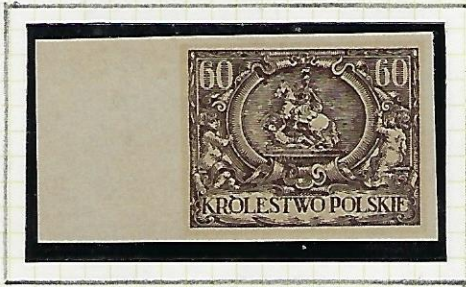


1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: EDMUND JOHN, Composition II, contd.



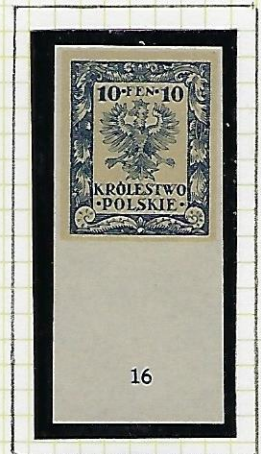
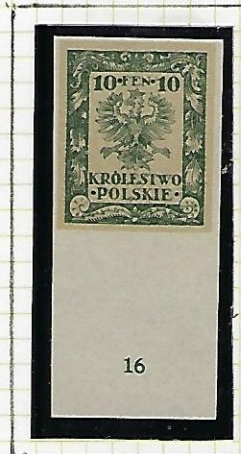
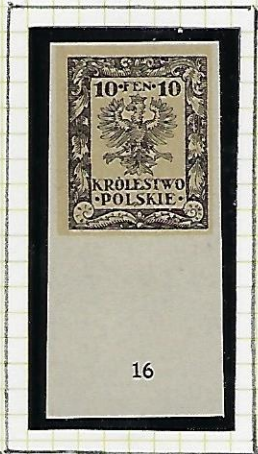
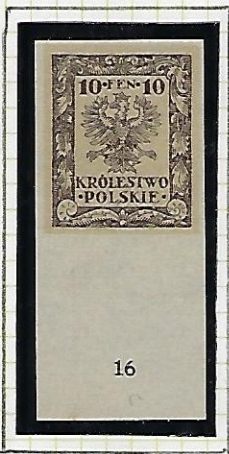
60 (FENIGÓW): Statue of King Jan III Sobieski, the saviour of Vienna.



1 M: Warsaw's Royal Palace pictured in a circular frame held by two cherubs.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: ADAM KNAUF. One composition submitted to the competitive exhibition. Position in the Polish Catalogue of Stamps: Nr. 16. Listed under the numbers 197 - 212.



10 .FEN. : Polish white eagle set in a decorative frame together with "Królestwo Polskie".



40 .FEN.: Polish White Eagle with left, a harvesting peasant and, right, a soldier of the Polish army.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: ADAM KNAUF, contd.



60 .FEN.: Polish White Eagle with, left, a barefoot woman of the past (now an angel) and, right, an equally barefoot peasant woman reaping grain. Impoverished Poland, as a result of its long occupation under the empires of Russia, Germany and Austria, was still too poor for the rural population to own footwear.



1 M: A small boat sailing up the Vistula past the city of Varsovia (Warsaw).

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: BRONISŁAW KOPCZYŃSKI. Position in the Catalogue of Polish Stamps: Nr. 21. Author's Composition for the Competitive Exhibition: One only. Listed under the running numbers 213 - 228.



(10 FEN.): Polish White Eagle in a Cracow (the old Royal Capital) Gate or Doorway (to Freedom), topped by a Royal Crown. Four different colours.



40 FEN.: Topic as above, but presented in the manner of the traditional popular folk theatres of the Festival of the "Days of Cracow", presenting Tatar horsemen. This is the central theme in popular amusement which is tied up with the 13th century repulsion of the Mongol invaders, although it also marks an occasion of great solemnity.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: BRONISŁAW KOPCZYŃSKI, contd.



.60 FEN.: White Polish Eagle with Royal Crown rising above the top of the stamp, flanked by the Gate to Liberty and the tip of the Royal Scepter represented by the top of the symbolical summit of the theatrical representation of the 13th century repulsion of the Invaders. Four different colours.



\*1 MAR\*: The Royal Figure of Polish King Sigismund III Wasa on top of his Column rising above the silhouette of the city of Warsaw, Poland's modern capital, which is here depicted against the sky seen through the Gate to Liberty. The top of the Gate is adorned by the White Eagle of Poland.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: WACŁAW KOZNIĘSKI. Position in the Catalogue of Polish Stamps: Nr. 33. Author's Composition for the Competitive Exhibition: One only. Listed under the running numbers 229 - 244.



10 FEN: Polish White Eagle, with Head slightly tilted up. Four different colours.



40 FEN. Statue of King Jan III Sobieski of Poland, who saved Vienna from the Ottoman Turks in 1683 as Commander in Chief of the Polish army shortly before he was elected King. By this victory he saved not only Vienna but probably the whole of central Europe from Turkish conquest.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: WACŁAW KOŹNIEWSKI, contd.



60 f.: Column of King Sigismund III Wasa in Warsaw; statue at the top.  
King Sigismund (Zygmunt III Wasa) moved the Polish Capital from Cracow  
to Warsaw in 1596.



60 FEN.: The Polish Royal Crown, Scepter, and Mace. Four different colours.

Note: One of these two 60 F. essays should have been allocated a 1 Mk. value. Adam Kielbasa-Schoeni's article does not mention this mistake, however.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: LUCJAN KROINGOLD. Position in the Catalogue of Polish Stamps:  
No. 13. One only composition submitted for the Competitive Exhibition of Essays. Listed under the numbers 245 - 260.



10 (FENIGÓW): The White Polish Eagle (although in the design it turned out somewhat darkish) in a simple straight-lined frame with a white background.



40 (FENIGÓW): A Royal Polish Crown on a white background in a circular frame, with the whole thing on a further white background and the outline of the stamp design in a final straight-lined simple dark frame.



1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: LUCJAN KRONGOLD, contd.



60 FENIGÓW: The Royal Castle in Warsaw, viewed from the side of the river.



1 (MARKA): Portraits of Mieczysław I (also called Mieszko I), Prince or Duke of Poland (ruled c. 962 - 992), and Stanisław II August Poniatowski, originally Stanisław Poniatowski, who was the last Polish king (1764 - abdicated on Nov. 25, 1795).

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: EMIL LINDEMAN. Submitted one single stamp only to the Competitive Exhibition of Essays (the remainder of the composition not having been completed in time). Position in the Catalogue of Polish Stamps: Nr. 35. Listed under the numbers 261 - 264.



10 (FENIGÓW): White Polish Eagle on a dark background, in a square frame.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: MIECZYSLAW NEUFELD. Position in the Catalogue of Polish Stamps:  
Nr. 25. One composition submitted to the Competitive Exhibition  
of Essays. Listed under the numbers 265 - 280.



25



25



25



25

10 F.: The Polish White Eagle with its head upright but its crown slightly tilted backwards.



40 F.: Front view seen from the beginning of the Krakowskie Przedmieście,  
of the Royal Castle in Warsaw.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: MIECZYSLAW NEUFELD, contd.



60 F.: "Pałac na Wyspie" (Palace on the Island) in Łazienki Park, in Warsaw.



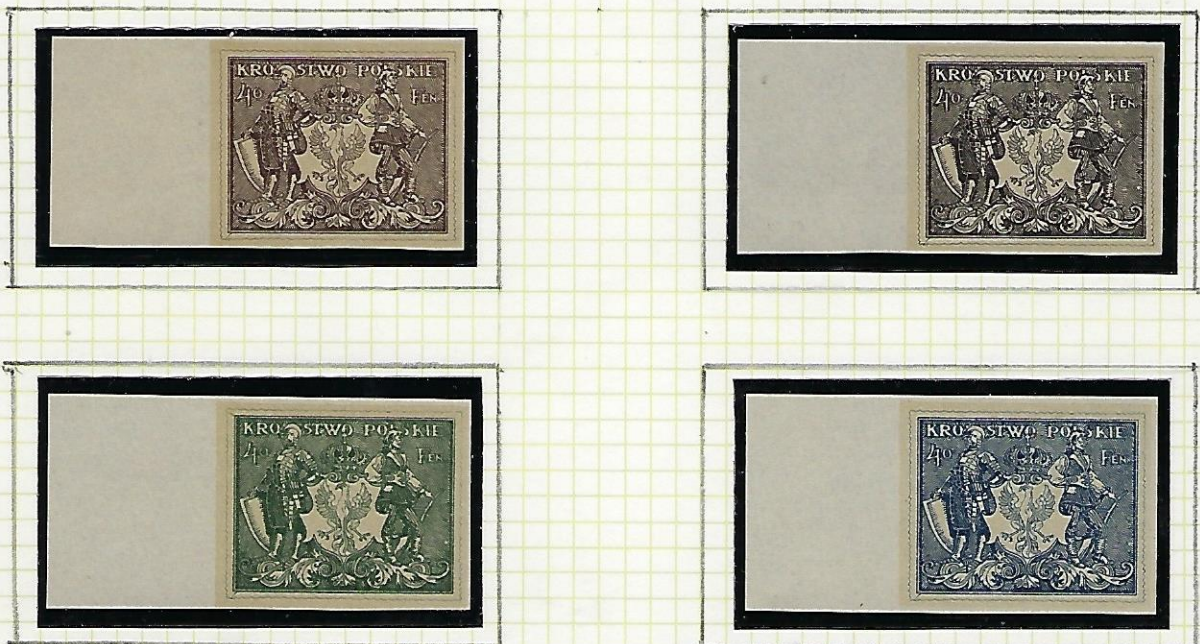
1 M: King Jan III Sobieski (the Saviour of Vienna against falling to the Ottoman Turks in 1683) built this Palace in Wilanów, a park in a suburb in the southernmost part of Warsaw.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: BOHDAN NOWAKOWSKI. Position in the Catalogue of Polish Stamps: Nr. 29. One composition submitted to the Competitive Exhibition of Essays. Listed under the numbers 281 - 296.



(10 FENIGÓW): The value figures not yet filled in. Polish White Eagle not wearing its crown, but a wide, elongated Royal Crown is drawn at the bottom of the design, also serving as the base for the inscription "KRÓLESTWO POLSKIE". The frame follows the edging of the stamp design which is a serrated line.



40 FEN.: Two soldiers supporting the Royal Crowned Polish Coat of Arms. They both appear to be looking eastwards; could this be interpreted as the German and Austrian Empires supporting the new Polish state fighting the Russians?

1918 ESSAYS OF THE STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: BOHDAN NOWAKOWSKI, contd.



60 f: A Polish peasant, in the form of an Angel, ploughing the field against the light of a better future.



1 MK. (in black and white intertwined): The inscription "KRÓLESTWO POLSKIE" (also in black and white intertwined) supporting an image of a traditional 17th century Polish hussar (Cavalryman) with eagle feathers on the wings of his armour, which became the symbol of the power of the Polish armed forces.

1918 ESSAYS OF STAMPS FOR THE PROPOSED KINGDOM OF POLAND.

Designer: JAN OGÓRKIEWICZ. Four Compositions submitted for the Competitive Exhibition, the first two of which remained uncompleted.  
Composition I: The 1 Mk value remained unsubmitted; the 10 F. value was submitted without the value figure. Position in the Catalogue of Polish Stamps: Nr.12. Listed under the numbers 297 - 308.



(10 FEN.): Polish White Eagle mounted on a Shield.



40 (FEN): Lublin's so-called "Castle" or even "Royal Castle" which stands on it's hill overlooking the city is, in fact, nothing of the kind. The 14th century castle had long been totally destroyed, apart from its tower (centre) and chapel (on the far right). What now looks like a castle is a prison built under Russian occupation in the 1820s and used for that purpose until 1944! Lublin had long been an important Polish town with Royal connections.. Since 1578 it had its Crown Tribunal, and the Union of Lublin between Poland and Lithuania was signed in Lublin. The city's Coat of Arms (a Goat eating grapes from a vine) was granted by a Polish King (top centre).