

1967

THE VIENNA SKATING ISSUE OF 3RD FEBRUARY 1967



For the first issue of 1967, the Austrian Post Office decided to commemorate the centenary of the Skating Association of Vienna. Adalbert Pilch designed a stamp to depict a woman skater dressed in the costume of 1867 in action on the ice. This was engraved by Georg Wimmer and printed by a combination of recess and photogravure; comb perforated 14x13¾. The total impression was one of 3.2 million stamps in sheets of 50.

Although the founder of ice-skating in Vienna is held to be the Augustinian monk and Court Preacher, Abraham a Santa Clara's "Huy und Pfuyder Welt" (1680) contains copper engravings of skaters as well as a story about skating. The American skater, Jackson Haines, participated in the first skating exhibition in Vienna in 1867 and popularised the sport in Austria. The Vienna Skating Society was founded that year, and by 1869 had organised the first long distance skating race. Competitions for lady skaters started in 1875, then when Jackson Haines returned to Vienna for the winter of 1870/71 to repeat his triumph, enthusiasm for the sport grew again.

Dr. Karl von Korper, together with Messrs. Diamnntidi and Wirth, published in 1881 a book "Spuren auf dem Eis" which laid down the systematic treatment of the sport. In 1909, H. Engelmann founded a large commercial ice-rink in Vienna and the Society built its own in 1912. The latter was increased to become the largest in Europe in 1927 (10,000 m²). This sport was dominated by Austria in the World and European competitions so that, by 1966, Austria had gained 31 gold Olympic medals, 40 silver medals and 32 bronze medals with 307 points, while U.S.A. had 182 points, Germany 123 and Britain 119 points.

THE 'BLUE DANUBE' WALTZ ISSUE OF 15TH FEBRUARY 1967

The centenary of the famous waltz "*An der schönen blauen Donau*" was commemorated by issuing a 3S maroon stamp designed and engraved by Otto Stefferl, to depict a girl dancer in a pose with a violin in her right hand; dressed in a ballet dress as is usual for a concert presentation of this waltz. The stamp was recess printed in an impression of 3.2 million, in sheets of 50, and originally comb perforated 11¼x11¼ (16 perforation holes) and then comb perforated 12x12 (17 perforation holes).



The "Blue Danube" waltz was not an immediate success. Strauss drew his inspiration from a poem by Karl Beck, written in 1844, and the original lyric by Josef Weyl was replaced by another written by Gernerth. It was written at the request of Johann Herbeck, chorus master of the Viennese Male Choral Society and was the first of Johann Strauss' waltzes scored for chorus. It had its premiere in the Diana Hall in Vienna on 13th February 1867 but was not a success. Later, at a Paris concert, the Danube Waltz was a great success and, at the invitation of the Prince of Wales, Strauss went to Covent Garden to perform it.

THE KARL SCHÖNHERR ISSUE OF 24TH FEBRUARY 1967



The centenary of the birth of the Austrian poet, Dr. Karl Schönherr, was commemorated by issuing a 3 Schilling blackish-brown stamp designed by Adalbert Pilch, engraved by Alfred Nefe and recess printed in an impression of 3.5 million stamps (in sheets of 50); comb perforated 14¼x13½.

Karl Schönherr, doctor, poet and playwright, was born in Azams, west of Innsbruck, the second son of the village schoolmaster, in 1867. He was a bright boy and at first he studied German philology, then took up the study of medicine. In 1891 he moved to Vienna and five years later obtained his MD at Vienna University. After ten years as a practising doctor he changed to a literary career and began to publish poems and short stories in the Tirolese dialect. His first successful play "Die Bildschnitzer" was performed at the Deutsches Volkstheater in Vienna, in 1900, and two years later, "Sonnenwendtag", a play about social problems, brought him into the public eye. He wrote three patriotic plays about the revolt of the Tirolese against Napoleon (1915). He died in 1943 after a long illness.

THE ICE-HOCKEY ISSUE OF 17TH MARCH 1967



From 18th to 29th March 1967, Vienna acted as host for the World Ice-Hockey Championships. To mark this occasion a 3 Schilling deep blue and pale green stamp was designed by Josef Seger, engraved by Alfred Fischer and printed, in both recess and photogravure, to depict a goalkeeper of an ice-hockey game. The stamps were printed, in sheets of 50, in an impression of 3.3 million.

The games took place both in the Vienna City Hall (Hall D - 13,000 capacity) and in the newly constructed Ice Hall in the Donau Park (4,000 capacity). This Ice Hall had to be built specially as a condition for Vienna to hold the championships.

Training was conducted in Hall C of the Vienna City Hall. There is pictorial evidence that hockey was played on ice in 1687 at Amsterdam. The modern game was probably first played at Kingston, Ontario in Canada during 1860. The International Ice Hockey Federation was founded in 1908 and the Austrian branch was founded in Vienna in 1912. It is divided into eight Federal Societies with 68 individual clubs containing about 2700 active members. In the winter of 1921-22, the Austrians adopted the Canadian "Bandy" game where the club is bent at the end.

THE VIENNA PHILHARMONIC ISSUE OF 28TH MARCH 1967

The 125th anniversary of the foundation of the Vienna Philharmonic Orchestra was commemorated by a 3.50S grey-blue stamp that was designed by Otto Stefferl, to depict an organ in the background and a violin surrounded by a laurel wreath in the foreground, engraved by Rudolf Toth and recess printed in an impression of 3.2 million in sheets of 50; comb perforated 13½. In 1813, a philharmonic society - the Society of the Friends of Music - had been formed for the promotion and performance of music. The Orchestra was born on Easter Monday, March 28th 1842, when Otto Nicolai, the German conductor and composer, conducted Beethoven's seventh symphony, at the large Redoutensaal in Vienna, as the principal item of the first concert performed by the full orchestra of the Imperial and Royal Court Opera. After five years Nicolai moved to Berlin to become the director of the Court Opera. However, the Vienna Philharmonic lived on and built up its fine reputation. A visit to Salzburg in 1877 was the beginning of the "wanderlust" which has taken the Orchestra to all parts of the world. Its conductor-directors have included Otto Dessoff, Hans Richter, Gustav Mahler, Eduard Kremser, Richard von Perger, Franz Schalk and Wilhelm Furtwängler.



THE MOTHERS' DAY ISSUE OF 28TH APRIL 1967



After a gap of nine years, since the Mothers' Day Issue of 1958, Austria again issued a Mothers' Day stamp, a reproduction in lithography of the aquarelle "Mutter mit Kindern" by Peter Fendi (1796-1842). This 2 Schilling multi-coloured stamp was issued in an impression of 3.5 million, in sheets of 50, comb perforated 13¾x13¾

Cecily Hamilton remarked: "A day in early summer has been set aside as a Muttertag; but this Mothers' Festival is not confined to Austria - it is popular elsewhere in Europe. It seems to be a general birthday for mothers; children of all ages are expected to remember it with flowers and other small tokens of affection." The portrait of a mother and her children chosen for the 1967 stamp was probably the family of the artist who was a native of Vienna and studied at the Academy of Pictorial Art there from 1810 to 1813. In June 1818 he became a copper engraver at the Coin and Antiques Cabinet. His main works were produced after 1826 and he became a main representative of the Vienna Biedermeier school of painting.

THE GOTHIC ART EXHIBITION ISSUE OF 19TH MAY 1967

An exhibition devoted to "Gothic Art in Austria" opened in Krems in May 1967. To publicise this important event, a 3 Schilling slate-green stamp depicting the famous Gothic wood-carving "Schutzmantel-madonna" (Our Lady with the Protective Cloak) from Frauenstein in Upper Austria, was designed by Adalbert Pilch, engraved by Rudolf Toth and recess printed in an impression of 3.2 million, in sheets of 50; comb perforated 13¾x13½.



Frauenstein possesses a Gothic Church of 1488 which houses this Late Gothic wood carving of 1515 that is considered a most important example of this style. Under the protective cloak of Our Lady may be discerned three small figures on either side; the members of the family that commissioned the work. The “Gothic” period of art is normally placed between 1250 and 1500 although the actual phrase was not invented until about 1820. It was a style that covered not only architecture but also paintings, sculpture and furniture. Austria fully participated in this type of art and many examples may be found within its confines. Krems first staged a Gothic Exhibition in 1959 inside the Minorite Church in Stein and thus the 1967 exhibition was its successor.

THE “SALZBURG TREASURES” ISSUE OF 9TH JUNE 1967

An exhibition was held from 12th June to 15th September 1967, in the Oratory of Salzburg Cathedral, which was devoted to displaying the ecclesiastical treasures of that city. To commemorate this exhibition, a 3.50 Schilling multi-coloured stamp was designed by Adalbert Pilch to depict a jewelled cross, engraved by Alfred Fischer, and printed by recess (black colour) and offset lithography (yellow, red, blue and dark green-blue colours), in an impression of 3.1 million in sheets of 50; comb perforated 13½x13¾.

The diocese of Salzburg’s “Old Treasury” (Alte Schatzkammer), over the centuries, gradually acquired many magnificent objects. On the stamp is depicted a standing cross, decorated with precious and semi-precious stones, which dated originally from around 1070 A.D. although the base was added around 1350 A.D. The blackprint also illustrated the 8th century cross of St. Rupert (or Hruodprecht) and the monstrance of Archbishop Wolf Dietrich von Raitenau which was made in 1596.



THE “ART OF NIBELUNGEN DISTRICT” ISSUE OF 9TH JUNE 1967



The Nibelungen District, between Strudengau and Wachau, two romantic narrow valleys of the Danube, leads into the open pleasant landscape of Lower Austria. The area has always attracted the affection of artists and one of its most distinguished sons was Oskar Kokoschka who was born in Pöchlarn on 1st March 1886. An exhibition, both of his work and of the work of other native artists, was held there in June 1967 and a special 2 Schilling multi-coloured stamp was issued in its honour. This stamp was designed by the Austrian State Printing Works to depict “The White Swan” which is a detail from the tapestry of “Cupid and Psyche” by O. Kokoschka. This tapestry, produced in 1955, is now hung in the Salzburg Festspielhaus.

The stamp was printed in yellow, red, blue and black, by the photogravure process, in an impression of 3.2 million in sheets of 50; comb perforated 13½x13¾. In addition to O. Kokoschka, the important Pöchlarn artists displaying at the exhibition were Sepp Mayrhuber (b.1904) and Oskar Höfninger (b.1935) with his wife Luise Schratmaier (b.1934).

THE “EUROPEAN TALKS” ISSUE OF 12TH JUNE 1967

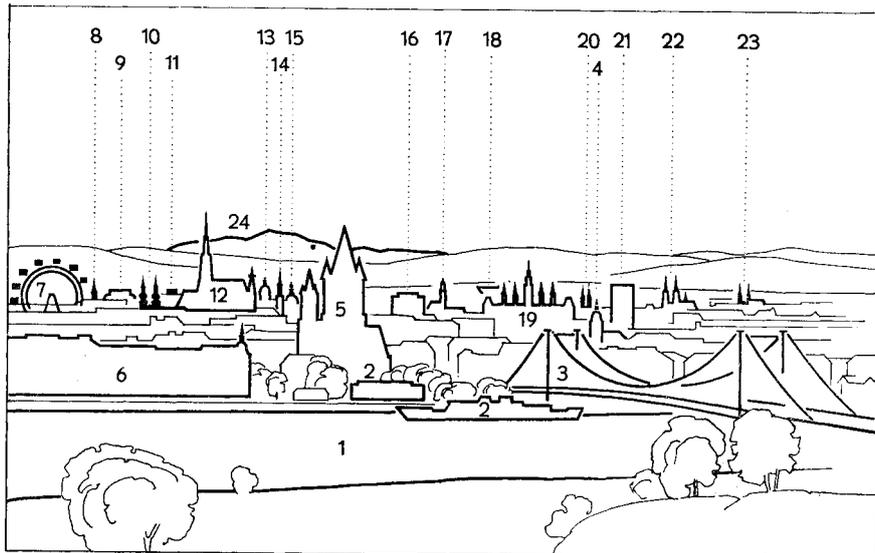
The 10th Series of European Talks of the City of Vienna took place there in June 1967. To honour this occasion, a special 3 Schilling black and red stamp was designed by Otto Zeiller, to depict a panoramic view of the city from the Kaisermühlendamm to the south west, engraved by Rudolf Toth and printed by both recess (black) and offset lithography (red) in an impression of 3.2 million, in sheets of 50; comb perforated 13½x13¾.



This stamp, with its magnificent panorama of Vienna, marks the tenth of the European Talks, which have been held every year since 1958 in the Vienna Town Hall and which were founded by Franz Jonas, then Mayor of Vienna and now President of the Austrian Republic. International authorities- journalists, politicians, scientists - gather to read papers and discuss topics such as “European Unity”, “The Young Generation” and “The Individual and the Community”. The subject of this year's Talk, held during June, was “Science and Society in Europe.

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The buildings actually shown on this stamp are identified in this figure taken from the blackprint which also describes each such building in detail.



(1) Donaustrom mit Überschwemmungsgebiet (2) Donaudampfschiffahrts-station mit Schiff "Theodor Körner" (2. Bezirk) (3) Reichsbrücke (2. und 22. Bezirk) (4) Pfarrkirche St. Leopold (2. Bezirk) (5) Jubiläums-kirche (2. Bezirk) (6) Häuser am Handelskai (2. Bezirk) (7) Riesenrad im Prater (2. Bezirk) (8) Fränzikanerkirche (1. Bezirk) (9) Staatsoper (1. Bezirk) (9) Staatsoper (1. Bezirk) (10) Universitätskirche (1. Bezirk) (11) Esterházy-Bunker (6. Bezirk) (12) Stephansdom (1. Bezirk) (13) Naturhistorisches Museum (1. Bezirk) (14) Michaelerkirche (1. Bezirk) (15) Peterskirche (1. Bezirk) (16) Hochhaus Praterstern (2. Bezirk) (17) Kirche Maria am Gestade (1. Bezirk) (18) Wiener Stadthalle (15. Bezirk) (19) Neues Rathaus (1. Bezirk) (20) Piaristenkirche (8. Bezirk) (21) Ringturm (1. Bezirk) (22) Votivkirche (9. Bezirk) (23) Minoriten-kirche und -kloster (8. Bezirk) (24) Schneeberg (Niederösterreich).

THE HAMMER THROWER ISSUE OF 3RD JULY 1967



This 2.20S indigo stamp depicting a Hammer Thrower was designed by Adalbert Pilch, engraved by Georg Wimmer and recess printed in an impression of 2.95 million in sheets of 50; comb perforated 14¼x13½.

THE RIED FAIR ISSUE OF 28TH AUGUST 1967

The centenary of the Ried Fair was honoured by issuing a 2 Schilling maroon stamp designed by Adalbert Pilch to depict a champion bull (Zuchtstier; literally a bull kept for breeding), engraved by Alfred Nefe and recess printed in an impression of 3.2 million in sheets of 50, comb perforated 13½.

Ried im Innkreis, as it is called at the top of the stamp, is in Upper Austria and is the chief town of the Inn Quarter. It first held a market in 1180 A.D. and in 1867, after a start in Wels, that the "Rieder Volksfest" was started. This is an agricultural fair with sections devoted to rural crafts and displays of breeding animals. In the town itself, "Here the near-classical façade of the castle forms one side of a pleasant square with flower-beds, a column and ancient houses. There is here one of the largest Gothic parish churches in Upper Austria, and the even more interesting Gothic Spitalskirche, with the added charm of a spindle-shaped bell-tower."



THE PLANT PROTECTION ISSUE OF 29TH AUGUST 1967



The Sixth International Plant Protection Congress was held in Austria (Vienna) in August 1967. This Congress, sponsored by the F.A.O., provides a forum for scientific discussion and the mutual exchange of ideas and experiments in plant protection.

The stamp issued to honour this Congress was a 3 Schilling black, yellow, red and yellow-green value. It was designed and engraved by Otto Stefferl, to depict the dreaded Colorado Beetle, and printed by a combination of recess and photogravure of 3.2 million in sheets of 50; comb perforated 14¼x13½

THE BRENNER RAILWAY ISSUE OF 23RD SEPTEMBER 1967

The centenary of the opening of the Brenner Railway was commemorated with a 3.50 Schilling slate-green and pale yellow-green stamp designed by Adalbert Pilch and printed in photogravure in an impression of 3.1 million, in sheets of 50; comb perforated 12. Ghega's feat in building a railway across the Semmering south of Vienna (opened in 1855) provided the inspiration and technical resources for a similar railway across the much higher and more precipitous Brenner Pass (4500 ft.) in the Central Tirolese Alps. The work began in 1861 under Karl von Etzel (1812-1865) and was continued after his untimely death by Achilles Thommen. Floods and landfalls hindered construction and, while bridges were kept to a minimum, Wilhelm von Pressel built various loop tunnels to gain height in the valleys without undue gradients.



The Brenner Railway was opened on 24th August 1867, directly linking Innsbruck and south Germany with Bolzano, Northern Italy and the Adriatic. The locomotive on the stamp is a Class 29, 0-6-0 tank, No. 671 of the Südbahn. In 1924 it was purchased by an independent railway, and worked for the Graz-Köflacher E. und B.

THE LAMBACH FRESCOES ISSUE OF 13TH OCTOBER 1967



A special 2 schilling yellow/red/blue/black stamp was issued in honour of the Lambach Frescoes. It was designed by Karl Gessner, to depict the head of Our Lord as shown in the frescoes, and printed in photogravure in an impression of 3.1 million, in sheets of 50, comb perforated 13½x13½

The village of Lambach in Upper Austria lies on the confluence of the Ager and the Traun. In 1040, Count Arnold II of Wels-Lambach founded a monastery, which in 1056 Adalbero Bishop of Würzburg raised to the rank of a Benedictine Abbey. In the western wing are the oldest Romanesque frescoes in Austria which date from around 1080 and were restored in 1960. The stamp illustrates the upper part of a fresco depicting Christ, in glory, wearing a halo in the Byzantine style. The aureoled Lord is dressed in the robes of a priest and is shown giving his blessing. The inscription reads "Stift Lambach" (i.e. the Monastery of Lambach) "1056-1089." These frescoes lay hidden for centuries. Those in the vault of the western choir were only discovered in 1868 whilst the paintings on the walls were only found in 1957.

THE TRADE FAIRS CONGRESS ISSUE OF 24TH OCTOBER 1967.

An International Trade Fairs Congress was held in Vienna from 24th to 27th October 1967. A 2 schilling deep maroon and pale cream stamp was designed by Otto Zeiler, to depict the entrance of the Congress Pavilion in the Prater Hall in Vienna. This was printed by the photogravure process, comb perforated 14¼x13½, and issued in an impression of 3.1 million, in sheets of 50 stamps.



The "Congress of the Union of International Trade Fairs" was founded in Milan in 1925; Austria, which after the First World War had decided to hold International Fairs in Vienna, took part in founding this Union. The Vienna Fair (W.I.M.) was a considerable success until 1938 under its General Director Julius Müller. After the Second World War, the Paris Fair of 1947 was the occasion for reactivating the "Union des Foires Internationales" (U.F.I.), and in 1956 Vienna was for the first time the host to the Congress under the Presidency of Dr. Eduard Heini; a retired Federal Minister. At the opening

of the 1967 Congress, the Lord Mayor of Vienna, Bruno Marek, was elected as its Honorary President in recognition of his service to the Vienna Fair, from 1924, of which he was the Director from 1946 to 1965 when he was succeeded by Alfred Forges.

THE FINE ARTS ACADEMY ISSUE OF 25TH OCTOBER 1967



The 275th anniversary of the foundation of the Fine Arts Academy in Vienna was commemorated by issuing a 2S blackish brown, light yellow and indigo stamp designed by Adalbert Pilch to depict the chain and the medallion of the Rector of the Academy, engraved by Georg Wimmer, and printed in both recess and lithography in an impression of 3.2 million, in sheets of 50; comb perforated 13½x13¾.

The “Akademie der bildenden Künste” was founded by Leopold I in 1692 and frequently re-organised. It has occupied its present position as a school of art since 1872. In 1876 it was transferred to a new building in the Schiller-Platz; a Renaissance edifice built by the architect Theophilus Eduard von Hansen (1813-1891) in the years between 1872 and 1876. The upper stories are enriched with terracotta ornamentation. The windows of the facade alternate with niches containing copies of celebrated ancient statues. Its main attraction is its extensive Picture Gallery containing seven major rooms and associated corridors. The associated School of Art has produced many of the most famous Austrian artists of the 19th and 20th centuries.

THE REFORMATION ISSUE OF 31ST OCTOBER 1967

The 450th anniversary of the Protestant Reformation was commemorated by Catholic Austria with a 3.50S deep ultramarine stamp designed by Adalbert Pilch, after a commemorative coin of 1717, engraved by Alfred Fischer and recess printed, in sheets of 50, in an impression of 3.2 million; comb perforated 14¼:1½3.

On 31st October 1517 an Augustinian monk, Martin Luther (1483-1546) nailed his list of 95 theses on a church door at Wittenberg. This event is usually regarded as marking the opening of the Reformation in Germany. His action created violent controversy and, in 1520, the Pope Leo X condemned Luther by the Bull “Exsurge Domine” and gave to Henry VIII the title “Defender of the Faith” for his book against Luther in defence of the Seven Sacraments.



Luther publicly burned the Bull at Wittenberg and his breach with the Church was complete. He took refuge in the Wartburg fortress and there translated the Bible into German. The stamp design shows this bible on a rock set in a raging sea whilst above is the symbol of the “Eye of God”. Around is the Latin inscription “Domine Conserva Nobis Lumen Evangelii!” (Oh Lord - save us by the light of the gospels”). Luther's later life was spent organising the reformed church in Germany.

THE LAND REGISTRY ISSUE OF 7TH NOVEMBER 1967



The 150th anniversary of the foundation of the national Land Registry was commemorated by issuing a 2 Schilling blackish-olive stamp designed by Adalbert Pilch to depict the 1762 memorial in Wiener Neustadt adorned with its symbols of measurement, and was printed in photogravure in an impression of 3.1 million; comb perforated 13½x13¾. The Liesganigstein is a monument in Wiener Neustadt (Lower Austria) on Neunkirchner Straße opposite house 55 in a green area at the junction with Kammanngasse. The stone commemorates the development of the **Wiener Neustädter Grundlinie**, a geodetic baseline of the first Austrian national survey from 1762 by Joseph Liesganig. The Liesganigstein is a volute-like, three-sided truncated pyramid, crowned by a globe and bearing inscriptions, plaques and a medallion with the Habsburg double-headed eagle. The date of construction is 1762; renovations took place in 1930 and 1954, with the building

being moved to a green area on the other side of the street in 1954.

The Austrian Basic Land Register (Grund-Kataster) was founded on 23rd December 1817 by the Emperor Franz I as a basic land register. The expression “Kataster” comes from the medieval Latin “capistratum” and there had been previous surveys, starting with that of the Duchy of Milan under Karl VI in 1720 to which Adam Smith

refers in his famous book of 1776. The inscription on the Wiener Neustadt Memorial refers to that of Fr. Joseph Liesganig (1719-1799) who established the Vienna meridian in 1762. However, the decree of 1817 initiated the first comprehensive survey which was completed, in Tirol, in 1861. In these years from 1817 to 1861, apart from the work in Lombardy-Venetia, 300,082 sq. km. with 49,138,140 parcels of land were measured and 164,357 sheets of maps produced.

See https://de.wikipedia.org/wiki/Wiener_Neustadt_Memorial

THE FORESTRY STUDIES ISSUE OF 7TH NOVEMBER 1967



The centenary of “Academic Forestry Studies in Austria” was commemorated with a 3.50 Schilling dark grey green stamp which was designed by Adalbert Pilch, to depict stone pines (*Pinus cembra*) with a mountain range in the background, engraved by Rudolf Pilch and recess printed in an impression of 3.2 million; comb perforated 13¾.

A Forestry Masters School was founded in 1805 in Purkersdorf and this developed into a Forestry Teaching Establishment which was transferred to Mariabrunn in 1813. In 1867 it was raised to the rank of a Forestry Academy, and after the foundation of an Agricultural School (Hochschule für Bodenkultur) at the north eastern corner of the Türkenschanz Park in Vienna, it was incorporated into that School in 1875 as the Academic Forestry Division. The course of studies developed from forestry technology and foresters to that of Forestry Engineer, and in 1917 the School received the right to confer the degree of “Diploma Engineer”. In 1957 it was rehoused in new buildings in the Tirolese Gardens in Vienna and it still continues to train forestry engineers to service the great forests of Austria. Franz Josef II of Liechtenstein was one of its graduates.

THE ST. LEOPOLD ISSUE OF 15TH NOVEMBER 1967

A special commemorative stamp was issued in honour of St. Leopold of Austria. This 1.80 schilling yellow/ red/brown and black stamp was designed by Adalbert Pilch, using as a basis a stained glass window in the well-room of the Monastery of Heiligenkreuz, engraved by Alfred Fischer and printed in both recess and photogravure in an impression of 3.2 million; comb perforated 13½x13¾.

St. Leopold of Babenberg, Markgraf of Austria, was born on 29th September 1073 at Melk and died on 15th November 1136 in Vienna. As a boy he was placed under the tutelage of St. Altman, the Bishop of Passau, who inspired in him such a love of prayer and holy meditation that Leopold was to retain throughout his life a reputation for sanctity. He succeeded his father, Leopold II, as the sixth Markgraf of Austria on 12th October 1096 and took a full part in the Imperial politics of his day. He founded the Monastery of Heiligenkreuz in the Wienerwald in 1118. He was canonised by Pope Innocent VIII on 6th June 1485.



THE ACADEMY OF MUSIC ISSUE OF 17TH NOVEMBER 1967



The 150th anniversary of the foundation of the “Academy for Music and the Performing Arts” in Vienna was commemorated by issuing a 3.50 schilling black and light bluish violet stamp designed by Otto Stefferl to depict the scroll of a violin (Music) and a Mask of a Muse (performing Arts). It was engraved by Georg Wimmer and printed by both recess and photogravure in an impression of 3.1 million; comb perforated 13½.

A “Conservatory of the Society of the Friends of Music” was founded in Vienna in 1817 and from this was derived in 1909 the Vienna “Academy for Music and the Performing Arts”. This is one of the three Austrian Music and the Arts “Universities”; the others being in Graz (founded 1816/1927) and in Salzburg; where it is called the Mozarteum” (founded 1841/1914). In 1910, in Vienna, a department was founded to specialise in church music, which until 1924 was located in the Monastery of Klosterneuburg. The school building, in the Concert House, was heavily damaged during the Second World War and the School was transferred to a rebuilt Ursuline Convent; receiving its present title in 1947. It worthily upholds the splendid Austrian musical tradition and develops that of the performing arts.

THE CHRISTMAS ISSUE OF 27TH NOVEMBER 1967



In 1967 Austria started to issue a regular series of Christmas stamps. A beautiful 2 schilling deep green stamp was designed by Otto Zeiller, engraved by Rudolf Toth and recess printed, in an impression limited only by demand, in sheets of 50; comb perforated $14\frac{1}{4} \times 13\frac{1}{2}$. The stamp depicts the Lady Altar in the Chapel of St. John in the Nonnberg Convent in Salzburg. It shows the centre panel of this winged altar with the revelation of the Child Jesus by his Holy Mother to the Shepherds. [The left wing shows the revelation of the Child to the Magi whilst the right wing has, at the top, the Death of the Virgin and, at the bottom, the meeting of the resurrected Christ with His Mother.] The picture is dated "1498" and "restored 1601" on the pocket of St. Joseph and is believed to be the work of the renowned Nurnberg woodcarver Veit Stoss. The Nonnberg itself, so called from the

Benedictine Nunnery founded by St. Rupert about 700 A.D., is situated on the eastern spur of the hill below the fortress of Hohen-Salzburg. This Lady Altar was originally in the mediaeval cathedral of Salzburg which was demolished in 1600 A.D.

THE STAMP DAY ISSUE OF 1ST DECEMBER 1967

The final stamp of the year was that issued for Stamp Day. This 3.50S+ 80g multi-coloured stamp was designed by Karl Gessner, engraved by Alfred Fischer and printed in both recess (black) and photogravure (yellow, red, blue and chamois) in an impression of 2.85 million in sheets of 50; comb perforated $14\frac{1}{4} \times 13\frac{1}{2}$

This stamp depicts the "Letter Carrier" from the set of playing cards from the court of the Archduke Ferdinand (1529-1595), Regent of the Tirol, at the Castle of Ambras near Innsbruck. This set of 48 cards had 12 each devoted to the court households of the Holy Roman Empire and of the Kingdoms of Hungary, Bohemia and France. The corresponding upper right-hand corner of each card contained the appropriate coat-of-arms. This card of the "Letter-Carrier" shows the old, single headed black Imperial Eagle as the emblem of the Empire. The "Letter-Carrier" bears the coat-of-arms also on his breast and carries, in his left hand, a sealed letter. The cards themselves were 14cm high by 9.5cm wide and the other eleven characters were: King, Queen, Marshal of the Court, Chaplain, Doctor, Chancellor, Mistress of the Robes, Knight, Chamberlain, Steward and Butler.



Note.

Any resemblance of Archduke Ferdinand's Letter Carrier to Editorial Assistant Igor is total coincidence - official messengers were common, likewise their portrayals.