture gallery in the Kunsthistorisches Museum in Vienna.

**Charlotte Klobassa - Rumours**, 2023. Series: Young Art in Austria; 3Eu; 17.7.2024; Theresa Radlingmaier; bpost Stamps Printing; offset; 140,000 stamps in sheets of 50. This year's motif in the "Young Art in Austria" series features a colourful work by the young Viennese artist Charlotte Klobassa. "Rumours, 2023" is part of an oil painting triptych and was conceived both as a group composition and as a stand-alone work. The title refers to the dynamic that arises when different characters meet. Charlotte Klobassa, born in 1987, studied at the University of Applied Arts and lives and works in Vienna and Berlin. In her abstract works, she incorporates unconscious signs and gestures that are removed from their original environment, such as scribbles by strangers in stationery stores, details of situations or characteristics of people. Klobassa takes on different positions by imitating other people's and her own gestures and trying to represent imagined possibilities.



**Frauen-Taübling**. Series: Austrian Mushrooms; 95c; 23.8.2024; Marion Füllerer; Enschedé; offset; 340,000 stamps in minisheets of 10. A tasty and common edible mushroom is the Frauen-Taübling, which stands out due to its wide variety of colours. The smooth cap of the Frauen-Taübling (*Russula cyanoxantha*), which can grow up to fifteen centimeters in size, is usually violet in colour, but blue, gray, green and yellowish colours also occur. The mushroom belongs to the genus of *Russulas*, but unlike other *Russula* species, its white gills do not splinter when touched, but can be bent. The flesh and stem are also predominantly white. The odourless mushroom can be prepared in a variety of ways and is a popular edible mushroom. It can be found in early summer in deciduous and mixed forests, where it lives in symbiosis with the tree roots, especially of red beech, oak and spruce. There is a risk of confusion, especially with greenish specimens, with the deadly-poisonous green death cap.



**Day of the Stamp 2024**. 4Eu45 (plus surcharge of 2.23 euros); 23.8.2024; Anita Kern; Enschedé; offset; 165,000 stamps in minisheets of 6. Even in the post-World War II era, the Austrian Post and Telegraph Administration relied on electric mobility. In the 1950s, the post office had to purchase new parcel vans and opted for the 2 ENO and 5 ENO models from the Austrian automobile factory OAF. ENO stands for electric low-floor bus, the numbers 2 and 5 for the respective payload in tons. The more powerful 5 ENO could also pull trailers, and was used in Vienna until the 1980s for transport from the train station to the post office and between post offices. ENO vehicles were also used in Graz, Klagenfurt, Linz and Salzburg.



The postage stamp in the background with a face value of 10 schillings also dates from the post-war period and shows Heidenreichstein Castle. Hans Strohofer created the design, and the engraving was by Georg Wimmer. It is ANK1113, part of the 34-stamp series "Buildings and Monuments" issued from 1957 to 1970.



**Citroen Kégresse P15N**. Series: Historic postal vehicles. 1Eu90; 23.8.2024; David Gruber; Cartor Security Printers; offset; 180,000 stamps in sheets of 50. From 1929 onwards, Citroen Kégresse P15N, vehicles with caterpillar drive, were used as postal buses in Austria. These vehicles, whose rear wheels were replaced by a tracked drive, were ideal for winter road conditions. These half-track vehicles were developed by the French engineer Adolphe Kégresse. The P15N - the designation "N" stands for "neige", the French word for snow - was manufactured in 1928 specifically for driving in snow. The skids on the front wheels made the vehicle steerable even in deep snow, and the caterpillar tracks were equipped with rubber blocks for

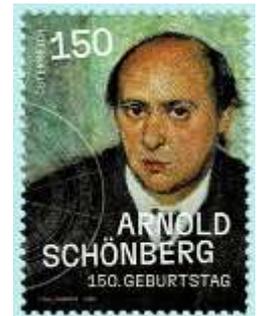
driving on snow-free sections. Citroen Kégresse P15Ns were used as Austrian post buses for seven, later up to eleven passengers, on mountain roads until the 1950s, especially in the Arlberg region and in the Tauern. In addition to mail, they mainly transported tourists to ski resorts. This 4S stamp [1964 ANK1192] shows a work by Adalbert Pilch. Entitled "Postal tracked-vehicle in a mountain village" it depicts a snow-covered scene containing typical mountain village architecture. This painting was created specifically for the Austrian Post and Telegraph Administration.



**200th birthday of Anton Bruckner.** 3Eu; 4.9.2024; Theresa Radlingmaier; bpost Stamps Printing; offset; 190,000 stamps in sheets of 50. Anton Bruckner was one of the most important Austrian composers and organists of the late 19th century. Born in 1824 in Ansfelden, Upper Austria, Bruckner became a choirboy at St. Florian's Abbey in 1837. He later worked there as a teacher and monastery organist. After some time as cathedral organist at the Old Cathedral in Linz, he moved to Vienna and taught at the conservatory there, as well as being organist at the imperial court. At first, he was considered primarily an organ virtuoso, but it was not until his Symphony No. 7 in E major in 1883 that he made his breakthrough as a composer. His great passion was symphonies, of which he wrote (and rewrote) nine, but he also composed numerous choral works, chamber music, organ and piano pieces. Bruckner was a great admirer of Richard Wagner, but developed his own style. He died in Vienna in 1896; his sarcophagus was placed beneath the organ in the Abbey Church of St. Florian, in accordance with his wishes.



**150th birthday of Arnold Schönberg.** 1Eu50; 11.9.2024; Theresa Radlingmaier; bpost Stamps Printing; offset; 180,000 stamps in sheets of 50. Arnold Schoenberg invented the twelve-tone technique, which is of great importance for modern music. Born to a Jewish family in Vienna in 1874, he took composition lessons and studied the works of great composers. From 1895 he worked as a choirmaster, conductor and composer, taught in Berlin and Vienna and also painted. In 1933 he had to emigrate to the USA, and in 1951 he died in Los Angeles. Schönberg composed a wide variety of works and wrote a text on music theory, the "Harmony Theory". He developed a method of "composition with twelve tones that are related only to one another", the twelve-tone technique, which he used primarily in his works from 1921 onwards. It is considered one of the most important developments in the history of music in the 20<sup>th</sup> century. The stamp shows a portrait of the artist, which Richard Gerstl created around 1907.



**Christ as Pharmacist.** Series: Sacred Art in Austria; 1Eu20; 14.09.2024; Enschedé; offset printing; 200,000 stamps in sheets of 50. The motif of Christ as a pharmacist had been widespread since the 17th century as a symbol of the Christian salvation process. The oil painting from 1657 was donated to the St. Pölten Citizens' Hospital by a citizen's family as a thank-you for surviving the plague; it is now in the St. Pölten City Museum. Christ is depicted as a pharmacist offering the most important medicines for healing the body and soul: in addition to the host and chalice, there are various Christian virtues such as mercy, hope and humility, which are kept in sealed vessels. In the past, medicine and faith were closely linked. Christ was seen as a saviour who brings both physical healing and spiritual salvation, hence the name "Christus medicus". The profession of pharmacist developed in the 13<sup>th</sup> century; the first pharmacies in Austria were established around 1300 in larger cities.



**Herbert Hönel** - first water-soluble lacquer resin. Series: Austrian Inventions; 95c; 18.9.2024; David Gruber; Enschedé; offset; 340,000 stamps in minisheets of 10. The Graz chemist succeeded in producing a revolutionary water-dilutable and non-flammable lacquer resin. Herbert Hönel was born in Graz in 1890, where he died in 1990. He studied at the Karl-Franzens University in Graz and then worked on the production of synthetic resins. In 1948 he founded Vianova Kunsthartz AG in Werndorf near Graz, today's Allnex, where synthetic resins are still produced. Hönel was a successful researcher and pioneer of environmental protection by replacing the environmentally harmful and flammable organic solvents in paints with water. He called this paint resin "Resydrol®", derived from resin for resin and hydro for water. It was used as a primer for car bodies and is still in use in a further developed form. Hönel was awarded an honorary doctorate from his university and the Grand Golden Medal of Honour of Styria, among other things.



**DIANA with menthol.** Series: Classic trademarks; 95c; 18.09.2024; Marion Füllerer; Enschedé; offset printing and scented varnish; 280,000 stamps in sheets of 50. "That feels good": The slogan for this rubbing-alcohol (Franzbranntwein), tried and tested for more than 125 years, is still well known today. In 1897, a Hungarian pharmacist from the "Diana Pharmacy" discovered the versatile effects of rubbing-alcohol mixed with menthol. The tonic known under the pharmacy's name was entered into the Austrian trademark register in 1907, making DIANA one of the oldest brands in the country.



The logo shows Diana, the Roman goddess of hunting, with a bow and arrow, symbolizing vitality and closeness to nature. DIANA-with-menthol is used as a rub-in for refreshment, after sport or for tension; it has an invigorating and cooling effect. In 2014, the Austrian company Unipack GmbH owned by the Burghart family took over the brand, and in Wiener Neustadt, in addition to the classic rubbing-alcohol, a sports balm, a shower foam, refreshing wipes and lemon balm spirit are also produced and bottled. The stamp is refined with a scented varnish.

Chemical note: modern “rubbing-alcohol” can be ethanol and isopropanol in varied proportions, plus methanol, menthol, and sundry other additives. OK for rubbing; less so for drinking!

**100 years of Austrian Radio.** 3Eu50; 5.10.2024; David Gruber; Cartor Security Printers; Offset; 180,000 stamps in sheets of 50. In 1924, RAVAG was founded, eventually becoming the Austrian Broadcasting Corporation, today's ORF.



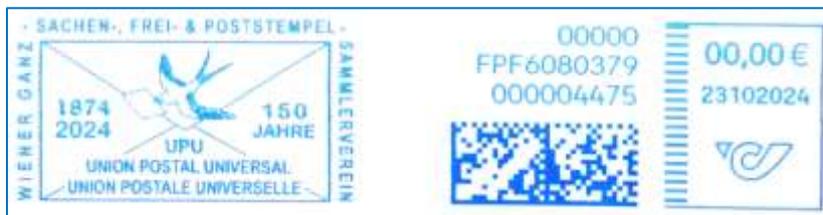
After the First World War, the civilian use of radio began in Austria. "Radio Hekaphon" was broadcasting in 1923 without a valid license, but in February 1924 Oskar Czeija, together with the Schrack company, received a license to operate "radio and wireless telegraphy and telephony traffic" in Austria. RAVAG, the Radio-Verkehrs-AG, was founded, and on October 1, 1924, the radio station officially began operations. In the course of the Anschluss in 1938, RAVAG was liquidated, but was able to go back on the air after the end of the war. After the end of the occupation, the radio stations of the occupying powers became the Austrian Broadcasting Corporation, which is now a public law foundation. The first television programs began broadcasting in 1955, and in addition

to radio and television stations, the ORF also operates an Internet portal.

**100 years of UPU.** 3Eu; 23.10.2024, Marion Füllerer; Enschedé; Offset; 180,000 stamps in sheets of 50. The abbreviation UPU stands for Universal Postal Union or Union postale universelle. It was founded on October 9,



1874 in the Swiss capital Bern, where the association still has its headquarters today. The Universal Postal Union Monument, completed by the French sculptor Rene de Saint-Marceaux in 1909, can also be found there. The Universal Postal Union has been a special organization of the United Nations since 1948 and currently has 192 member states. October 9 is celebrated as World Post Day in memory of the founding of the association. The Universal Postal Union regulates the international cooperation of postal companies, including postal fees for mailings abroad. The stamp shows illustrations of vehicles that Heinrich Blechner created for an unissued stamp to mark "75 years of the Universal Postal Union". Our friends in the **WIENER GANZSACHEN-, FREI, UND POSTSTEMPEL SAMMLERVEREIN** have produced a commemorative meter mark to mark the anniversary; and VOePh a strip-of-three.



**Beer mat**, in the series "Technische Besonderheiten". 3Eu50; 10.10.2024; David Gruber; Variuscard Produktions- und Handels GmbH; Offset - and silk-screen; 150,000 stamps in blocks of 1. The stamp itself is 38x51x1.4mm; the sheet 100x100mm; and a full-size version is on the cover! This year's technical specialty in philately will delight many beer fans: a beer mat with a removable stamp.



Beer is an extremely popular drink that also has a very long history. The spicy, golden-yellow drink is made from water, hops, malt and yeast in the brewing process. Different types of beer are produced depending on the grain used, the type of yeast - top- or bottom-fermented - and many other factors. Even laypeople know terms such as Märzenbier, Pils, Lager, Weizenbier or Zwickl, even if not everyone knows the exact differences. Beer scores points not only for its taste but also for its healthy ingredients, especially B vitamins, potassium and magnesium. The "beer mat" stamp pad is original and absolutely safe. Not only does it look like a beer mat, it is also made of the original material, wood pulp cardboard. Production was challenging: the rough, absorbent material required several printing processes to apply the layers of color and gum to a saturation, and the cardboard's thickness of 1.4 millimeters meant that a special steel strip had to be used for punching. The wet-adhesive, equally thick stamp with the foaming beer in the glass and the inscription "Beer has it in it" can be removed from the beer mat and used for postage. Some of the beer foam bubbles on the front of the pad were also finished with a tangible relief varnish.

**Winter**. 2Eu50; 08.11.2024; Theresa Radlingmaier; Enschedé; Offset; 150,000 blocks of 10 varied values.



Nostalgic illustrations of winter plants adorn this block of ten supplementary stamps, continuing a new tradition established in February 2024 (see Austria 226 p.7). Branches of conifers, mistletoe and holly, cones and various berries - all of these can be found in nature in autumn and winter, and they can be used to decorate a home wonderfully. But they also look good as stamp motifs in the form of botanical illustrations: the ice-blue color reflects the cold season and creates a wintry atmosphere.

The stamp block contains ten stamps with five different low values, two each of 10, 15, 27, 33 and 40 cents. This makes it easy to supplement older stamps that are still valid for postage, but whose face values no longer correspond to the current rates. The attractive supplementary stamps can also be combined with any original franking and thus give a postal item a harmonious wintry appearance.

**Schneestiefel (Snow boots)** 4Eu50; 08.11.2024; David Gruber; Cartor Security Printers; Offset; 140,000 blocks of 1.



Together with the mittens, woollen hat and sweater, the snow boots complete the set of the philatelic winter collection. Following the stamp blocks issued in previous years, this time it's all about the right footwear for winter. Snow boots should keep feet warm and dry, they must fit well and be made of waterproof, breathable material. A non-slip sole ensures a secure grip even on ice and snow. The current stamp block in wintry blue tones is punched out in the shape of a snow boot and has the characteristic perforation of a stamp. A border with reindeer and fir trees adorns the thickly lined shaft, with snowflakes visible underneath. A non-slip foam sole completes the snow boots. So you are well equipped for a winter walk or for building a snowman. Tip: All four stamp blocks in the shape of winter clothing are now also

available together in the "Winter Collection" set.

**200 Jahre Wiener Städtische Versicherungsverein**. 1Eu50; 13.11.2024; David Gruber; bpost Stamps Printing;



Offset; 180,000. On December 24, 1824, Georg Ritter von Högelmlüller founded the "wechselseitige k. k. priv. Brandschaden-Versicherungs-Anstalt (mutual k. k. priv. fire damage insurance institution)", from which the Wiener Städtische Versicherungsverein eventually developed: This is the main shareholder of the Vienna Insurance Group (VIG) and supports it through funding in the social, artistic and cultural fields. The insurance group is headquartered in the Ringturm on Vienna's Schottenring, which was opened in 1955 as the city's first office tower and in whose foyer the "Architecture in the Ringturm" exhibition center is located. Since 2006, the

tower has been covered every year with printed mesh panels designed by well-known artists. The stamp motif shows the "Tower in Bloom" wrapping by Hubert Schmalix from 2008. In the anniversary year 2024, the renowned local artist Johanna Kandl will showcase the success factors of the insurance group, such as courage and solidarity, with her work "With the best ingredients".

**Traismaurer Christmas Crib festival.** 1Eu20; 14.11.2024; Marion Füllerer; Cartor Security Printers; Offset; 232,500 in rolls of 50. The Traismauer glove maker Ferdinand Scheibl is considered to be the creator of the figures and the stage of the nativity play, the final version of which probably dates back to 1810 although individual parts are probably even older. Until 1917/18, the dialect texts and scenes were only passed on orally. In the 1950s, the nativity play was rediscovered in the Traismauer Museum, and since then it has been performed every year. Around 30 people take part in a performance of the nativity play. With 42 rod puppets, religious themes such as the birth of Jesus are presented in 9 scenes and 28 songs, but folk figures are also presented and love songs and socially critical songs are performed. The Traismauer singing club organizes the performances, in which the audience is traditionally involved.



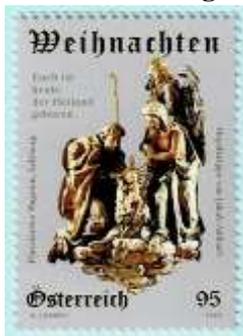
**Christmas wreath.** 1Eu20; 14.11.2024; Lisa Filzi; Cartor Security Printers; Offset; 394,000. With a beautifully decorated wreath on the front door or on the wall, you can conjure up a festive Christmas atmosphere in your home. During Advent, many people decorate their house or apartment with lights, Christmas figures or green branches. Some Christmas decorations can also be made easily yourself, and making things together is a good way to keep children busy in the long wait for Christmas. You can design a Christmas wreath according to your personal preferences: a wreath made of fir branches or other green branches is decorated with cones, mistletoe or holly branches, berries, dried fruit or flowers and cinnamon sticks or even colorful little Christmas tree balls, garlands and bows - there are no limits to your imagination. The wreath on the Christmas stamp is also decorated in Christmas red and green.



**Christmas tree.** 95c; 29.11.2024; Anita Kern; Cartor Security Printers; Offset; 695,000 in rolls of 50. A decorated Christmas tree is an important part of Christmas for many people. It is also a beautiful motif for a Christmas stamp. This stamp does not show a Christmas tree with baubles and candles, but the words of the first verse of the song "Silent Night! Holy Night!". The text is arranged in green tones in a festive font in the shape of a Christmas tree, with colored letters and flourishes representing decorations and garlands. The text of the song was written as a poem by the assistant pastor Joseph Mohr in 1816. In 1818, the village school teacher and organist Franz Xaver Gruber composed a melody for it, and on Christmas Eve that year the two performed the song together in the church of St. Nikola in Oberndorf, Salzburg. "Silent Night! Holy Night!" is one of the most famous Christmas carols today and is part of Austria's intangible cultural heritage.



**Christmas - Orgelkrippe, Pfarrkirche Wagrain.** 95c; 29.11.2024; Kirsten Lubach; Cartor Security Printers; Offset; 1,357,000. The Christmas stamp features a sculpture of the Holy Family: the so-called organ crib by Jakob Adlhart in the parish church of Wagrain. The sculpture is located on a pillar in front of the gallery with the Joseph Mohr memorial organ; Joseph Mohr, who wrote the lyrics to the Christmas carol "Silent Night! Holy Night!", was vicar at this church from 1837 until his death in 1848. The sculptor Jakob Adlhart (1898-1985), the creator of the organ crib, created numerous wooden sculptures for churches, especially in Salzburg, Upper Austria and southern Germany. In 1925 he made an expressionist crucifix for St. Peter's Abbey, the Adlhart Cross, which was the motif of the 2010 special stamp series "Sacred Art". His work for the Kleine Festspielhaus (now called the House for Mozart) in Salzburg is also very well known, especially his marble mime masks from 1926 at the entrance. This Christmas stamp is also issued as a maximum card.



The APS Web site redesign team at a recent planning meeting in London.



# EXHIBITION SOUVENIRS

By Ikke I Rute

I'm not referring to medals, certificates, friendships made and renewed, trams travelled on, Maultasche munched, or the German version of HS2 that is The Modernisation Of Stuttgart Station. Austria Post has for some years produced "Meine Marke" as a sheet of 20 copies of a single design, then 20 different designs, then as blocks of two stamps with a stamp-sized label between them (like the March 1991 Mozart block), and in August 2019 the first catalogued block-of-three appeared. Now, at every exhibition where Austria Post has a stand, a souvenir block-of-three is offered. The stamps are valid for postage, but only if posted in Austria. Here are a few!



Did you know that Albert Einstein was born in Ulm? Neither did we, until we stumbled across the Einstein Doll Shop.

# The Europa Issues of Austria

By Herr Breitmaul Frosch

## Introduction

This article appeared in this format in Austria 194 of Summer 2016, ending with the 2017 issue. The annual series has continued, so it's time for an update. EUROPA stamps are intended to promote philately and emphasize the cultural and historical similarities between the countries. EUROPA stamps are special stamps issued by European postal administrations/enterprises and bears the official EUROPA logo, a PostEurop registered trademark under the aegis of PostEurop in which Europe is the central theme. EUROPA stamps underlines cooperation in the postal domain, taking into account promotion of philately. They also build awareness of the common roots, culture and history of Europe and its common goals. As such, EUROPA stamp issues are among the most collected and most popular stamps in the world. Since the first issue in 1956, EUROPA stamps have been a tangible symbol of Europe's desire for closer integration and cooperation. In 1993, PostEurop became responsible for issuing EUROPA stamps; PostEurop's Stamps & Philately Working Group selects the EUROPA stamp theme.

## Austria's EUROPA stamp issues

				
2018	2019	2020	2021	2022

**EUROPA 2018 – Vienna's Schemerl Bridge.** 80c; 9.5.2018; 185,000; Marion Füllerer; Offset; Enschedé. On the occasion of the 100th anniversary of the death of Otto Wagner, the Schemerl bridge on the Nussdorf weir in Vienna was selected for the commemorative stamp. Spanning 49 metres over the Danube Canal and towpath, the bridge links Nussdorf in Vienna's 19<sup>th</sup> district with the Brigittenuer Sporn in the 20<sup>th</sup>. It owes its name to the architect and hydraulic engineer Joseph Maria Schemerl von Leythenbach, who as Hofbauratsdirektor drew up a plan for regulating the Danube in 1810, although this was never implemented. The Schemerl bridge was built between 1894 and 1899 as part of the Nussdorf weir and lock system. Just upstream the Danube Canal branches off from the Danube, with the weir regulating the amount of water that enters the Canal. Otto Wagner designed the system; the bronze lions on the pillars at each end of the bridge are by the sculptor Rudolf Weyr. See also "The bridges over the Donaukanal" in Austria 167 (Autumn 2009).

**EUROPA 2019 – white-tailed sea eagle.** 90c; 09.05.2019; 185,000; Marion Füllerer; Offset; Enschedé. The topic for the 2019 EUROPA stamp is "national birds". The Austrian edition of the EUROPA stamp shows a white-tailed sea eagle, which also forms part of the coat of arms of Austria.

**EUROPA 2020 – Historic post routes of Thurn & Taxis.** 1Eu; 8.5.2020; 215,000; Offset; David Gruber; Enschedé. This year it's "Ancient Postal Routes". The illustration is the Fugger Palace in Innsbruck.

In the 18th century, the Counts of Thurn and Taxis acquired the baroque palace in Innsbruck's Maria-Theresien-Strasse. It owes its name to Hans Otto Fugger, who had it built in 1679 according to plans by the court architect Johann Martin Gumpp. The design was based on Italian city palaces, especially those from Genoa. The three-storey building is lavishly decorated with cornices and stucco. Two columns frame the entrance portal in the middle, the lions lying on it support the balcony with the protruding grille directly above the portal. The classical ceiling fresco "The Judgment of Paris" by Martin Knoller from 1786 adorns the ballroom on the first floor, which is why it is also called the Paris Hall. The walls are decorated with Rococo paintings.

Soon the palace was used not only for residential purposes, but also as a post station - members of the Thurn and Taxis family were not only Innsbruck post-masters, but general post-masters of the state. For this purpose, post offices as well as stables and other buildings for the postal service were set up in the courtyard and on the ground floor of the building. Even when the State of Tirol acquired the Palais Taxis in 1905, postal operations continued until 1908. Today the building houses, among other things, the Kunsthalle Tirol for contemporary art. It has been a listed building since 2006.

**EUROPA 2021: the wolf.** 1Eu; Marion Füllerer; 08.05.2021; 240,000; Offset; Enschedé. Since 1956 EUROPA stamps have been issued as a symbol of European collaboration and integration. The wolf was chosen by Austrian Post for this year’s topic, “Endangered national wildlife”. Wolves, now a legally-protected species, are beneficial to wildlife because they cull the aged and sick animals.

**EUROPA 2022 – the Eisenerz Wassermann** 1Eu; Marion Füllerer; 7.05.2022; 200,000; Offset; Enschedé. The EUROPA stamp has been a symbol of the collaboration between the European postal services since 1956. This year’s theme is “Stories & Myths” and the Austrian interpretation is “The Erzberg and its legends”. The special stamp has been embellished with a hot stamping foil.

The legend tells that people once caught a water sprite who lived at Lake Leopoldstein near today’s town of Eisenerz. They thought he had great treasures. In exchange for his release, the prisoner promised them “gold for ten years, silver for a hundred years, or iron forever.” The people of Eisenerz chose iron, and iron has been mined on the Erzberg ever since. The karst spring in which the Wassermann is said to have finally disappeared is called the Wassermannsloch.

		More	will	follow!
2023	2024	2025	2026	2027

**EUROPA 2023 - Peace.** 1Eu20; 5.5.2023; Marion Fuller; 190,000; Offset; Enschedé.

“Peace - the greatest good of mankind” is the motto of this year's EUROPA stamp, a topic that is more topical than ever this year. EUROPA stamps have been issued with a common motif or on a topic related to Europe since 1956, and PostEurop have been responsible for the last 30 years. The Luxembourg design was selected as the winner of a competition in which ideas from many countries were submitted. Designed by Linda Bos and Runa Egilsdottir (A Designers' Collective), they see it as a new sign of peace that unites all nations, a metaphor for a collaborative society where people appreciate each other's cultures. It is inspired by the “Celtic love knot” of two intertwined hearts, the intertwined fingers symbolize mutual respect, the colours the different nations. The European postal companies were each able to design their own stamps based on this motif. There is of course no longer a British Europa stamp.

**EUROPA 2024 - Grüner See.** 1Eu20; 4.5.2024; Marion Füllerer; offset; Enschedé; 200,000. “Underwater fauna and flora” is this year's theme of the EUROPA stamps, which have been issued by European postal companies since 1956 as a unifying symbol of integration and cooperation within Europe. The Green Lake in the Styrian municipality of Tragöb - Sankt Katharein impresses with its emerald green colour. The photo was taken by Heinz Toperczer, diver and underwater photographer, who became famous for his photo of a diver in the mouth of a whale. The Green Lake is a karst lake and is a protected area. When the snow melts, it fills with ice-cold, clear water and reaches a depth of up to eleven meters in early summer, depending on the amount of precipitation in winter. Meadows, benches, hiking trails and footbridges disappear into the lake, but can still be seen under the water surface. Over the course of the year, the water level drops again, and by winter the lake can even dry up completely.

## MEMBER'S ADVERTISEMENT

### “The Crown Jewels of Ukrainian Philately”

The above is a fitting description for Western Ukrainian postage stamps, many of which are among Ukraine's rarest and priciest. The newly released *Western Ukraine 1918 – 1919: A Specialized Philatelic Catalog* by Inger Kuzych is a publication that finally does justice to these gems of European philately.

The *Specialized Catalog*, however, is much more than just an account of Western Ukraine's stamps. It is really three catalogs in one. Part I's main focus is on the 122 stamps produced by the Western Ukrainian Government in 1918-1919 – along with their hundreds of known varieties. In addition, this section includes descriptions of:

- All Austrian stamps still available and in use in Western Ukraine – regular, postage due, and expedited mail stamps – that still provided the bulk of the franking on Western Ukrainian mails,
- All local provisional stamps and local privately ukrainianized stamps, and the
- Occupational stamps of the Kolomyia “C.M.T.” issue.

Values for every stamp and every variety are provided based on sales and auction results from the past decade.

Part II is the first-ever catalog compilation of Western Ukrainian postal stationery. Here too the author expands the listing by providing accounts of:

- Austrian postal stationery still obtainable in Western Ukrainian post offices,
- Local provisional stationery,
- Postal stationery produced for soldiers in the Ukrainian Galician Army, and
- Occupational stationery – the Kolomyia “C.M.T.” postal card.

Once more, valuations are offered for every stationery type.

Part III, Appendices, is itself divided into three parts and contains a wealth of additional valuable information.

- Appendix A is a unique Synopticon that compares the numbering system used in this catalog with eight other major philatelic publications that list, or have listed, Western Ukrainian postage stamps.
- Appendix B catalogs and illustrates all known Western Ukrainian Mail Markings including: post office cancellations and cachets, field post marks, general censor marks, military censor marks, military unit markings, and civil-authority cachets. This is easily the most comprehensive compilation of Western Ukraine postal markings ever assembled.
- Appendix C describes The Postal Rates of the Western Ukrainian National Republic that were in effect during the nine months of Western Ukraine's existence. These include rates not only for letters, cards, newspapers, printed matter, packages, registration, and express delivery, but also for services such as money orders, money letters, and postal inquiry.

Sprinkled throughout the *Catalog* are full-color images of almost two dozen of Western Ukraine's rarest and most interesting surviving covers that demonstrate various stamp usages and postal rates.

In summary, the *Western Ukraine 1918 – 1919: A Specialized Philatelic Catalog* is the most comprehensive and most useful publication ever produced for Western Ukraine collectors. It will be of interest to a variety of Eastern European philatelists, including those specializing in Ukraine, Austria, Poland, and Romania.

The 166 glossy-page volume features colored dividers that enable quick and easy access to each of the book's three main Parts. The spiral binding allows the book to be laid flat or propped up – an attribute especially helpful when sitting at a crowded dealer table examining stamps. Additionally, the volume features a special wrap-around cover that hides the coils, provides a book-like spine, and allows the 8.5"x 11" tome to be stored upright on any bookshelf.

Even if one does not assiduously collect Western Ukraine because of the difficulty in obtaining certain stamps or stationery items, this *Catalog* is definitely worth acquiring. All of Western Ukraine's postal issues are gathered and brilliantly shown in this sumptuous volume, thus allowing one to enjoy a "complete" collection – even if only in an illustrated format.

The cost of *Western Ukraine 1918 – 1919: A Specialized Philatelic Catalog* is \$45 us, with postage bringing the total to \$50 for shipment to US destinations.

Mailings abroad (including airmail delivery) are \$70 to Canada, \$80 to Europe, and \$85 to Asia and Australia. (All in US funds payable by check, international money order, or (via special arrangement) by PayPal.)

Copies of *Western Ukraine 1918 – 1919: A Specialized Philatelic Catalog* may be ordered from:

Inger Kuzych  
P.O. Box 3  
Springfield, Virginia 22150  
USA  
[ingert@starpower.net](mailto:ingert@starpower.net)

Note, the *Specialized Catalog* serves as a partial prequel to the much larger and even more detailed *Postal History of Western Ukraine, 1918-1919* that Dr. Kuzych has co-authored with Dr. Ihor Kulczycky and that is currently being typeset for printing in 2025.

A memo to all members contemplating writing a book! The APS will gladly publicise it, and might be able to support your endeavour by locating sources of financial support. Contact the President for further discussions!

## 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**

**9/2024:** Centenary of the “Youth and Tuberculosis” issue; Charles Lindberg; centenary of Austrian Radio; Margaret Michell; centenary of the Semmering Railway; 5 new issues and many special products; the World Exhibition, Paris, 1900; 150 years of the UPU (part iii); society news; list of exhibitions and shows; etc.

**10/2024:** Problems when sending items outside the EU; The Rotunde in Vienna; Arnold Schönberg; Ferdinand Andri; Centenary of Austrian Radio; 150<sup>th</sup> anniversary of Hungary’s 1874 ‘envelope’-design stamps; 180<sup>th</sup> anniversary of the Mürzzuschlag-Graz railway; 3 new issues (including the Beer Mat) and much else; 150 years of the UPU (part iv); post by steamer and train at Attersee; Ovebria2024 - the top medals; society news etc.

**11/2024:** Is outsourcing a dead end?; Yehudi Menuhin trophy won by Greece; Advent; Giacomo Puccini; Hungary’s 1874 ‘envelope’-design stamps (ii); the Karl Kalab saga (iii); 7 new issues (!!); Christkindl - the 75<sup>th</sup> season; society news etc.

**12/2004:** Christmas trees on stamps; Hafnia 24; Wien Vorderhainbach; straight-line FROHNLEITEN cancel; Jungholz & Kleinwalsertal Reichspost cancels; 2025 new issue programme; special cancels for December; Attersee (ii); society news etc (lots of Xmas Meine Marke!)

### **Vindobona Vereins-Nachrichten**

**3/2024:** Fiscal Philately from A to Z (well, to M); hand cancels in 1870-72 at Gmunden; special postal stationery 1892-1939. NB: most of their issues are available at <https://www.vindobona.club/vindobona-nachrichten-2/>

### **Czechout**

**Vol 42/3: September 2024:** Saints Cyril and Methodius - Missionaries to the Slavs; WWW.CPSLIB.ORG is a multi-purpose online resource for collectors of Czechoslovak and Czech Republic stamps; News and Notes; Report from the Society meeting in York; Czech Republic and Slovakia new issues; Appeal for meetings organiser.

**Vol 42/4: December 2024.** Provisional Newspaper Stamps of Czechoslovakia; Two New Republics; Hradčany Double Postcards; Postal Parcel to Norway of 1919; An Unusual Approach to Stamp Collecting?; News and Notes; Library Additions; Book Review of Miroslav Štefek’s Československá Pošta 1918–1919; Articles Elsewhere; Slovakia New Issues; Czech Republic New Issues; Membership and Society Contact Information

### **Stamps of Hungary**

**Nr 239: December 2024.** Editors corner, Membership news, Auction News; Past and future meetings and events; Seen in print; Hungarian perfins on Romanian stamps and Romanian perfins on Hungarian stamps, by Tammo Bijmolt & Paul de Leeuw van Weenen; The story of the ‘lucky number’ Part 2a: Kiss Károly és Társa Bank r.t., by Martin Weise; Interpreting postal charges on hyperinflation mail - Part 1, by Roger Morrell; Questions and Answers; A curious document. Plus the New issues list

# **Beilage: Minutes of the Annual General Meeting of the Austrian Philatelic Society held online on Tuesday 8 October 2024 commencing at 14:00**

**Present:** Andy Taylor (President, in the chair), Nick Coverdale (Secretary, taking the minutes), Roy Gelder, Yvonne Wheatley, Martin Brumby, Keith Brandon, Paul Taylor, Hiroyuki Yamagata, Roger Morrell, Tony Clayton, Bruce Henderson, Ian Briant, Andrew Turngren.

1. **Opening by the President:** Andy Taylor welcomed all those present online.
2. **Apologies:** Barry Clark, Geoff Richardson, Joyce Boyer, Ken Dyke, Peter Chadwick, Lindy Bosworth.
3. **Minutes of the AGM held on 11 October 2023:** the minutes were accepted as a true and accurate record.
4. **Matters arising from the Minutes:** Keith Brandon noted that in Items 7 and 8 there was discussion relating to profit from the auctions and to a transfer from the packet account to the main account. In particular, relating to the profit from the auctions, Andy Taylor had offered to investigate this outside the meeting. The Secretary reported that he had had some discussion with Andy but without reaching a conclusion. Andy said that he would revisit the issue and report back.
5. **President's report:** Andy Taylor strongly emphasised the need to replace himself as Treasurer. He noted that the Yugoslavia Study Group had recently told its members that unless a replacement was imminently forthcoming then the Group would fold. APS was now approaching the same position. Andy only intended to continue as Treasurer as long as he was able, a day that he thought might not be too far away. A prominent notice would be appearing in the next Edition of 'Austria'. Keith Brandon asked if it was still Andy's intention to retire as Treasurer at the 2025 AGM? Keith felt that it was important that Andy should be clear about when he intended to retire as Treasurer, otherwise no one would be encouraged to offer their services. He thought that it was disgraceful that, out of 150 members, no one had offered to take on the role. There was then a discussion as to whether a Treasurer needs to be resident in the UK. Andy agreed to follow this up with the bank.

Andy continued by noting that the APS Fest weekend in 2024 had been run jointly with the Czechoslovak Philatelic Society of Great Britain (CPSGB) in York. He thanked Yvonne Wheatley for taking the lead in organising it. APS would hope to have a Fest weekend in 2025, noting that CPSGB only hold such a weekend every 2 years. Suggestions for a 2025 Fest weekend were needed, along with offers to organise it. Andy then emphasised his thanks to members of the Committee and to those also providing support, such as Carol Lewis (proof reader and distributor of 'Austria') and Alan Berrisford (supplier of frames).

Andy announced that it was his pleasant duty to propose to the AGM, following prior approval by the Committee, that Eva Sinnmayer should become an Honorary Life Member of the Society. Eva had held various roles at the Austrian PO in Vienna, including archivist, which had allowed her to provide much valuable information over the years to APS members. Eva's appointment was unanimously approved by the AGM. Andy added that he had prepared a certificate for Eva and would present it to her on his visit to Vienna in December. He also intended to ask her whether or not she would like her management to be informed of this honour.

6. **Secretary and Membership Secretary's report:** the report was taken as read, however Nick Coverdale wanted to repeat the fact that a successful new members' Zoom meeting had been held late in 2023 and it was hoped to arrange another such meeting in the near future. Also, although APS had 150 members, similar to a year ago, 8 members had not renewed their subscription and had not responded to reminders, so their memberships would be suspended in the near future.
7. **Treasurer's report and statement of accounts for 2023-24:** the accounts, with their explanatory notes, were discussed. Andy Taylor had received a question from a member unable to be present viz. 'Your accounts show no payment received from the packet. The packet accounts show £500 transferred to the general account. Can you explain the discrepancy?' Andy explained that the income from the packet in 2023-24 was only transferred to the main account after the end of the financial year and therefore did not appear in the 2023-24 financial statement. This information had already been communicated to the member, who he

understood to be satisfied with this answer. Andy noted his recommendation that subscriptions for 2024-25 should remain unchanged. An extensive discussion took place on the fact that, despite losing money on each copy of Austria, especially those sent outside Europe (i.e. the combined cost of printing and posting 4 copies annually exceeds the annual subscription), the cash held by APS continues to increase. This was stated to stand at around £36000 and members surmised what might be legitimate means of disposing of some of this. Various suggestions were made but it was left that Andy Taylor and Martin Brumby would follow this up (Martin to seek advice from the treasurer of another society who might have researched this situation). Finally, Keith Brandon referred to Note 10, which showed an apparent loss from Auction 155 of around £11. This auction only took place in FY 2024-25 and therefore, in his view, should not be displayed in this way, indeed it was misleading. Andy felt its inclusion was legitimate as it represented an actual expense against that auction in FY 2023-24. Acceptance of the accounts was proposed by Martin Brumby and seconded by Roy Gelder, and accepted with 2 abstentions.

8. **Auctioneer's report and statement for Auction 154:** Keith Brandon, in the absence of Ken Dyke, who had sent his apologies, reminded those present that towards the end of FY 23-24 there had been a change in the way the auctions are run. Keith and Ken had been acting as joint auctioneers, with Andy Taylor handling the money. Keith had been receiving the material and describing it and Ken had been receiving the bids, and sending out the invoices and materials to winning bidders. This had now worked broadly well for 3 auctions. A statement had been provided for Auction 154 and similar statements would in future be presented for each auction. Auction 154 realised £4257 in sales and provided a surplus for the Society of £310. In the current year, Auction 155 realised £4500 in sales and a surplus of £522 and Auction 156 had realised £2500 in sales, an unusually low amount. Keith felt the low sales in this auction were due to the auction lots being concentrated in just a few areas of interest, which limited the number of bidders. He hoped to receive a broader range of material in future auctions. Roy Gelder praised the organisation of the auctions, which he felt was first class.
9. **Packet Secretary's report and financial statement:** the report was taken as read. Andy Taylor thanked Barry for his ongoing management of the packet.
10. **Editor's/Webmaster's report:** Andy Taylor reported no significant difficulties. He was pleased to be able to report that Hiro Yamagata had agreed to be nominated as Editor to replace Andy. Keith Brandon gave thanks to Andy on behalf of the Society and added that it owed Andy a great debt for his long service as Editor. Andy thanked Keith and noted that he had taken on the role of Editor at Issue No 127 and had gone on to produce just over 100 issues. With regard to the website, all had agreed that it needed to be updated. A website developer had been commissioned to redesign it and work was underway. It was taking longer than expected. Keith expressed concern that the cost might be a lot higher than expected and Andy undertook to follow this up. Finally, Andy noted that he still had supplies of the 1850 book for sale and the Society had funding available to support the publication of other books.
11. **Reports from Northern and London Groups:** the Secretary stated that no reports had been received. Keith Brandon verbally reported on behalf of the Northern Group. Only one meeting had been held – the regular meeting at York with CPSGB in January 2024. It was intended to hold another such meeting in January 2025.
12. **Resolutions:** there were no resolutions.
13. **Election of Officers:** nominations for election are in the following table:

Role	Nominee	Agreed to stand	Proposed by	Seconded by
President	Andy Taylor	Yes	J Boyer	N Coverdale
Chairman	No nominees			
Secretary	Nick Coverdale	Yes	K Dyke	K Brandon
Membership Secretary	Nick Coverdale	Yes	K Dyke	K Brandon
Treasurer	Andy Taylor	Yes	K Dyke	B Clark
Editor	Hiroyuki Yamagata	Yes	A Taylor	K Brandon
Packet Secretary	Barry Clark	Yes	J Boyer	N Coverdale
Publicity Secretary	No nominees			
Auctioneer	Ken Dyke	Yes	A Taylor	N Coverdale

It was proposed by Martin Brumby and seconded by Tony Clayton that the nominees should be elected en bloc and this was carried unanimously. Then it was proposed by Roger Morrell and seconded by Tony Clayton that all those nominated should be duly elected and again this was carried unanimously.

- 14. Appointment of Examiner:** the current Examiner did not wish to be re-appointed and the Committee did not have a replacement to propose. It was agreed that the Committee could make an appointment as and when on behalf of the AGM. The Secretary was asked to ensure that this issue was kept before the Committee.
- 15. Changes to APS Rules:** the Committee was proposing changes to two of the Rules, noting that such changes had to be approved at an AGM, needing two-thirds of the votes cast to be in favour of a change. The proposed change to Rule 10 was to extend the list of Officers of the APS to include Honorary Webmaster (reflecting the increasing importance of this role). The change was proposed by Tony Clayton and seconded by Keith Brandon and carried unanimously. The proposed change to Rule 11 was to extend the permitted number of co-opted members of the Committee to be increased from two to four (thereby allowing the number of members of the Committee to be extended and to involve more members). The change was proposed by Tony Clayton and seconded by Keith Brandon and carried unanimously.
- 16. Matters raised by the Committee:** Andy Taylor noted that he felt that there needed to be an overall review of the APS Rules and the Committee would be working on that in the future.
- 17. Any other business:** no matters raised.

The meeting closed at around 15:00.

**N G M Coverdale**

**Hon. Secretary**

**7 November 2024**

**Secretary's note:** on the closure of the AGM, a short Committee meeting was held in which Andrew Turngren was co-opted to the role of Honorary Webmaster as allowed by the newly-extended Rule 10.

## The APS New Website project



As you all know, a camel is defined as a racehorse designed by a committee. However, we are collectors of the Austria-Hungary dual monarchy. So our camel has two humps.

Slow but steady progress is being made. There's about 6 Gigabytes of data to reformat!