



HEINRICH KÖHLER

Germany's Oldest Stamp Auction House

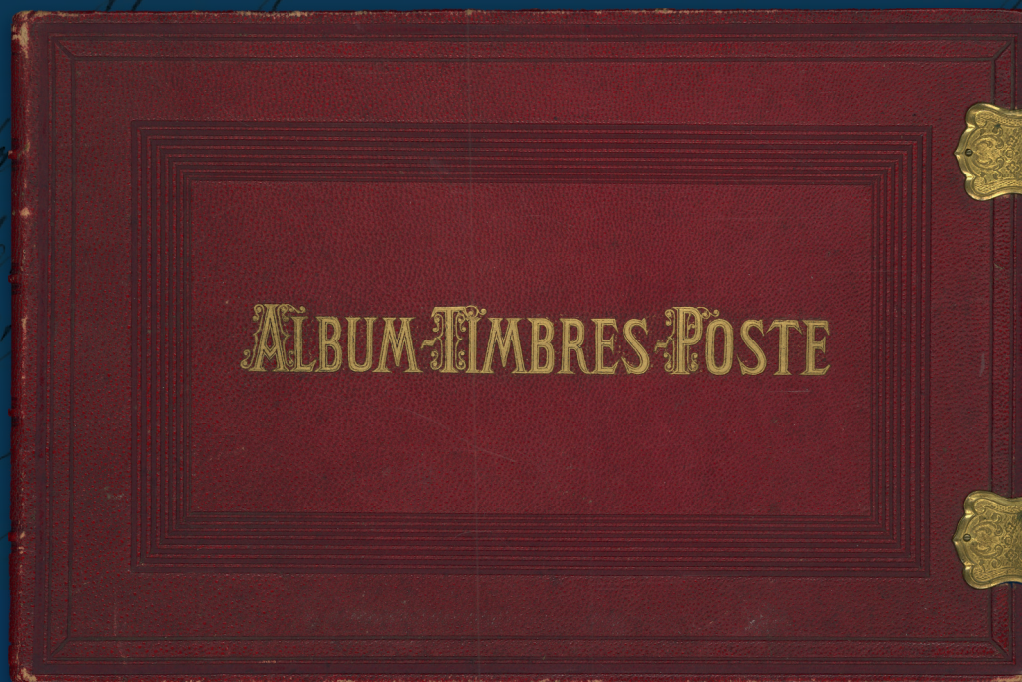
G. am 31. Jan. 1858.

A GLIMPSE INTO THE
WOLFGANG MAASSEN ARCHIVE



The Fascination of Philatelic History

*Spinn Spielte ist die vier große Briefe 4 Pfennig-
marken die ist nämlich u. d. Fort sollte; ob gibt
auf den Pfennig- Marken die unter Oberen = gelb
sind.*



*Gesamte
Bücher
Postli
Anw
Am*

*Johannes
4 Pf
Pfeil
aus in*

A MARCH 2027 AUCTION PREVIEW

Introduction

Dear Fellow Collectors and Philatelists,

To attempt a comprehensive biography of the grandmaster and world champion of philatelic literature, Wolfgang Maassen, borders on hubris. As the following short biography – penned by the man himself – illustrates, there is perhaps no one else on this philatelic globe who can rival his prolific output of books and articles. His relentless drive for research, his capacity for deep academic inquiry, and his unique talent for weaving facts into gripping narratives are unparalleled.

Our own group of companies has frequently benefited from his expertise in the past; his historical works on the auction houses Heinrich Köhler and Corinphila stand as definitive testaments to his skill.

However, this brochure is not focused on what Wolfgang Maassen has written, but rather on the objects, documents, and eclectic treasures he has collected. Over the decades, these items were either unearthed during his research or acquired through a steadfast spirit and a raised bidding paddle in auction rooms across every continent. On many occasions, it was his superior knowledge, rather than mere financial might, that secured these pieces.

We hope you enjoy exploring this preview and look forward to welcoming you as a bidder at our auction in March 2027.



Tobias Huylmans

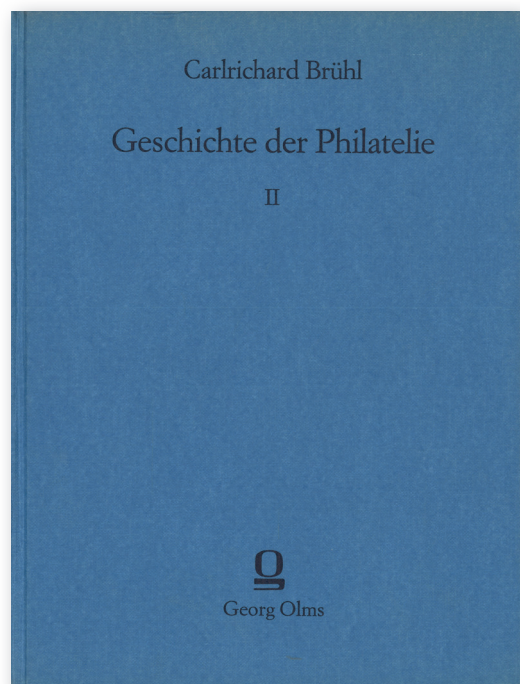


Dieter Michelson

Preface

Today the meaning of the word philately can easily be found online. Wikipedia, for example, explains that the term was introduced by the French collector Georges Herpin in the fifth edition of the Parisian magazine 'Le Collectionneur de timbres-postes' on 15 November 1864. Herpin formed the word from the Greek *philos* ("friend" or "fond of") and *atelēs* ("free from charge" or "exempt from tax"), referring to the fact that postage had already been prepaid on a letter.

In German, alongside the terms *Philatelie* and *Philatelist*, the expressions '*Briefmarkenkunde*' (the study of postage stamps) and '*Briefmarkensammler*' (stamp collector) also became established. While these terms can be found in almost every printed or digital encyclopaedia, the concept of philatelic history — or the history of philately — is encountered far less frequently. Whenever it is mentioned at all, it is often reduced merely to the history of postage stamps themselves, a distinction that Alexander Bungerz had already addressed in the first edition of his '*Grosses Lexikon*' der *Philatelie* (Great Encyclopaedia of Philately) in 1923



It was not until the mid-1980s that the first truly comprehensive study of philatelic history appeared. This monumental work was written by Dr Carlrichard Brühl, who had been Professor of Medieval History at the Justus Liebig University in Giessen since 1966. Brühl was also a respected philatelist. Between 1975 and 1982 he received several gold and large gold medals for his exhibition collections showing Württemberg and Prussia, and in 1977 he was awarded the Grand Prix in Lugano for his Handbook of Württemberg Philately.

When the publishing house Olms Verlag issued Brühl's two-volume work 'Geschichte der Philatelie' (History of Philately)— comprising more than 1,250 pages and published in 1985 and 1986 — the promotional text on the dust jacket announced: "With this 'History of Philately' we present the first pictorial and textual account of the entire history of philately since 1840... With many previously unpublished illustrations, the history of the postage stamp and its collectors is presented here for the first time." This description was, to say the least, somewhat misleading. Brühl therefore felt obliged to clarify his intentions in the foreword: "This is not a book about postage stamps, nor is it a guide to collecting or even to investing. Rather, I attempt to examine the phenomenon of philately in all its aspects from a historical perspective — a history of philately which, to my knowledge, has not previously been written."



Carlrichard Brühl in his office.
Photo: Wilhelm van Loo, 1987

Brühl was undoubtedly correct in making this distinction. The importance of his work was soon recognised internationally when, in 1987, the Royal Philatelic Society London awarded him the Crawford Medal for this monumental study. To this day it remains the only time the society has awarded the medal to a work devoted specifically to the history of philately.

Brühl approached his subject from a remarkably broad perspective. His study ranges from the pioneers of the early years of stamp collecting to the great collectors of the nineteenth and twentieth centuries. He examined the development of the philatelic trade since around 1860, identify-

ing important dealers, trading firms and auction houses, while also considering the role of postal administrations. At the same time he devoted attention to experts and forgers, described major international exhibitions and postal museums, and examined the development of philatelic literature — including catalogues, handbooks, journals and monographs. Nor did he neglect the material culture of philately: albums, storage systems for stamps and covers, and philatelic libraries all received their place within his narrative. Brühl also highlighted a number of particularly influential philatelic researchers, adopting an international perspective that included personalities such as Carl Lindenberg, Dr José Marco del Pont, Dr Emilio Diena and Sir Edward D. Bacon, among many others.

Finally, he addressed the development of organised philately, thereby completing the circle of institutions and individuals that have given philately its enduring significance and fascination. Brühl's achievement was to provide the initial impetus for the serious study of philatelic history. At the same time, however, his work demonstrated how difficult it would be to pursue such a project on a comparable scale. The undertaking had already presented enormous financial challenges, which were ultimately overcome only thanks to the support of John R. Boker and, in particular, Erivan Haub. Not surprisingly, no one attempted to replicate this ambitious project in its entirety. Yet the thread of philatelic history continued to be developed on a more specialised level, increasingly focusing on the history of philately within individual countries and individuals.

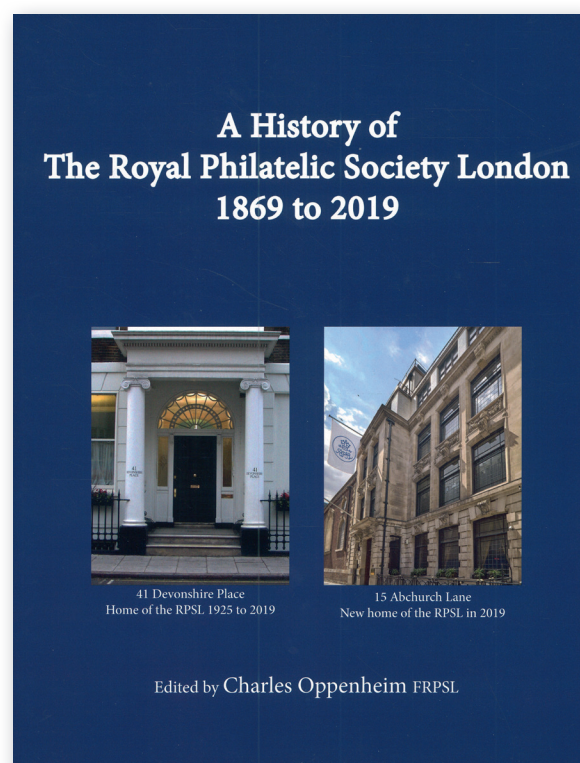
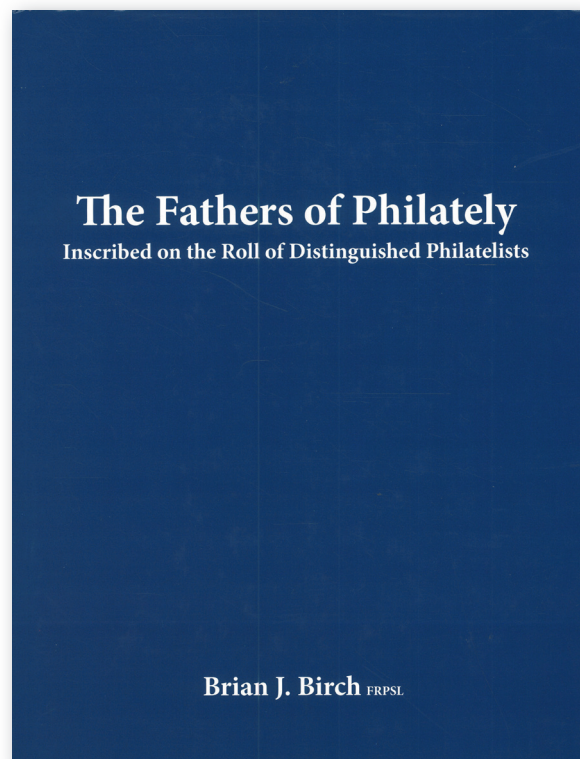
Early Precursors and Later Successors

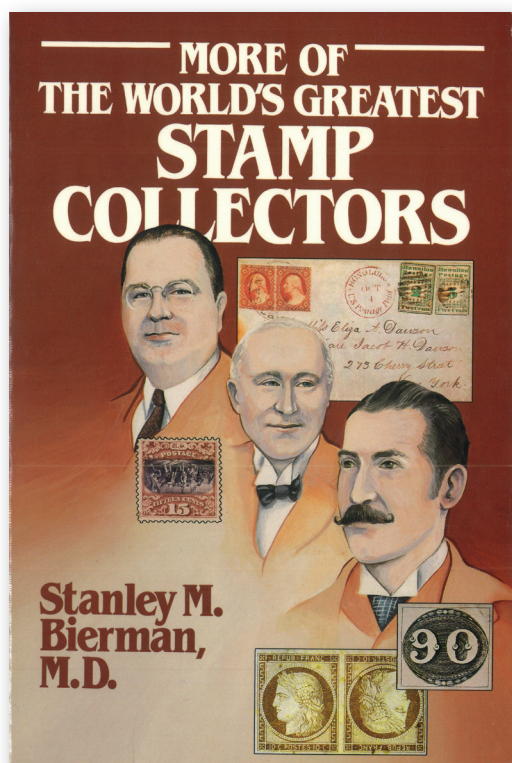
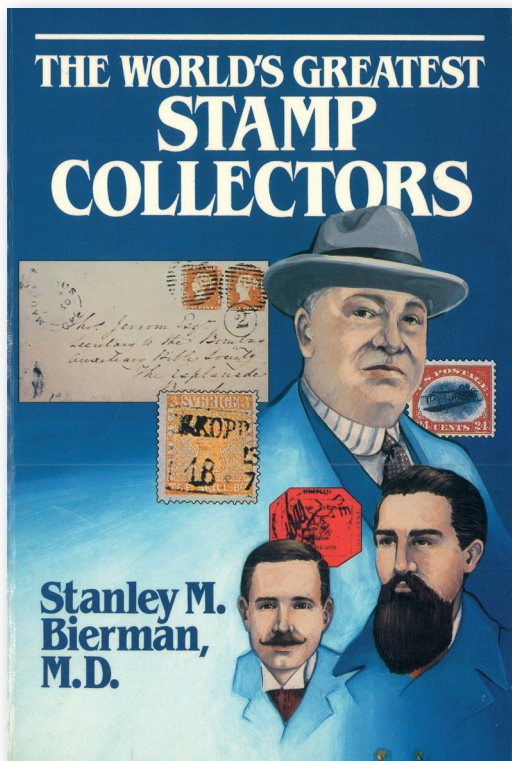
Long before Brühl published his monumental work, a number of smaller studies had already attempted to document aspects of philatelic history. These earlier efforts were usually limited in scope, focusing on individual institutions, collectors, or specific areas of philately. One such example is Baron Percy de Worms' book 'The Royal Philatelic Society, London, 1869–April 10th 1919', published in 1919. The volume, comprising 128 pages and including several pages of portrait photographs, documented the first fifty years of the society's existence. Half a century later, Benjamin Rogers-Tillstone continued this historical account in a further publication marking the society's centenary in 1969. The development of the world's most important philatelic institutions was thus carefully recorded over successive generations. The society's history has also been examined in specialised studies. In April 1994, for example, A. Ronald Butler devoted an article in 'The London Philatelist' to the Royal's Expert Committee, which at that time had already existed for one hundred years.

More recently, the society marked its 150th anniversary in 2019 with the publication of a comprehensive historical volume edited by Charles Oppenheim. Fifteen members of the 'Royal' contributed chapters examining different aspects of the society's past and present activities. These included its administration and finances, meeting venues, membership, royal patronage, honours and

awards, the work of the Expert Committee, the library and museum, the society's philatelic collections, and its use of modern information technology. The publication also explored the society's monograph series and its renowned journal, 'The London Philatelist'.

Another figure who devoted considerable attention to the study of philatelic history was Herbert Allen Trenchard (1931–2023). Trenchard not only wrote extensively on historical topics but also assembled an extraordinary collection of objects relating to the history of stamp collecting. His interests extended far beyond stamps themselves and encompassed the broader cultural material associated with philately. In Germany, the systematic study of philatelic history was advanced above all by





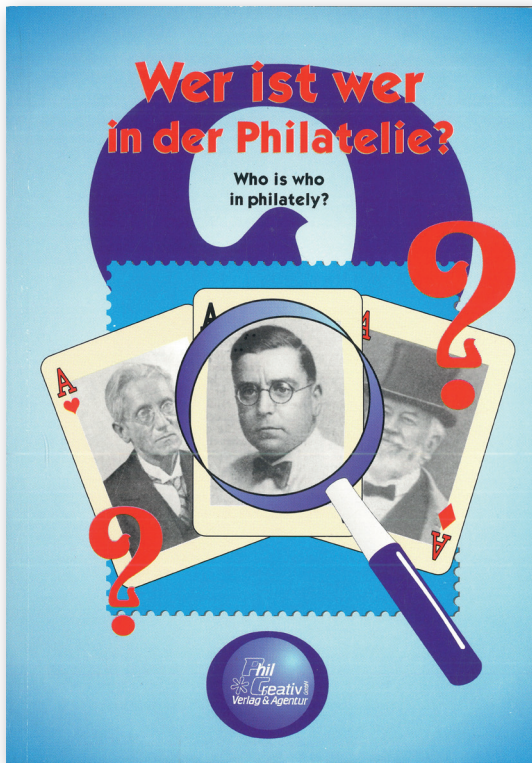
Norbert Röhm (1924–2017). Around 1990 Röhm approached the editor of the magazine 'philatelie', published by the Federation of German Philatelists (BDPh), with the suggestion of publishing a specialised article on the history of philately in the widely read journal and its supplement 'Philatelie und Postgeschichte'.

The editor at the time, Wolfgang Maassen, who had taken over the position at the end of 1989, asked Röhm to provide a draft in order to assess the proposed contribution. The manuscript immediately impressed him, and Röhm's article — 'The Beginnings of Philately 130 Years Ago: Stamp Collections' — appeared on 1 July 1990 in issue no. 113 of the journal. Only a few months later, another article followed under the title 'A Source of Philately: The Literary Museum'.



In the years that followed Röhm published numerous further contributions addressing topics such as the Senf brothers, Hugo Michel, watermarks and perforations. Many of these studies were later republished in 2016 and 2017 in two collected volumes prepared with the assistance of his daughter, Luitgard Röhm-Fidorra.

Röhm's relationship with Carlrichard Brühl gradually developed into a productive intellectual partnership. During his active years he became one of the leading authorities on the history of German philately and played a decisive role in encouraging further research in this field. Among the projects he supported was Wolfgang Maassen's reference work 'Who's Who in German Philately.' First published in 1999, the volume drew extensively on the textual and visual material assembled by Röhm. Two further editions followed: a digital version in 2005 and, between 2010 and 2022, an expanded printed edition in six volumes.



But this was only one aspect of Maassen's remarkable activity. As the doyen of German philately, Dr Heinz Jaeger RDP, once remarked, Maassen had been "bitten by the philatelic bug." Over the course of his career he has written and published around 150 works, many of them substantial volumes of 300, 500, or even more pages. A considerable number appeared as part of his book series 'Chronik der deutschen Philatelie' (Chronicle of German Philately). Some of these works were published independently, while others were issued by philatelic organisations, philatelic companies or by the prestigious Club de Monte-Carlo de l'Elite de la Philatélie.

In 2014, Maassen was invited to Ypres, together with Chris King RDP Hon FRPSL, to sign the Roll of Distinguished Philatelists, the highest honour in international philately. Five years later, in 2019, Princess Caroline of Monaco presented him with the Prince Albert II Medal in recognition of his



At the end of 2019, Wolfgang Maassen was awarded the Prince Albert II Medal of the Club de Monte-Carlo de l'Elite de la Philatélie. The distinction was presented by Princess Caroline of Monaco in recognition of his book on Philipp von Ferrari and his contribution to a unique exhibition devoted to Ferrari's life and collecting activities. Pictured to his right is Patrick Maselis, then President of the society, which had been founded in 1999. Photo: Club de Monte-Carlo.

book on Philipp von Ferrari, published in 2017. Carlrichard Brühl would no doubt have welcomed the emergence of such a successor devoted to philatelic history. In the foreword to his own study of Ferrari, published in 1985, Brühl had remarked that "almost nothing but nonsense had previously been written about him," a statement that illustrates how much serious research was still needed in this field. Two further developments deserve particular mention, as they helped to stimulate a growing interest in philatelic history. The first occurred in 2003, when Maassen was invited to join the Consilium Philatelicum of the Bund Deutscher Philatelisten (BDPh). This small circle of just over twenty members consisted of individuals who had already made significant contributions to philately and who were committed to documenting and preserving its history. Since then, more than fifteen publications have appeared under the auspices of the Consilium. Maassen served as its chairman from 2011 to 2018, and he was responsible for writing, or contributing to, the majority of these works.



In 2013, Maassen founded PHILA HISTORICA, a journal devoted to the history of philately and philatelic literature. The publication appears four times a year and amounts to approximately 1,000 pages annually. Its scope extends well beyond Germany, documenting not only German philatelic history but also comparable developments in other countries. Since its launch, more than 13,000 pages have been published. All issues are available for free download from the journal's website at www.philahistorica.de. For readers who prefer a printed version, inexpensive annual volumes are also produced, although the print run is limited to only 25–30 copies, issued in black and white. This body of work represents the literary or scholarly dimension of philatelic history — one might describe it as the theoretical side of the subject. Yet the material foundations of that history are equally important. For decades, a wide variety of objects relating to philatelic history have been assembled in what is known as the WM Archive — the initials referring, of course, to Wolfgang Maassen himself. Some of these items have been organised into thematic collections, while others are preserved individually. Together they provide tangible evidence of the history that is so often described in publications: the history of philately itself.

A look into the WM archive

Dr Herbert Allen Trenchard has already been mentioned. Although he and Wolfgang Maassen never met, the two men shared a similar passion for collecting. By 1975, Trenchard's collection already comprised more than 75,000 items. In 1984, however, he began assembling a new and quite different collection devoted specifically to the history of stamp collecting. As Trenchard himself described it, the collection consisted of "everything connected with stamp collecting — except the stamps themselves."

An obituary written by Alan Warren for the American Philatelic Society described the scope of this remarkable archive: "These philatelic ephemera were stored in a series of albums, boxes, filing cabinets and bookshelves. They included items such as business cards, cinderellas, exhibition programmes, postcards and photographs relating to subjects such as:

- stamp dealers
- philatelic exhibitions
- famous collectors and their collections
- early philatelic history
- ... and much more."

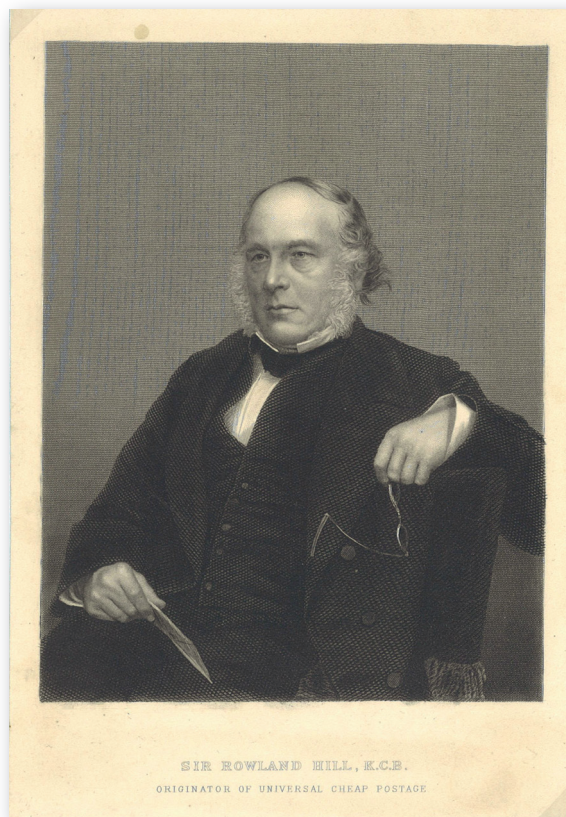
Although the WM Archive does not approach the sheer scale of Trenchard's holdings — which by the early 2000s comprised more than 90,000 objects and were eventually donated to the American Philatelic Society in over 600 archival boxes on 24 pallets — it nevertheless represents a remarkable accumulation of material. Among its principal components are:

- a “Who’s Who” collection of documents relating to prominent philatelists of the nineteenth century, as well as early exhibitions, societies and stamp dealers
- a collection of early stamp albums, primarily from the nineteenth century and largely of German origin
- a photographic archive containing an estimated 20,000 images, mainly from the second half of the twentieth century
- an extensive collection of specialist journals in German, English and Dutch from the nineteenth and twentieth centuries
- a number of rare philatelic publications
- a wide range of philatelic ephemera, including brochures, flyers, admission tickets, greeting cards, menus, small price lists, and other printed material
- exhibition medals
- specialised collections devoted to individual philatelists, including Philipp von Ferrari*, Alfred Moschkau*, Ludwig Hesshaimer*, Hugo Schwaneberger*, the Senf brothers*, Dr Paul Singer and the Shanahan auction house*, Christian Sauerland, and others. (Maassen has published extensive studies on each of the figures marked with an asterisk.)

It would be impossible to present all of these archive groups in detail here. Instead, the following pages offer **selected** examples drawn from several of the most significant sections of the archive.

The “Who’s Who”

Collection of Early Philately



The origins of this collection date back to 1990. Since then it has been steadily expanded and today comprises approximately 150 album pages. Selections from the collection have been exhibited on several occasions. In 2014, for example, material from the collection was shown at the Royal Philatelic Society London as part of an exhibition devoted to the theme of the philatelic trade. More recently, a further portion of the collection was displayed at the “Literature Summit” held at the Heinrich Köhler auction house in mid-November 2025.

It would be misleading to regard this collection merely as a compilation of objects relating to the history of German philately. In fact, its scope is much broader. Among its earliest items are documents connected with Rowland Hill, the postal reformer whose work paved the way for the introduction and success of the first postage stamps. The archive includes an original copperplate engraving of Hill from 1860, as well as several personal letters dating from 1817 and 1840. The

Out - J. J.

NO 7
SHION

J. Messrs Allen & Wilson
Old Bond Street
London

N^o 18

Mr Rowland Hill will be obliged to
Mr Allen to send him a black coat and
trousers with a pair of loose ^{darkish} gray trousers
to Brighton as soon as possible

3 Bedford Place
Friday Evening

11/21 - 2/7/41
11/21/41

Treasury
12 June 1840.

Sir,
I beg to acknowledge the receipt of
your letter of the 10th inst: and to acquaint
you that your suggestions as to the form of
the Envelope will be duly considered.

With respect to the delivery of letters
as the executive arrangements of the Postoffice
do not fall within my department, I beg
to suggest that your proper course will be
to address the Secretary to the Postoffice.

I am
Sir
Your Obedient Servant

Rowland Hill

The Rev.
S. C. Mills.

Mr Cole, compliments to
Mr Turner, and begs to
return him the enclosed
which, though addressed to
Mr Cole at Downing Street,
has infered from reading the
first sentence, of the note,
were intend sent by mistake
to him. -

Mr Cole with hereafter
have the pleasure of
adding a proof of Mr Cole's
design for the ^{Postage} Envelope
engraved by J. Thompson -
to Mr Turner's Collection,
when completed
11 Downing Street
24. Feb: 1840.

latter contains Hill's comments on proposed designs for the envelopes later known as the Mulready stationery, in which he informed the Secretary to the Post Office that the matter did not fall within his area of responsibility. Original letters possess a particular historical appeal. One example in the collection is a letter dated 24 February 1840, written by the civil servant Sir Henry Cole (1808–1882). In it, Cole announced the dispatch of a proof copy of an envelope engraved by J. Thompson for the collection of Mr Turner. What makes the letter especially remarkable is its place of origin: 11 Downing Street, the official residence of the Chancellor of the Exchequer, located next to the Prime Minister's residence at Number 10. Few collectors can claim to possess correspondence sent from this address to one of the earliest stamp collectors.

A similarly intriguing document is a letter dated 31 January 1858, written by a grammar-school pupil named **Adolph** to his father. The letter bears a Prussian 4-pfennig stamp, which the boy explained he had recently obtained from the post office. In his message he added a brief observation about the new issues: "There are also three-pfennig stamps, but they are orange-yellow ... Your faithful son, Adolph."

Within the WM Archive, this small but remarkable document is described as the "birth certificate of German philately." It is considered the earliest surviving letter written by a German stamp collector and therefore provides a rare and charming glimpse into the beginnings of stamp collecting in Germany.

MAISON VERREAUX
MAGASIN DE ZOOLOGIE
9, PLACE ROYALE
PARIS

Paris le 13. Mai 1864.

Monsieur

Le peup que vous devez être en possession
des Émac. D'oiseaux que j'ai eu l'honneur
de vous adresser le 9 de ce mois par grande
vitesse. J'espère que v. A. le Prince
de Saxe-Cobourg, ainsi que vous, M. de
Saxé-Satoy, des sujets qui le composent
et je serais heureux de l'apprendre.
Par ordre de vous (ci-joint la note
des dits oiseaux).

J'aurais bien voulu envoyer à v. A.
le Prince Egoy une collection de timbres
poste étrangers mais je n'ai pas
encore en possession des demandes
adressées à ce sujet à mes correspondants.
Veuillez agréer v. A. que j'y pense.
En attendant une collection plus
importante ayez la bonté de lui remettre
les quelques timbres ci-joints.

agréz, de vous prie M. de Saxe-Satoy,
l'expression des sentiments respectueux
de votre tout dévoué

J. Verreaux



Another early document concerns **Prince Karl Egon III of Fürstenberg** (1820–1892), one of the earliest members of the European aristocracy known to have collected stamps. The letter was sent on 13 May 1864 by the Parisian firm Maison Verrfaux to the prince at Donaueschingen, via his personal physician, Dr Rehmann. In this correspondence the firm offered the prince "une collection des timbres-poste étrangers à S.A. le Prince de Fürstenberg" — a collection of foreign postage stamps intended for His Serene Highness. An excerpt from the letter reads: "I assume that you have received the shipment dated the 9th of this month. I hope that His Highness Prince Fürstenberg, and you yourself, are satisfied with its contents. I would gladly have sent the prince a collection of foreign stamps, but I have not yet received the necessary order ..." Once again, the subject was stamps from distant countries — a reminder of the fascination that these small objects from far-off lands already held for collectors during the earliest years of philately.



Another document in the collection is a letter dated 28 August 1869, which refers to a stamp dealer named **A. F. Luther** from Braunschweig, a figure who is otherwise largely unknown today. Instead of the usual 1-groschen postage stamp that would normally have been affixed in the upper corner, the envelope bears what appears to be the earliest documented dealer vignette used by a German stamp dealer. Comparable examples are known only from the 1870s, such as those associated with Louis May, making this earlier example particularly noteworthy. The letter was addressed to Carl Dinklage of Oldenburg, who is recognised as one of the earliest stamp collectors in Germany.

The final example in this brief survey concerns **Christian Gottfried Mann** (junior), who was born around 1850; the date of his death is unknown. With this figure, our initial overview of the collection draws to a close. Mann came from a family that operated a tobacco shop in Leipzig, and he is known to have been a stamp collector from an early age. His first advertisement appeared in



the journal 'Magazin für Briefmarken-Sammler' (Magazine for Stamp Collectors), issue no. 3 of 1 July 1863 (p. 24). A small number of unused Saxon Franko envelopes from the 1863–1867 Saxon coat-of-arms issue have survived bearing a printed advertising overprint reading "Christian Mann, Leipzig, Ritterstr." The overprint appears within the border surrounding the postage stamp design and is known on envelopes bearing the ½, 1, 2, 3, and 5 Neugroschen values.

An application submitted by C. Mann for official approval of this advertising device, dated 1 August 1865, is mentioned in the specialist literature, although the document itself has not survived. It is generally assumed that authorisation was never granted, since all known examples of these envelopes remain unused. The offset appearance of the advertising overprint suggests that it was applied separately from the original printing process. It is therefore possible that these envelopes were produced as trial or sample copies, printed in advance and perhaps without official permission. Only a very small number of such examples are known today, all originating from the collection of Christian Springer.

STAFFORD SMITH & CO.,
STATIONERS AND FOREIGN STAMP IMPORTERS,
COLONNADE, NORTH STREET,

Brighton, 186

S. S. & CO.'S
Popular Packets.

STAMPS.

No. 1.

The Sixpenny Packet of USED and UNUSED FOREIGN STAMPS contains 20 varieties, including rare Turkish, Roumania, Confederate States, Greek, newly-issued Belgian, French Colonial, old Austrian (1850), old Prussian, Saxon, &c. All warranted genuine; post free, 7d.

No. 2.

The Sixpenny Packet of LOCAL POSTAGE STAMPS contains 12 varieties, including American, English, Scotch and Hamburg Locals. All warranted genuine; post free, 7d.

No. 3.

The Shilling Packet of USED and UNUSED FOREIGN STAMPS contains 50 varieties, including rare Egyptian, Finland, Turkish, Roumania, newly-issued Belgian, Confederate States, Tuscany, Venetia (1830), rare old Prussian envelopes, and many other good stamps. All warranted genuine; post free, 1/1.

No. 4.

The Shilling Packet of LOCAL POSTAGE STAMPS contains 25 varieties, including Constantinople, Dresden, English, Scotch, American, and Hamburg Locals. All warranted genuine; post free, 1/1.

No. 5.

The Eighteenpenny Packet of USED FOREIGN STAMPS contains 100 varieties. All in good condition, and warranted genuine; post free, 1/8.

No. 6.

The Half-a-Crown Packet of USED and UNUSED FOREIGN STAMPS contains 100 varieties, including Finland, Egyptian, Constantinople, Hong Kong, Roumania, newly-issued Belgian, rare old Sicilian, Tuscany, Parma, Modena, Confederate States, French Republic, Venezuela, and many other scarce stamps. All warranted genuine; post free, 2/8.

CRESTS.

No. 1.

The Sixpenny Packet of ARMS, CRESTS, MONOGRAMS, &c., contains 20 varieties, including the Arms of the Royal Family, Crests of the Regiments of the Line, Ships of the Royal Navy, &c. All beautifully stamped in coloured relief; post free, 7d.

No. 2.

The Shilling Packet of ARMS, CRESTS, MONOGRAMS, &c., contains 50 varieties, including Crests of the Regiments of the Line, Ships of the Royal Navy, Arms of the Royal Family, Earls, Dukes, Viscounts, &c. All beautifully stamped in coloured relief; post free, 1/1.

No. 3.

The Eighteenpenny Packet of ARMS, CRESTS, MONOGRAMS, &c., contains 100 varieties, including Arms of the Royal Family, Oxford and Cambridge Colleges, Earls, Dukes, Viscounts, &c.; also Crests of the Regiments of the Line, Ships of the Royal Navy, &c. All beautifully stamped in coloured relief; post free, 1/8.

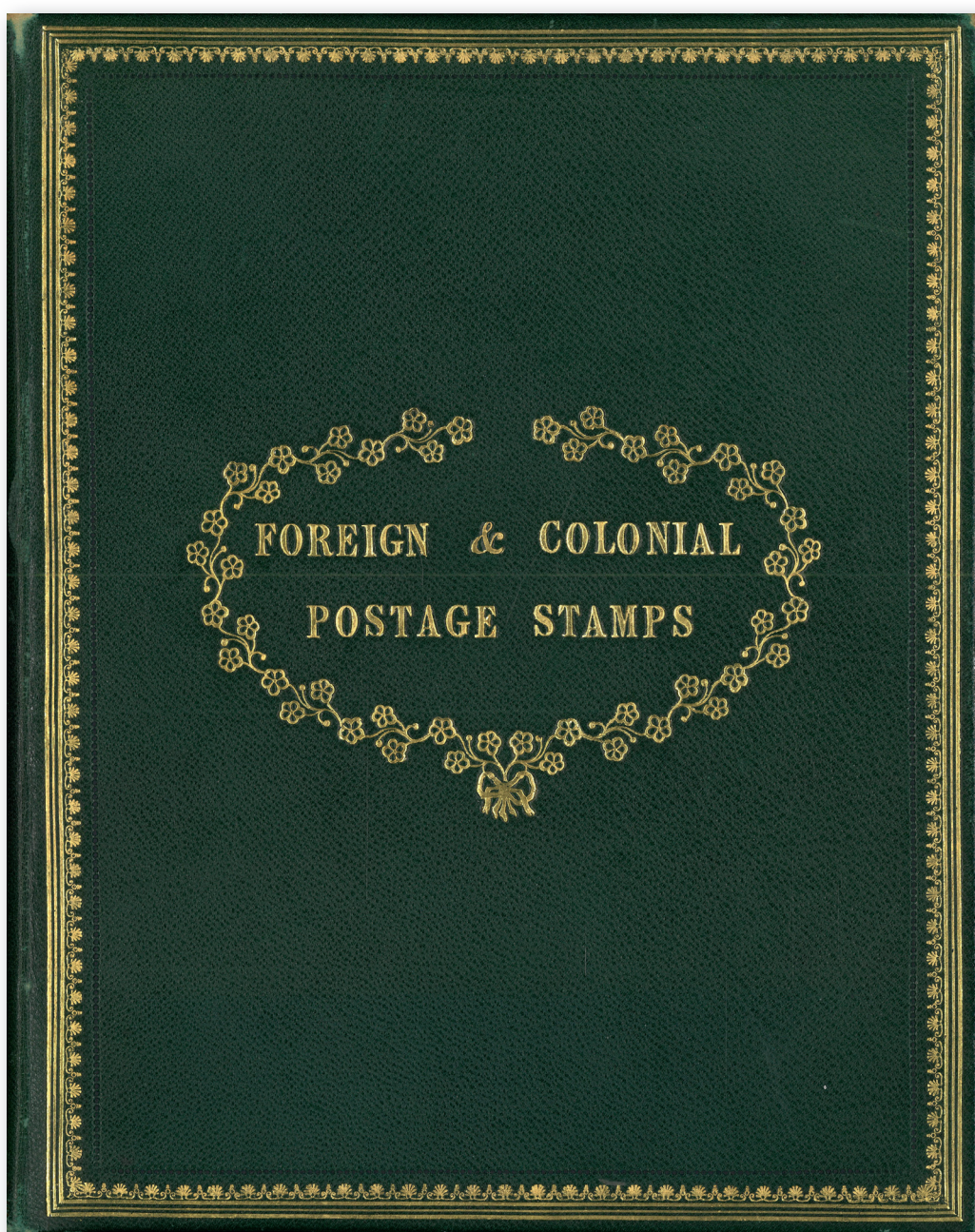
We herewith take the liberty of sending you on approval a selection of Foreign postage stamps all of which we can warrant genuine.

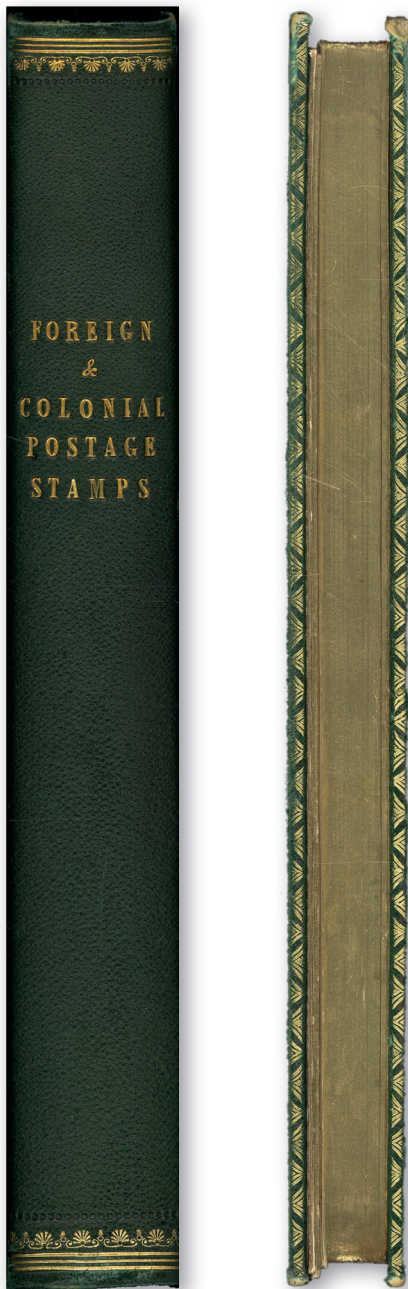
Should you keep any the value of them may be remitted in English penny stamps, or by Post-office order made payable to Stafford Smith & Co.

Kindly return the stamps not required at your earliest convenience, with your name, address, & amount of remittance written inside the envelope.

*Yours respy
Stafford Smith & Co.*

A Collection of Early Stamp Albums
from the Nineteenth Century

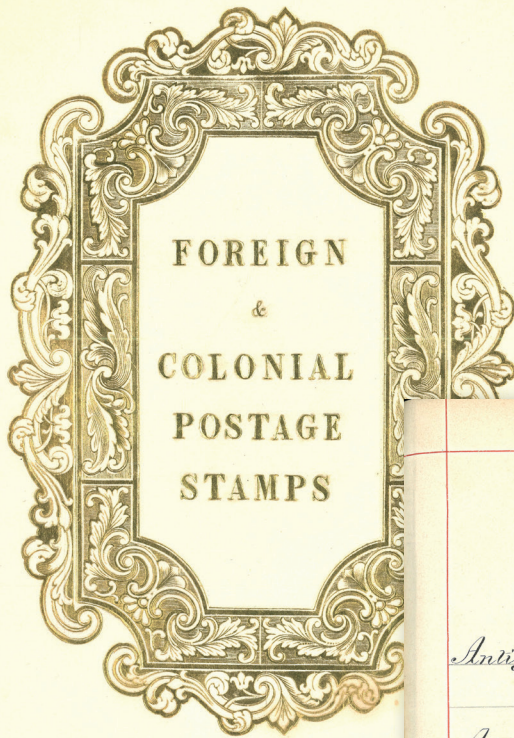




The so-called 'Royal Belvedere Album', bound in dark green leather with gold lettering on the cover and an inner title page also embossed in gold.

Although printed stamp albums and catalogues were not produced in large editions during the 1850s, one remarkable album from this period has survived. Often regarded as the earliest known stamp album in the world, it was not commercially printed but handcrafted for a member of the British aristocracy. This remarkable volume is now known as the "**Belvedere Album.**" The album only came to light relatively recently. It was discovered in 2007 among the possessions of **Angela Lascelles**, who had lived for many years at Fort Belvedere in Surrey. Angela Lascelles had been married to the Hon. Gerald Lascelles (1924–1998) and was therefore connected to the British royal family. She had lived at the castle — which remains royal property — from the mid-1950s onwards.

The album must have been created no later than 1854, since the most recent stamp it contains dates from that year. It was handcrafted in the London studio of R. Ackermann, the well-known art and lithographic publisher who held a Royal Warrant. The volume includes an alphabetical index of countries, each allocated its own page for the placement of stamps. A number of these pages were already partially filled when the album was assembled. There is strong evidence that the album once belonged to one of Queen Victoria's sons, more than 160 years ago — most likely Prince Alfred, Duke of Edinburgh, or his elder brother Albert Edward ("Bertie"), the Prince of Wales, who later became King Edward VII. Both princes are known to have been enthusiastic stamp collectors during their youth.



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<i>Barbadoes</i>		<i>Bremen.</i>	
<i>Bavaria</i>	<i>3.</i>	<i>British Guiana.</i>	

The album's table of contents is particularly remarkable, listing 88 countries in alphabetical order from which postage stamps were known at the time, ranging from Antigua to Württemberg. This arrangement shows that a systematic method of organising a stamp collection had already been established at a time when there was virtually no specialist literature, no catalogues, and no philatelic journals. From a modern perspective such an alphabetical structure may appear entirely natural. However, other systems might equally have been adopted — for example, arrangements based on the motifs depicted on the stamps, such as portraits of monarchs, numerical designs, or other symbolic elements.

4.

BELGIUM.



10 cents = 1st sterling.

5.

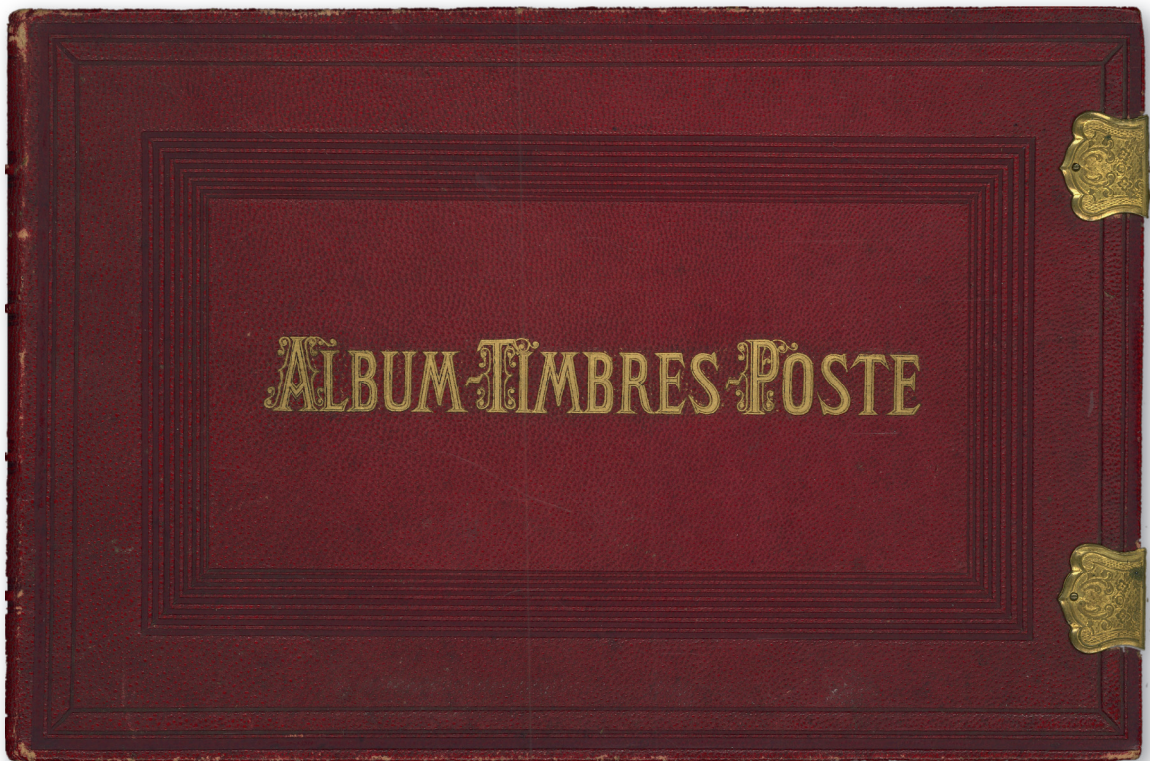
BRAZIL.



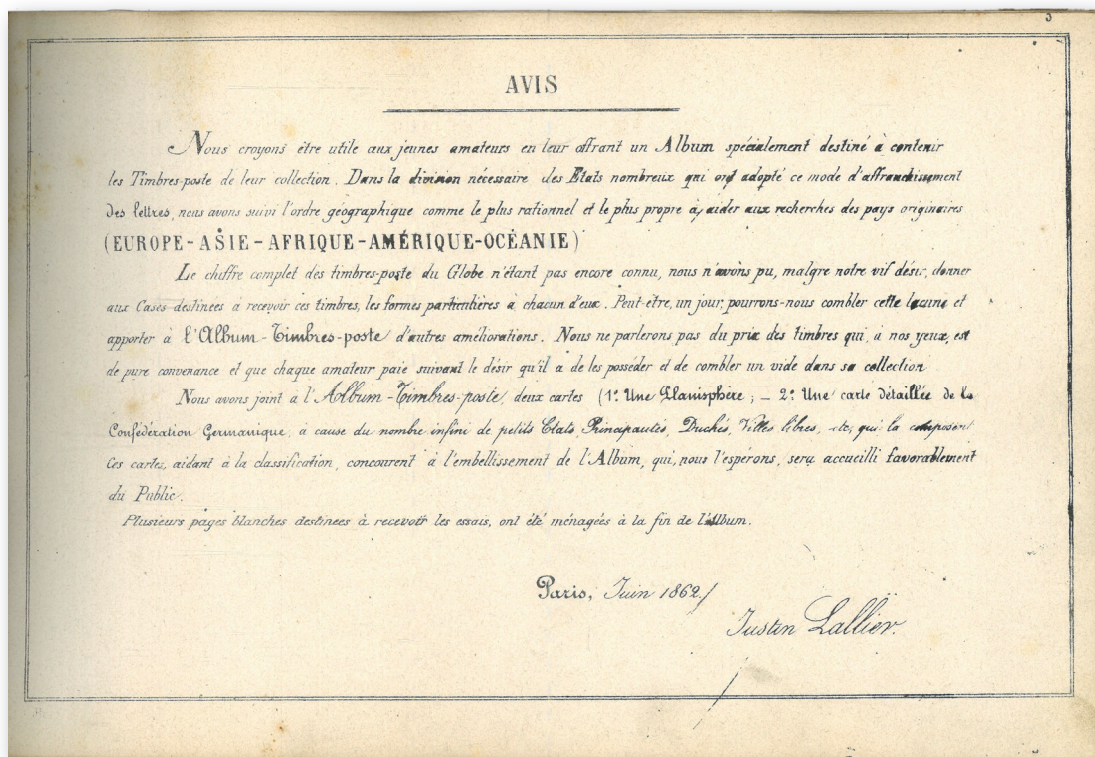
60 reis = 1³/₄ sterling.

The table of contents and a sample page with issues from Belgium and Brazil.

Most of the album's pages were still unused. Only twenty-three pages contained stamps, representing issues from Austria, Baden, Bavaria, Belgium, Brazil, Chile, Denmark, France, Hanover, Thurn and Taxis, the Netherlands, Oldenburg, Portugal, Prussia, Saxony, Sardinia, Spain, Switzerland, Tuscany, the United States of America, and Württemberg. In 2008, the pages containing stamps from this album were auctioned individually. The finely designed album cover — bearing the heraldic title Foreign & Colonial Postage Stamps — together with the table of contents and three representative pages containing stamps from Belgium, Brazil, and the United States, later entered the WM Archive, thanks to the mediation of Karl Louis.



At the beginning of the 1860s, there were increasing signs that stamp collecting was emerging from its early, largely private phase. What had previously been a rather discreet pastime was gradually becoming a more visible and organised activity. In June 1862, the first mass-produced stamp album in the world appeared in Paris. It was edited by **Justin Lallier** (1823–1873) and published by A. Lenègre. The album, written in French, comprised 162 pages, including two maps with gilt edges. It was organised into geographical sections — Europe, Asia, Africa, America, and Australia



The first printed stamp album with a foreword by Justin Lallier (June 1862).

— and provided spaces for a total of 1,101 stamps. The volume was bound in a dark red hard cover (landscape format 17.5 × 27 cm) with a gilt-stamped title and two gold clasps, which in surviving examples are often still intact. Well-preserved copies of this pioneering album are extremely rare today and have fetched five-figure prices at auction in recent decades. The album proved to be an immediate success. A third edition appeared as early as June 1863, and within the first five years no fewer than seven editions were issued. By the ninth edition of 1870, the work had expanded to

543 pages, again with gilt-edged pages. In total, fourteen editions were produced by the publisher Lenègre. The final edition, issued in 1876, was prepared by Pierre Mahé, by then himself a legendary figure in philately. Mahé later served as the adviser and acquisition agent to the celebrated collector Philipp von Ferrari, a role that alone would justify a separate study.

Turning to Germany, printed stamp albums appeared only one year later than Lallier's Paris publication. Carlrichard Brühl attributed the earliest attempt of this kind to **Friedrich Ludwig** of Leipzig, although this first product — produced around 1862 — appears to have consisted merely of loose sheets with printed spaces for stamps. The first German stamp album in the modern sense, however, was published in 1863, likewise by Ferdinand Ludwig, and issued on commission by G. E. Schulze in Leipzig under the title *Brief-Marken-Album* (Stamp Album). The publication proved

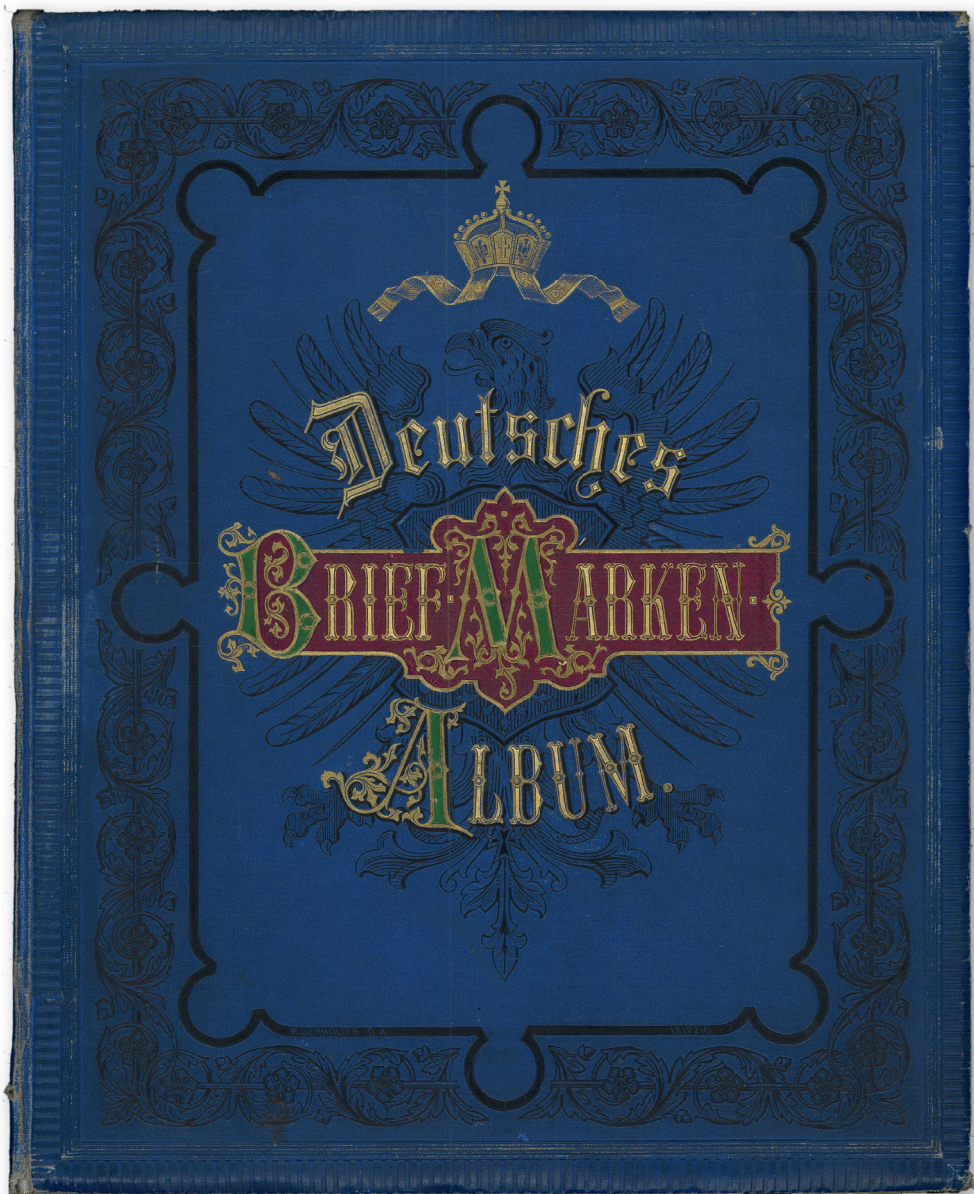


The cover of the Ludwig album was significantly more modest than Lallier's 'model'.

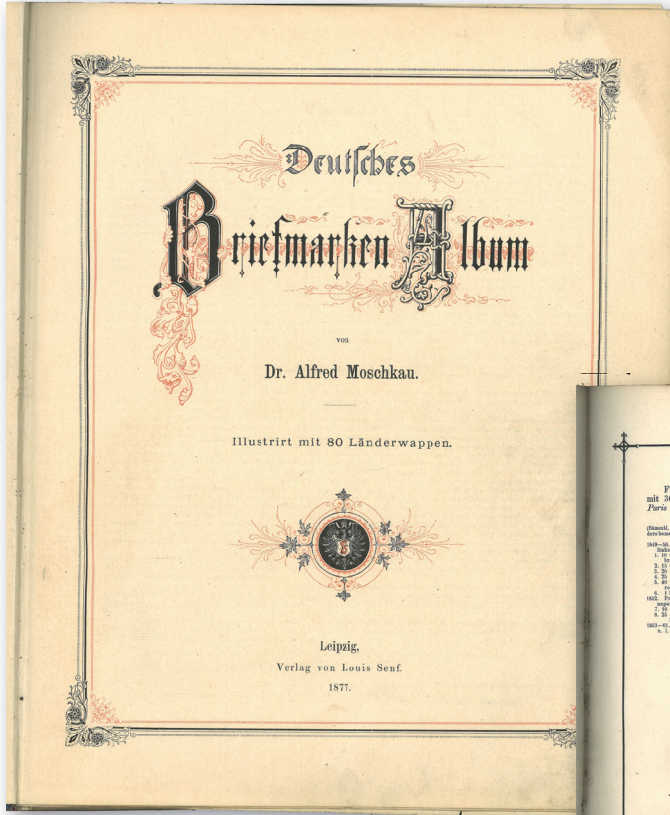
highly popular: six editions appeared in its first year alone, and by 1864 the work had already reached its eighth and final edition.

The 1863 edition appeared in a landscape format similar to Lallier's album, and the colour of the grained hard cover was likewise comparable. However, it lacked some of the more elaborate features of its French counterpart: there was no gilt-stamped title, the pages were not gilt-edged, and the binding was fitted with only a single clasp on the right-hand side. The example preserved in the WM Archive contains 133 pages. As in Lallier's album, the contents are arranged by continent, while an alphabetical index allows the user to locate the approximately 114 collecting areas or countries included in the album.





The next example is little known among collectors, and there is a particular reason for this. It is the *Deutsche Briefmarken-Album* (German Stamp Album), edited by **Alfred Moschkau** in 1875–1876 and published in 1877 by Louis Senf in Leipzig. The album was produced in a large portrait format measuring approximately 27 × 33.5 cm. Its striking design featured a deep blue ornamental cover with the title embossed in multicoloured and gilt lettering. The interior was equally elaborate: each section devoted to a particular country began with a colourfully printed coat of arms, a feature that made the album one of the most visually impressive philatelic publications of its time.



Erklärung,
 Dr. A. Moschkau's Deutsches Briefmarken-Album. Leipzig 1876, Louis Senf, betr.
 [16491.]

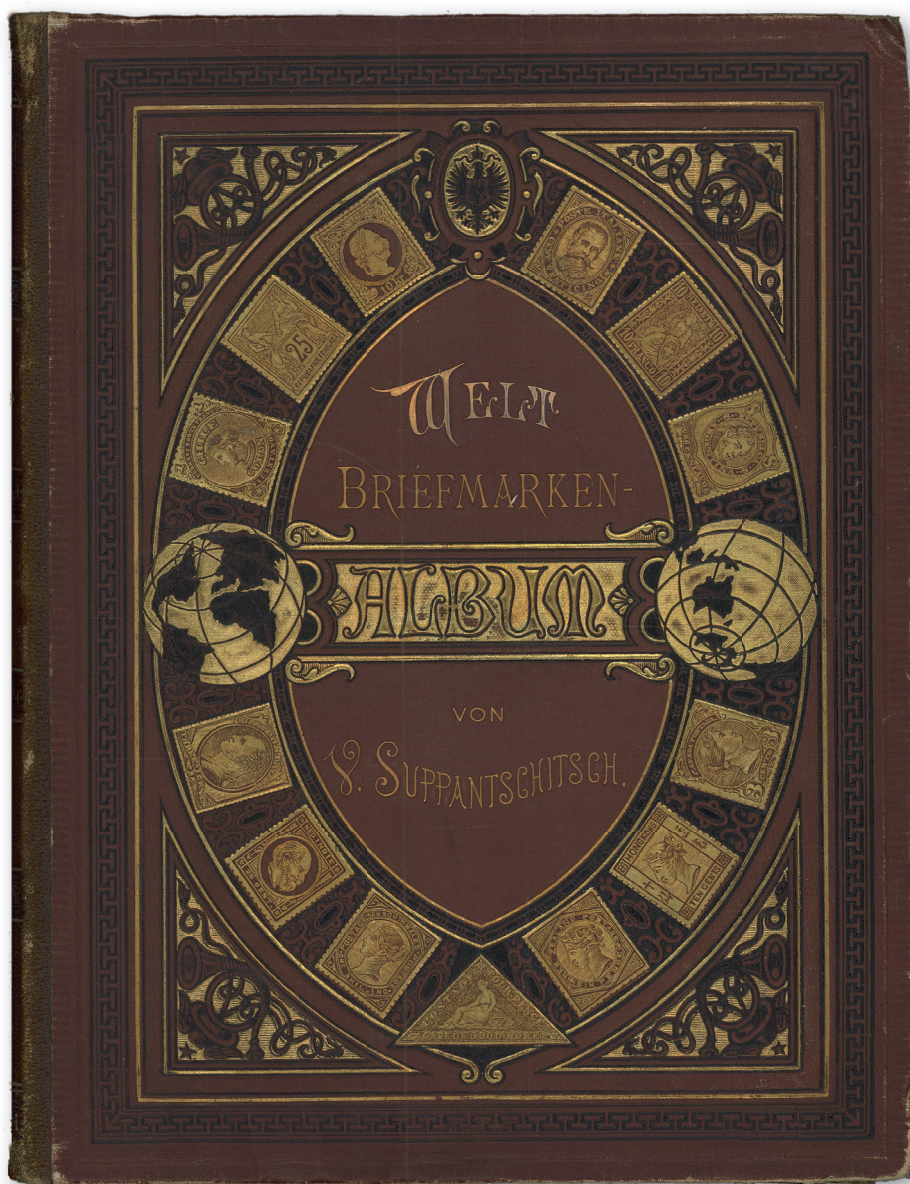
Ich erkläre hiermit, daß das in meinem Verlage erschienene Deutsche Briefmarken-Album von Dr. A. Moschkau eine nach dem Reichsgesetze vom 11. Juni 1870 unbefugte theilweise Vervielfältigung des von Alwin Zschiesche herausgegebenen, von der Expedition des Briefmarken-Album (Zschiesche & Zschiesche) verlegten Illustrierten Briefmarken-Album ist, und daß die sämtlichen faßlichen Exemplare des Deutschen Briefmarken-Album dem königlichen Handelsgericht zum Einstampfen überlassen worden sind.

Leipzig, den 10. April 1877.
Louis Senf.

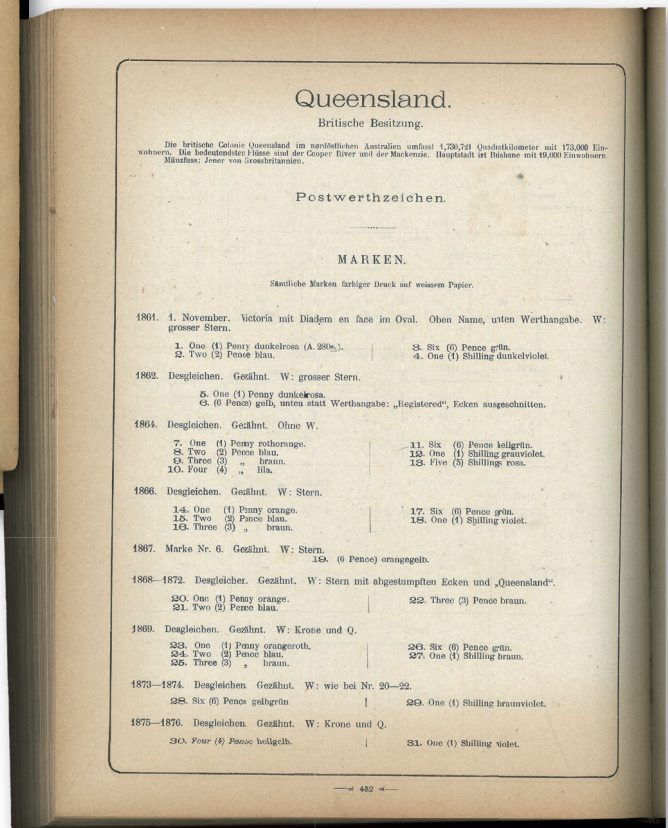
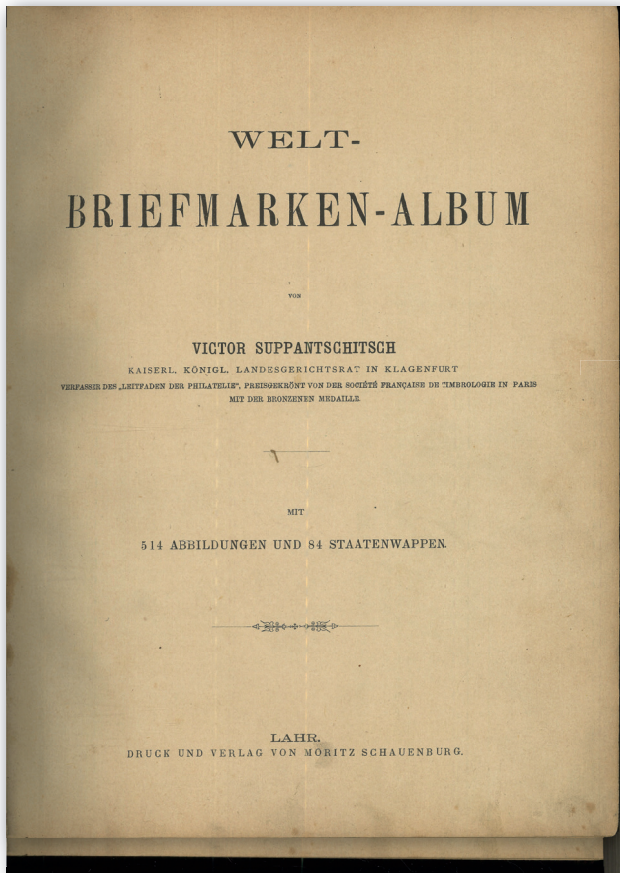


On 10 April 1877, Louis Senf confirmed to the 'Börsenblatt für den deutschen Buchhandel' that all copies of this album had been handed over to the Royal Commercial Court to be pulped.

Despite its attractive appearance, however, the album proved a commercial failure. A legal dispute arose when it emerged that Moschkau had reproduced the stamp field illustrations from earlier work by Alwin Zschiesche without permission. Zschiesche successfully brought a copyright action, and the court ordered that the entire print run – valued at around 10,000 marks – be destroyed. In addition, a financial penalty for plagiarism was imposed. To this day it remains unclear whether any copies escaped destruction. The example preserved in the WM Archive originates from the estate of the Moschkau family, making it an exceptionally rare survival.

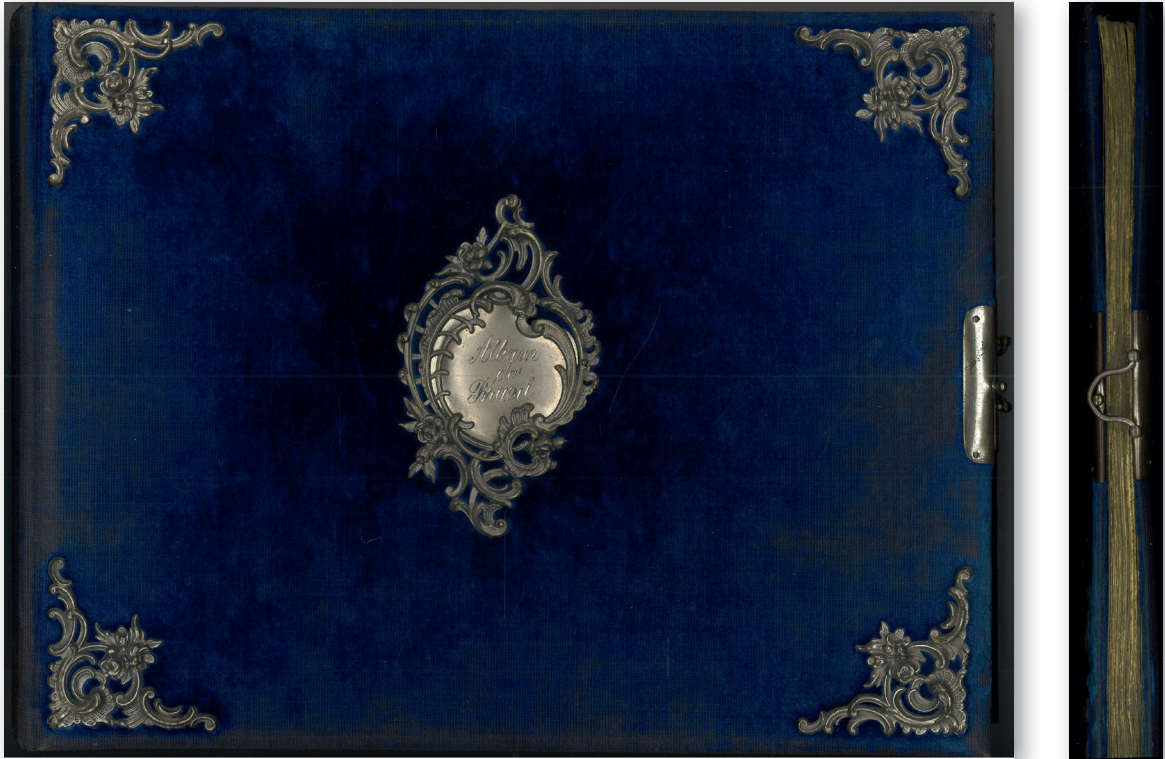


The next and penultimate example in this section is a World Stamp Album published in 1883. The work was compiled by **Victor Suppantusch** (1838–1919), who at that time served as an Imperial and Royal Regional Court Councillor in Klagenfurt, and it was printed and published by Moritz Schauenburg in Lahr. The album contained 544 illustrations and 84 national coats of arms, and it represented an innovative hybrid format combining the functions of both album and catalogue. On the right-hand pages, spaces were provided for stamps from approximately 240 countries and territories, illustrated with printed stamp frames. Opposite these, on the left-hand pages, a catalogue listed the corresponding issues, providing information on date of issue, denomination, colour, and other details.



The album itself comprised 645 pages, followed by a series of illustration plates, bringing the total length of the volume to 666 pages. The substantial work was bound with a cover decorated by Moritz Schauenburg with gilt-stamped images of postage stamps from various countries, symbolising the global journey that the collector could undertake through its pages. Whether this ambitious publication proved commercially successful remains uncertain. Copies of the album appear only rarely on the philatelic market, suggesting that its circulation may have been limited.

The final example takes us overseas, to Brazil. In 1897, the stamp dealer and professional philatelist Alphons Bruck, who had emigrated from Luxembourg/Germany, published what is believed to



be the first specialised stamp album devoted to Brazil. From 1893 until December 1900, Bruck operated a stamp business in Rio de Janeiro. During this period he also issued catalogues and published one of the earliest Brazilian philatelic journals, together with the album entitled *O Álbum do Brasil para os Collecionadores Especialistas de Sellos Brasileiros*. For this publication Bruck chose a large quarto landscape format (approximately 22 × 29 cm). The album was produced with an elaborate blue velvet cover, decorated with silver-coloured ornaments, at the centre of which appears a stylised palm tree motif. Silver clasps and gilt-edged pages further emphasise the album's refined and luxurious presentation.

The album comprises 64 pages and provides a specialised record of Brazilian stamp issues from the Imperial period through to the early Republic (1843–1897). What makes this example particularly noteworthy is its actual use: with the exception of the earliest and most expensive issues, almost every stamp is neatly represented in the album. The WM Archive holds a second copy of this largely unknown publication. Although the contents are identical to the example described above, this copy is bound in a yellow-green velvet cover rather than blue. Whether this variation reflects a deliberate design choice or simply the use of different materials by the printer remains uncertain, as no other comparable copies of the album are currently known.

ALBUM DO BRASIL

para os

Colleccionadores Especialistas dos Sellos Brasileiros.

Organizado por ALPH. BRUCK.



Rio de Janeiro.

Propriedade da Casa Philatelica de Alph. Bruck.

Travessa de S. Francisco de Paula, n. 1 A.

1897.



1866 (Julho). — Effigie de D. Pedro II.

Picotados 12.

Impressos em papel branco, fino.

- N^o 551. — 10 Reis, vermelho.
- 552. — 10 » vermelho escuro.
- 553. — 20 » lilaz avermelhado.
- 554. — 20 » lilaz rosado.
- 555. — 20 » malva.
- 556. — 20 » malva violaceo.
- 557. — 50 » azul.
- 558. — 50 » azul escuro.
- 559. — 80 » violeta escuro.
- 560. — 80 » ardósia.
- 561. — 80 » malva violaceo.
- 562. — 100 » verde.
- 563. — 100 » verde amarello.
- 564. — 100 » verde gaio.

- N^o 565. — 200 Reis, preto
- 566. — 200 » preto cinzento.
- 567. — 500 » laranja.
- 568. — 500 » amarello.

Variedades de papel.

Os mesmos, em papel amarelado.

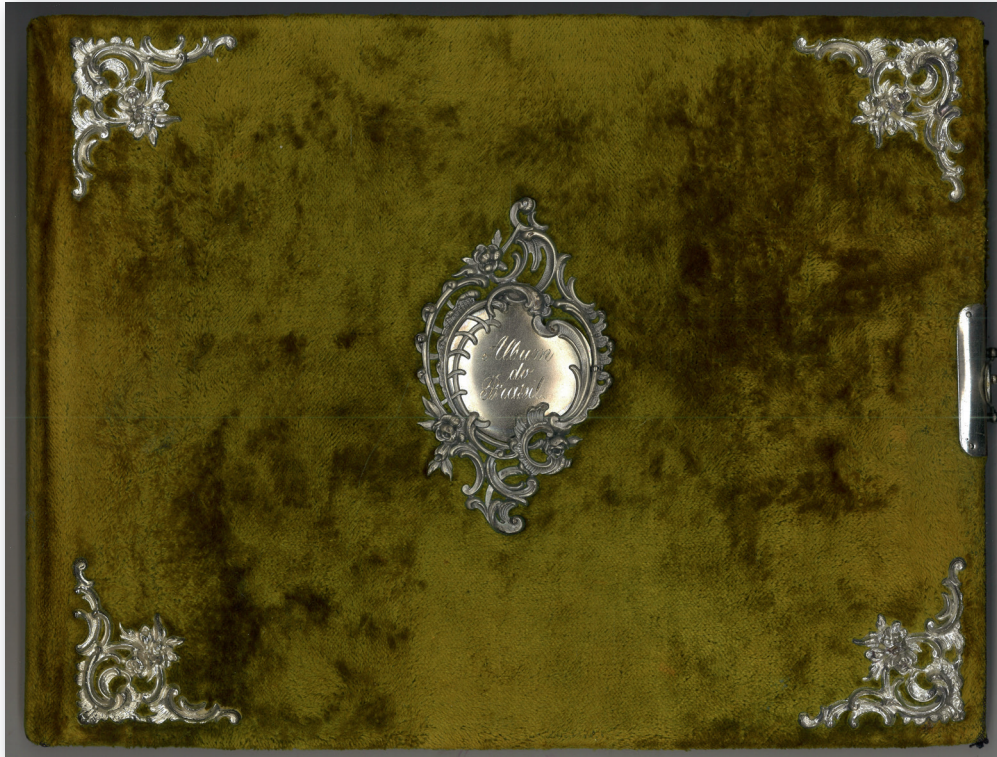
- N^o 569. — 10 Reis, vermelho.
- 570. — 20 » lilaz.
- 571. — 20 » malva.
- 572. — 50 » azul.
- 573. — 80 » ardósia.
- 574. — 100 » verde.
- 575. — 200 » preto.

Papel azulado.

- N^o 576. — 50 Reis, azul.

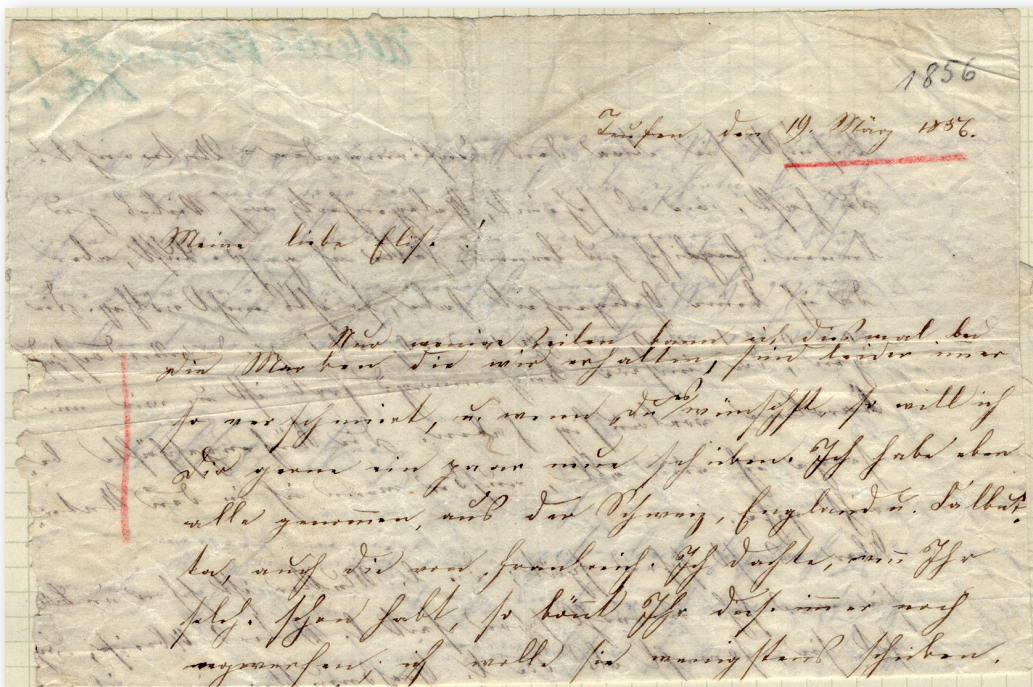
Papel esverdeado.

- N^o 577. — 100 Reis, verde.



The WM Archive contains a substantial number of the widely known **Schaubek** albums, including one of the extremely rare first editions from 1871, which was first offered for sale in autumn 1870. The archive holds numerous single-volume and two-volume editions, among them several of the finely produced luxury editions that, for more than a century, only a small number of collectors could afford. A similarly extensive range of stamp albums associated with Hugo Schwaneberger and other publishers is also represented.

Many of the individuals connected with these publications are today little more than names in philatelic history. One notable exception, however, is associated with a particularly remarkable story that reaches back to 1854. It concerns a young girl whose brief life was remembered within her family, along with her first stamp collection, which was subsequently preserved and expanded over the course of four generations. This story centres on **Anna Elisabeth Tobler**, a little-known Swiss collector who is believed to be the earliest documented female philatelist to have systematically collected stamps. She began collecting at a time when no philatelic clubs, catalogues, or specialist literature yet existed. Anna Elisabeth Tobler — known as Elise — was born in 1839 in Heiden, Switzerland, the daughter of the textile manufacturer Johann Conrad Tobler-Züst. She must already have been collecting stamps before 1854, as demonstrated by a letter dated 18 August 1854, franked with a 15-Rayon stamp, addressed to Elise Tobler. The letter itself remains in the possession of the Tobler family and is therefore not held in the WM Archive, but it clearly illustrates Elise's early enthusiasm for stamp collecting.



Early preserved correspondence from Elise Tobler from March 1856.



Photo top left: Elise Eugster-Tobler, based on a painting from 1860. / Right: Elise Tobler with her firstborn son Howard (photo probably taken in late 1861/early 1862) / Bottom: The grave of Elise Eugster, née Tobler, in New York (ca. 1946).



Another letter, written by Bertha Bischoff in Teufen on 19 March 1856, provides further insight into Elise Tobler's early collecting activities. In it she wrote: "My dear Elise, Unfortunately the stamps we receive are often badly smudged, but if you wish I will gladly send you a few better ones. I have just gathered together all the stamps I have – from Switzerland, England and Calcutta, as well as those from France. If you already have some of them you can simply discard them, but I thought I would send them to you nevertheless."

A further letter, dated 12 April 1857, was sent to Elise Tobler by her aunt Catherine Züst, who was then staying in French-speaking Switzerland in order to improve her French. In this letter she wrote: "The time is drawing ever nearer when you, dear Elise, will return home to us. My heart leaps with joy at the thought of seeing you again so soon, although I can well imagine that you will find it difficult to leave Leipzig, which you have come to regard almost as your home. [...] I have collected some stamps again, and not only Swiss ones. One of them, bearing the portrait of Washington, is from America, and as it seemed rather rare to me, I have included it as well."

This letter shows that Elise Tobler was already collecting stamps by country and had probably begun to develop an eye for unusual or interesting items. It also demonstrates that her collecting activities were supported by members of her family and, most likely, by friends as well. Elise continued to collect stamps from many parts of the world. Her collecting began at a time when the early Swiss cantonal issues, the transitional issues, and the federal Rayon stamps of 1850–1852 were still in postal use, these remaining valid until 1 October 1854. A surviving red Julier album from later years – parts of which probably date from the 1870s – contains many classic Swiss stamps, including examples of the 'Basel Dove' (Basler Taube) and the 'Double Geneva' (Doppel-Genf). As is typical for collections of that period, however, the condition of some of the early pieces does not always meet modern standards.



In 1860, Elise Tobler married Jakob Eugster, who represented the Syz company in the United States, distributing products from the eastern Swiss textile industry. Elise followed her husband to New York, where their first child, Howard, was born on 14 November 1861, followed by a second son, Arthur, on 5 April 1863. Tragically, Elise died of childbed fever only nine days after Arthur's birth, on 14 April 1863. Her grave, marked by a marble obelisk, can still be seen today in the extensive Green-Wood Cemetery in Brooklyn, New York. The monument, last restored in 2005, bears the inscription: "Elise, wife of Jakob Eugster, fell asleep in the Lord, 14 April 1863. St. John 11:25–26."

Elise Tobler died in New York in 1863, shortly after the birth of her second son. Her earliest stamps, however, were preserved within the family in an album compiled at a later date. The early Swiss is-

sues contained in that album originate from Elise's own collection, while the complete page shown today reflects the continuation of the collection by members of the Eugster family.

The family later returned to Switzerland, where Elise's two sons eventually established successful careers, including involvement in Swiss political life. Their mother's album and stamps were carefully preserved. Over the decades, parts of the collection were sold, and the remaining material – including the album mentioned above – was eventually auctioned through the Rapp auction house. For several years now, this material has formed part of the WM Archive. One might be tempted to quote the familiar phrase *Sic transit gloria mundi* – "thus passes the glory of the world." Yet the story also illustrates how the legacy of a collection, like life itself, continues to evolve, extending outward through successive generations.



Selected **Literary Rarities**

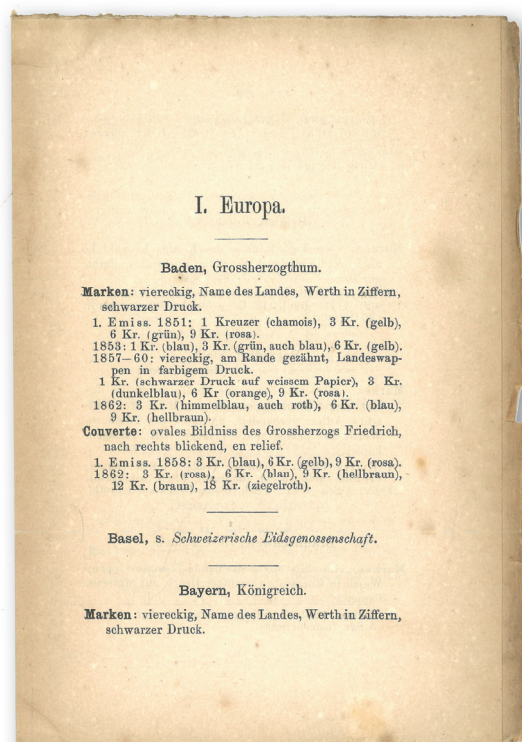
Two of the archive groups mentioned earlier merit particular attention: rare philatelic literature and biographical documentary collections. The WM Archive also contains an extensive philatelic library, from which prominent collectors and researchers — including Tomas Bjäringer — have acquired important works over the years. For Wolfgang Maassen, however, his library was always primarily a working collection, assembled to support his daily activities as a journalist, editor, and author of specialist philatelic books. Consequently, he paid relatively little attention to the rarity or uniqueness of individual publications. Many items were simply set aside during the course of his work and were only rediscovered much later, sometimes quite by chance. To understand the importance of such literature, it is useful to return once more to the earliest years of philately.

In the autumn of 1862, the first catalogues for stamp collectors were published in Germany. Among them was an eight-page price list issued by the Leipzig coin and stamp dealers Zschiesche & Köder. Around the same time, a more substantial publication appeared: the 'Handbuch für Briefmarken-Sammler' (Handbook for Stamp Collectors), published by **Dürr'sche Buchhandlung** in Leipzig in 1863. Its full title described its purpose clearly: Instructions for the Practical Organisation of Stamp Collections, together with a Complete Overview and Description of All Stamps Issued to Date. These two publications effectively competed with one another. It is possible that the Zschiesche & Köder price list appeared slightly earlier, perhaps shortly before the Leipzig Autumn Fair in October 1862. Nevertheless, the Handbuch unquestionably deserves its designation as a true handbook. The first edition already comprised 56 pages, while the second edition, issued only a few months later in 1863, expanded to 64 pages.

According to Norbert Röhm, who once owned a copy originating from the library of Ruprecht Glasewald (d. 1983), surviving examples of these early editions are extremely rare. Röhm's copy was sold at the IPhLA literature auction of Heinrich Köhler in Mainz in 2012. He estimated that fewer than five copies of the first edition were known to exist, and perhaps only a dozen of the second edition. On 15 November 2025, the same auction house offered another example of the second edition, this time from the collection of Tomas Bjäringer (formerly owned by Norbert Röhm). No other copies of either edition have appeared on the market in recent decades. Even the first-edition copy once held by the Collectors Club in New York (formerly owned by Victor Suppantstsch) was no longer present when Carlrichard Brühl later examined the library. Remarkably, the

British Library's Crawford Library, one of the most comprehensive philatelic collections in the world, also appears not to possess a copy.

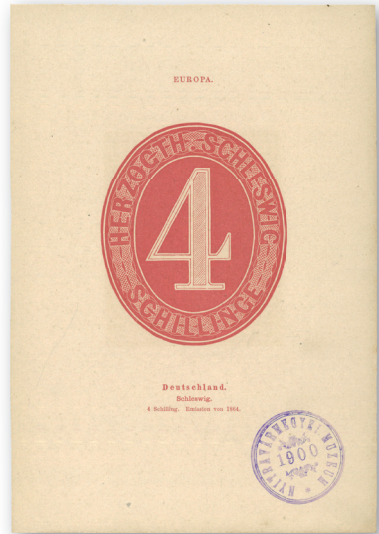
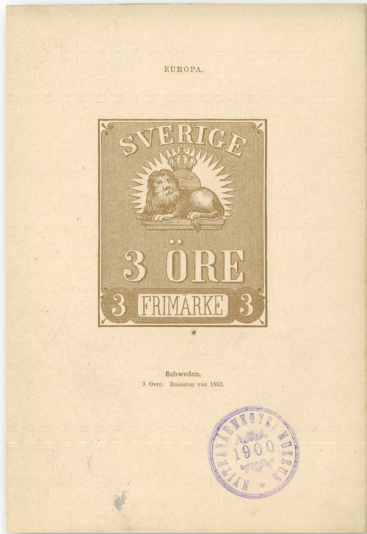
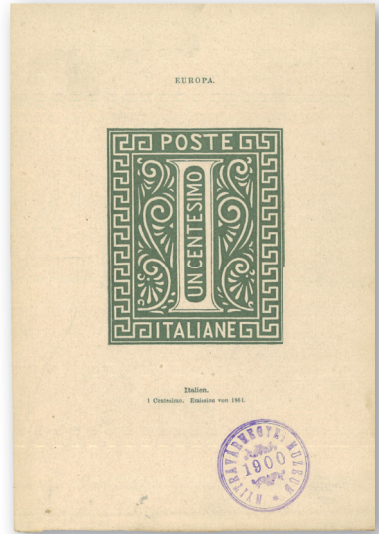
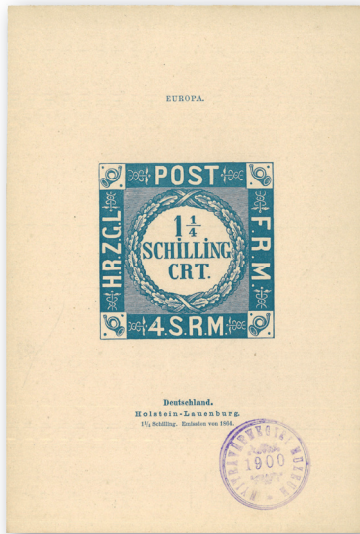
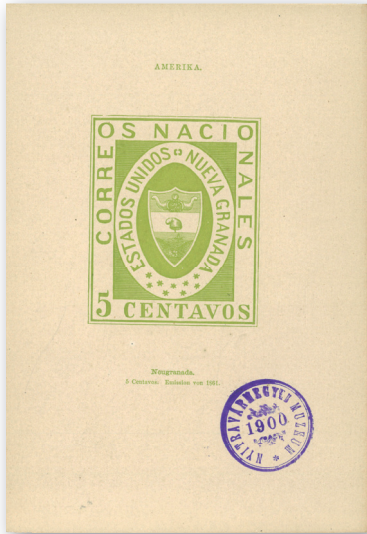
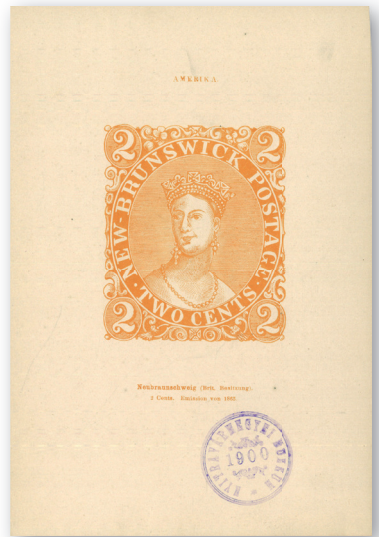
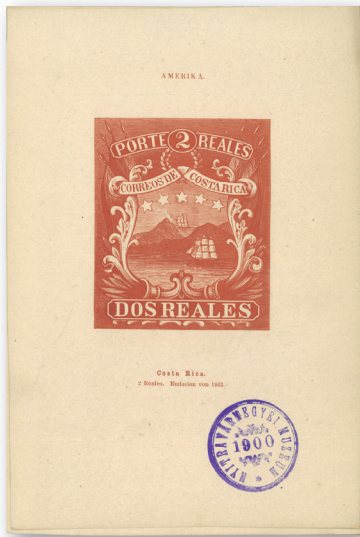
Some years ago, the owner and custodian of the WM Archive made an unexpected discovery. Among a number of unsorted acquisitions, he found — quite by chance — a copy of the first edition of this handbook. The volume was complete, although it displayed the same typical imperfections known from the copies formerly held in the Glasewald library. The work begins with eleven pages of introductory text, discussing the origins of philately, the development of postage stamps, and the organisation of stamp collections and the philatelic trade. This introduction is followed by a catalogue of stamps arranged by continent, occupying pages 19–56. In keeping with the practice of the time, each entry provides only the year of issue, denomination, and colour of the stamp.





Around 1850–1860, photography was still in its infancy. Black-and-white images predominated, and the first patented experiments with colour photography did not begin until 1868. In illustrated publications of the period, wood engravings were the most common form of illustration, and colour printing was still rare. Against this background, the appeal of realistic engraved images — produced from copper or steel plates and sometimes printed in colour — was particularly striking. Postage stamps themselves demonstrated the possibilities of such techniques, especially in the case of the celebrated 'Basel Dove' of 1845, one of the earliest stamps printed in multiple colours.

These small yet vividly coloured images exerted a powerful fascination on collectors. Evidence of this appeal can be seen in a publication issued in instalments by the **Moritz**



Ruhl's 'Der Briefmarkenfreund' (The Stamp Friend) appeared in individual instalments over a long period of time.

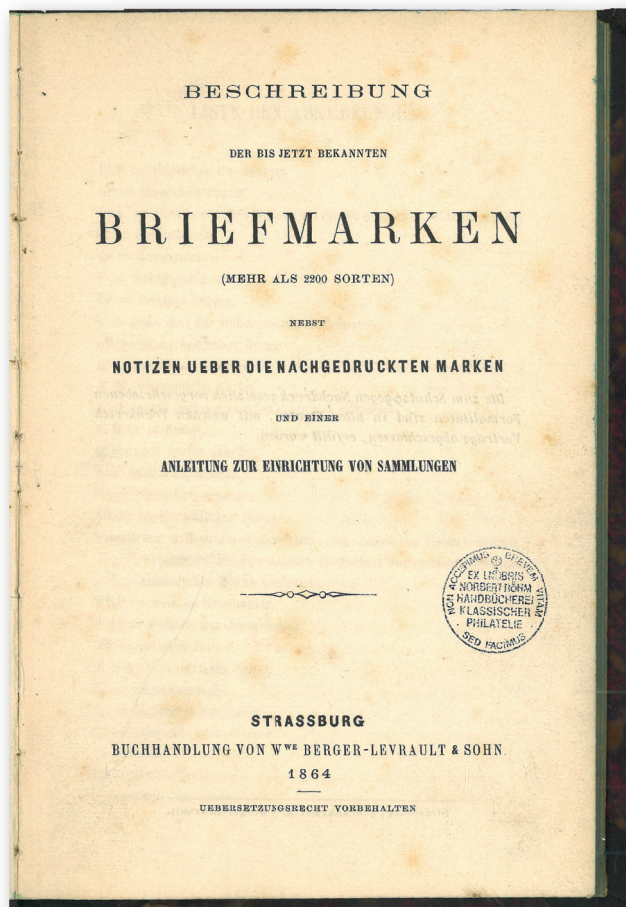
Ruhl bookshop in 1864–1865 under the title 'Der Briefmarkenfreund' (The Stamp Collector). Strictly speaking, the work was neither a magazine nor a catalogue. Instead, as its subtitle explained, it was intended as "a collection of true-to-life illustrations of postage stamps from all parts of the world, reproduced on a greatly enlarged scale." In promotional material for the publication, the publisher emphasised both the accuracy of the illustrations — which in reality were not always entirely faithful — and the brilliance of the colour printing, which was indeed one of the work's notable features. In total, ninety-six colour plates were issued between 1864 and 1865, with four additional plates published later in 1871.

In his foreword, Ruhl described postage stamps as "meaningful witnesses to the great international intercourse of the world" and as symbols of the "unstoppable advance of intellectual and commercial progress." He emphasised that stamps contributed to a growing connection and mutual understanding between the peoples of the world. For this reason, stamps attracted increasing public interest not merely because of their practical postal function, but also because of their often refined design and careful craftsmanship. As Ruhl observed, the production of stamps increasingly sought to combine artistic beauty with practical utility.

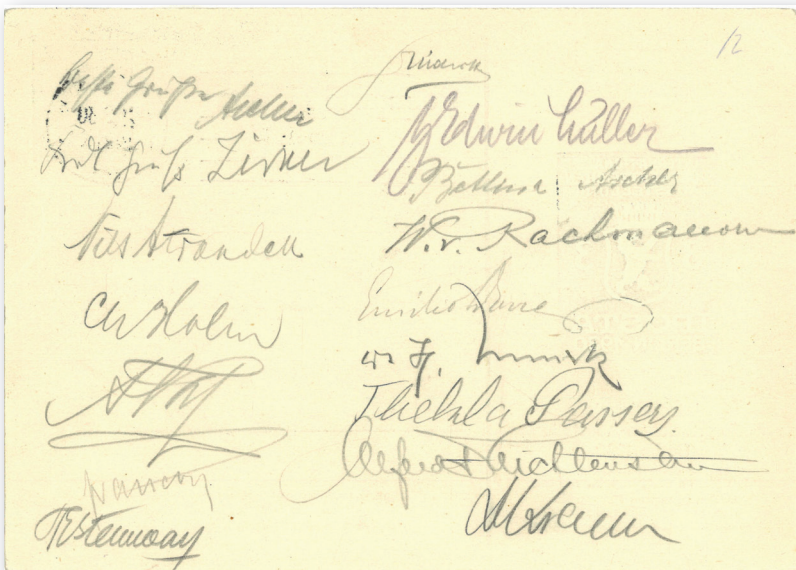
Carlrichard Brühl later counted Ruhl's publication among the "cimelia of philatelic literature" (*Geschichte der Philatelie*, vol. 1, p. 38). The term *cimelia*, derived from the Greek *keimélion* ("treasure" or "precious object"), refers to rare printed works or unique documents that are regarded as particularly valuable cultural artefacts. The visual appeal of stamps, their aesthetic qualities, and their artistic design played an important role in the early enthusiasm for collecting. Stamps from distant countries, in particular, captured the imagination of collectors. In a small format they brought glimpses of the wider world into private homes, schoolrooms, and the meeting places of collectors — at exchanges, in clubs, and in stamp shops. It was in this period that the remarkable rise of stamp collecting truly began.

Almost at the same time, in 1864, another important philatelic publication appeared in Strasbourg: a catalogue entitled *Beschreibung der bis jetzt bekannten 'Briefmarken <mehr als 2.000 Sorten> nebst Notizen über die nachgedruckten Marken und einer Anleitung zur Einrichtung von Sammlungen'* (Description of the Postage Stamps Known to Date [more than 2,000 varieties], together with Notes on Reprinted Stamps and Instructions for Organising Collections). Its author, **François George Oscar Berger-Levrault**, co-owner of the printing and publishing firm Wwe. Berger-Levrault & Sohn in Strasbourg, was already well known among collectors. He had previously compiled one of the earliest lists of known postage stamps, drawing on his own knowledge and that of other collectors. With the publication of this work in 1864, however, he went considerably further, producing what may be regarded as the first true specialised stamp catalogue, comprising more than one hundred pages.

The catalogue fully merits this description. It not only lists ordinary postage stamps with the usual information – though without catalogue prices – but also includes essays, trial prints, and proposed designs submitted by private individuals to postal authorities, as well as printing samples and reprints. Berger-Levrault's extensive foreword remains an interesting and informative text even today. The WM Archive holds one of the few well-preserved copies of this catalogue. The volume originally formed part of the library of A. E. Glasewald, and later of his son Ruprecht Glasewald, whose library was dispersed at auction a year after his death in 1983. Through the collections of Norbert Röhm and Tomas Bjäringer, the book ultimately returned to the WM Archive.



Ephemera and Exhibition Medals



The term ephemera, derived from the Greek word for something that lasts only a short time, refers to a wide range of temporary printed materials. In philately this includes items such as advertisements, price lists, posters, flyers, greeting cards, and business cards, and sometimes also letters and postcards. In a broader sense the term may also encompass pressed or die-cut objects and other small printed artefacts connected with the history of collecting.

A few examples may illustrate the variety of such material. It remains common practice — not only among philatelists — to have books signed by their authors. Some collectors also gather autographs on dinner



A silver medal from the International Postage Stamp Exhibition in Berlin in 1904

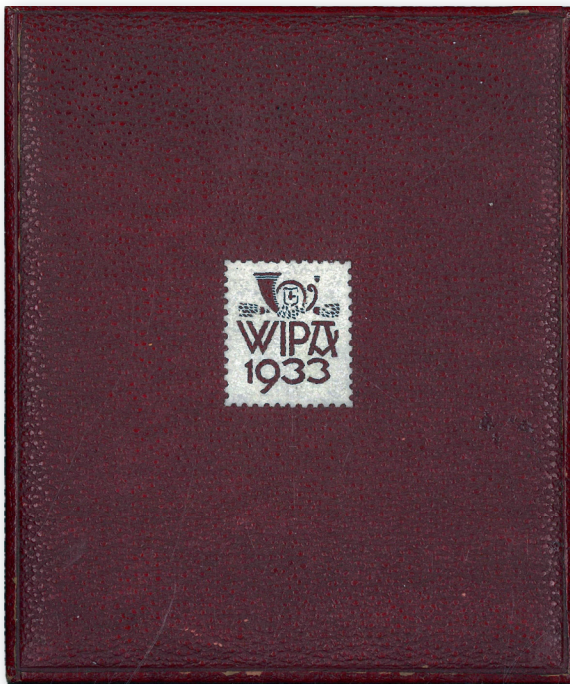
menus, invitation cards, postcards, or illustrated cards associated with notable events. An unusual — and possibly unique — example of this type is a greeting postcard from the final day of the **IPOSTA 1930 exhibition in Berlin**, dated 21 September 1930. The reverse of the card bears the original signatures of the members of the exhibition jury. Among the signatories are Dr Herbert Munk (chairman of the jury), Dr Siegfried Ascher, W. Dorning Beckton, W. P. Costerus, Dr Emilio Di-ena, Louis François, Otto W. Friedl, Manuel Galvez, Thomas William Hall, Ch. Holm, Heinrich Köhler, Alfred E. Lichtenstein, Edwin Müller (secretary of the jury), Adolf Passer, W. Priwe, W. von Rachmanow, Dr J. Suter, Carl Schmidt, G. V. van der Schooren, Theodore E. Steinway, Nils Strandell, A. Weinberger, Dr-Ing. A. Werner, and A. M. Tracey Woodward.

The card also bears the signatures of Bettina Ascher, the wife of Siegfried Ascher, and Thekla Passer, the wife of Rudolf Passer.

Exhibition medals have been awarded in philatelic exhibitions since the earliest international events, including those held in Vienna and London in 1890. In the beginning these medals were produced primarily



This small silver medal was awarded to the Leipzig-based company Gebr. Senf at the WIPA 1933 in Vienna for its exhibit of the 'Illustrated Stamp Journal'.



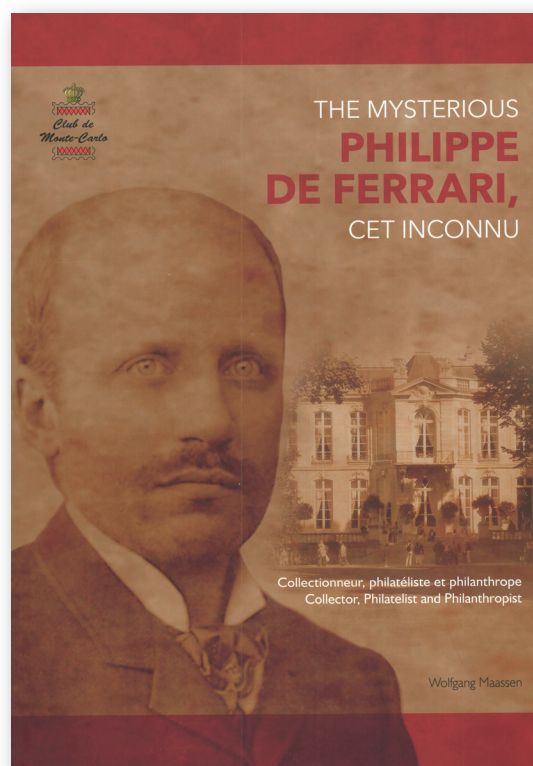
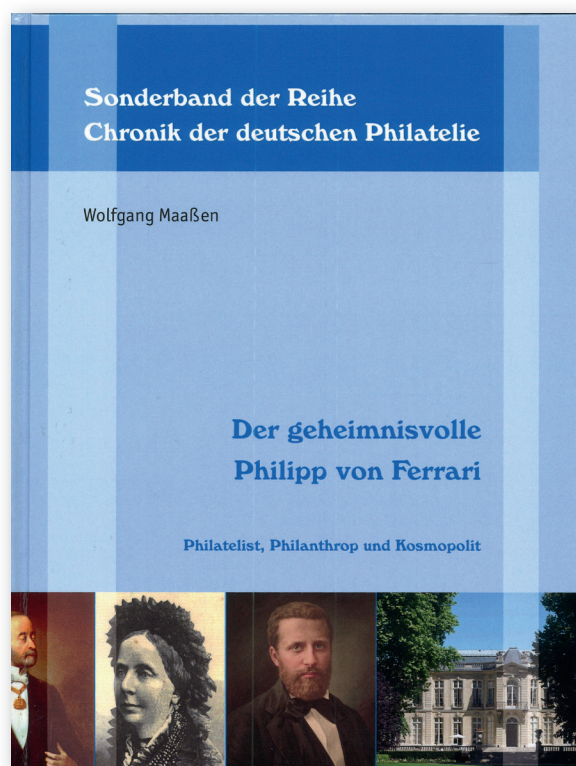
Once again, silver, but now in large format, was awarded to the Senf catalogue.

in gold, silver, and bronze, though later issues also included vermeil examples. The design and composition of such medals vary widely, as does the proportion of precious metal used. In addition to exhibition awards, many clubs and philatelic societies have also instituted their own medals of merit and recognition. One notable example is the Carl Lindenberg Medal, first awarded in 1905 by the Berlin Philatelists' Club of 1888, an initiative that inspired similar distinctions in other organisations. The WM archive contains medals of all kinds. Their monetary value may be low, but their sentimental value far outweighs this.

Special collections on individual philatelists

This final section refers to documentary collections preserved in the WM Archive, some of which have been developed into exhibition exhibits comprising more than one hundred – and in some cases more than two hundred – pages. These collections did not arise by chance but are the result of many years of systematic work with the archive's materials. Extensive publications – in several cases issued in multiple languages – have been produced on figures such as Philipp von Ferrari, Alfred Moschkau, Ludwig Hesshaimer, Hugo Schwaneberger, the Senf brothers, Dr Paul Singer and the Shanahan auction house, Christian Sauerland, and other notable personalities in the history of philately.

Although such exhibits are now permitted within the "Open Class" at philatelic exhibitions, they are still most often displayed at salons and invitation-only events. This situation had already been criticised by Hans Friebe in a lecture delivered on 1 June 1991 at the 9th Soest Talks (Soester



The author developed a special collection of documentation for the first publication of the book in 2017.



Gespräche). Friebe observed: "It is difficult to understand why philatelic history has not yet developed into a field of extensive research, nor been more widely presented in the form of exhibition exhibits. ... Yet philatelic history is always a form of local history. It reflects an aspect of the cultural life of a community and is, of course, an inseparable part of philately itself."

In 2025, the exhibit originally created in 2016–2017 which had been publicly displayed only twice during the intervening years was documented in a 220-page publication. Philatelic history often proves far more engaging than might initially be expected. This is well illustrated by the documentary collection 'Philipp von Ferrari: His Life, His Family, His Collections'. The exhibit begins with an overview of Ferrari's life before turning to the philatelic section, which includes several original letters addressed to the celebrated "king of collectors." Only a small number of such letters are known to exist, and the six examples reproduced in the book are among the very few surviving pieces. The exhibit then presents a substantial group of original postcards and envelopes originating from the family archive of Pierre Mahé, Ferrari's secretary and curator. This material came to light only in 2008, when it appeared at an auction in Rouen on 20 January. The discovery has provided valuable new insight into Ferrari's network of contacts, revealing with whom he corresponded—whether indirectly through Mahé or directly during his many travels.



ALFRED MOSCHKAU

Philatelist, Museumsgründer und Heimatkundler

The collection entitled 'Alfred Moschkau: Philatelist, Museum Founder and Local Historian' differs in character from the other exhibits, as it takes the form of a documentary museum collection. Its origins can be traced in part to Renate and Christian Springer, who began assembling the material more than sixty years ago. Through contact with Moschkau's descendants, they were able to acquire numerous items relating to his life and work. More than ten years ago, this sub-collection entered the WM Archive, where it was combined with related material already held in the archive. The result is an extensive documentary collection comprising more than sixty A3 pages, bringing together items that trace Moschkau's life from his childhood to his later years. Moschkau, who died in 1912, was one of the most influential figures in the development of German philately, and the collection offers a valuable insight into his life and achievements.

The example of the **Hugo Schwaneberger** exhibit demonstrates how the surviving papers and possessions of the heirs of prominent philatelists can make detailed historical research possible. Thanks to the assistance of Renate Warnecke, a granddaughter of the Leipzig philatelic pioneer – and the daughter of Schwaneberger's youngest daughter Elisabeth (1896–1977) – Wolfgang

**Hugo Schwaneberger (1853–1934) –
ein Pionier der deutschen Philatelie**

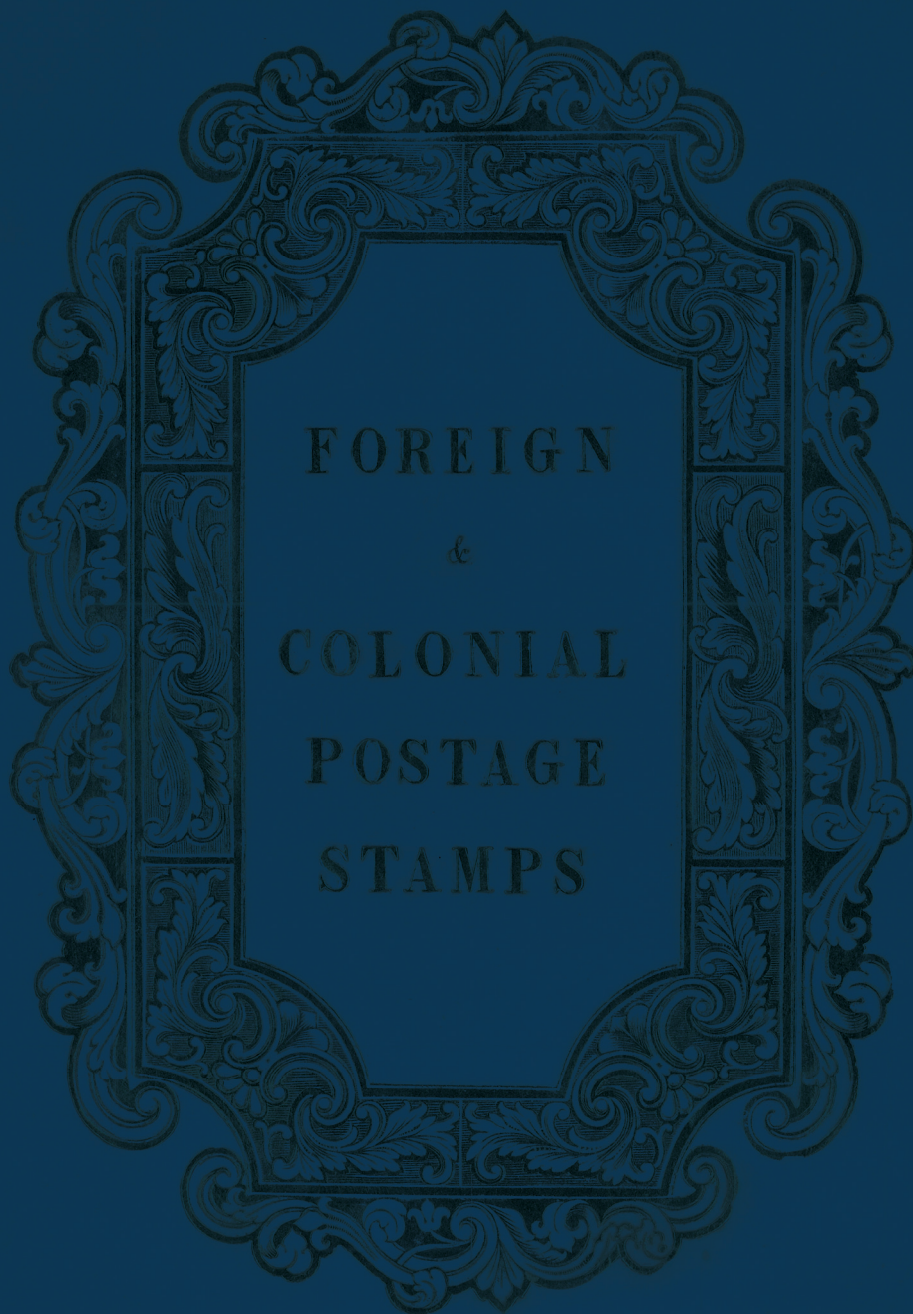


Gründer Hugo Schwaneberger

Maassen was able, as early as 2010, to publish previously unknown information, including photographs and documents relating to Schwaneberger's life and work. Further important material came to light about five years ago, when an estate originating from other descendants of Schwaneberger appeared at auction.

The resulting exhibit, which now comprises around 110 pages, documents Schwaneberger's life in considerable detail. It traces his family background and ancestry, his childhood and education, and the development of his professional career. The exhibit also examines his work as a philatelist and editor, through which he achieved lasting recognition with the publication of the Schwaneberger Sammel-Album (Schwaneberger Collection Album).

An additional section of the collection presents original items from Schwaneberger's own holdings. These include private postage and telegraph stamps, postal forms, adhesive labels, fiscal stamps and tax banderoles, as well as coins, banknotes, and picture postcards. Such material offers a fascinating insight into the breadth of interests of a philatelist working more than a century ago, and into the kinds of objects that collectors of the period considered worthy of preservation.



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