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Say It | Explain It | See It ...

One Hundred Years of International Stamp Auctions
– Bringing The Philatelic World Together with Incredible Sales

You Are Invited to Consign to the 23–28 November Auction Event Week

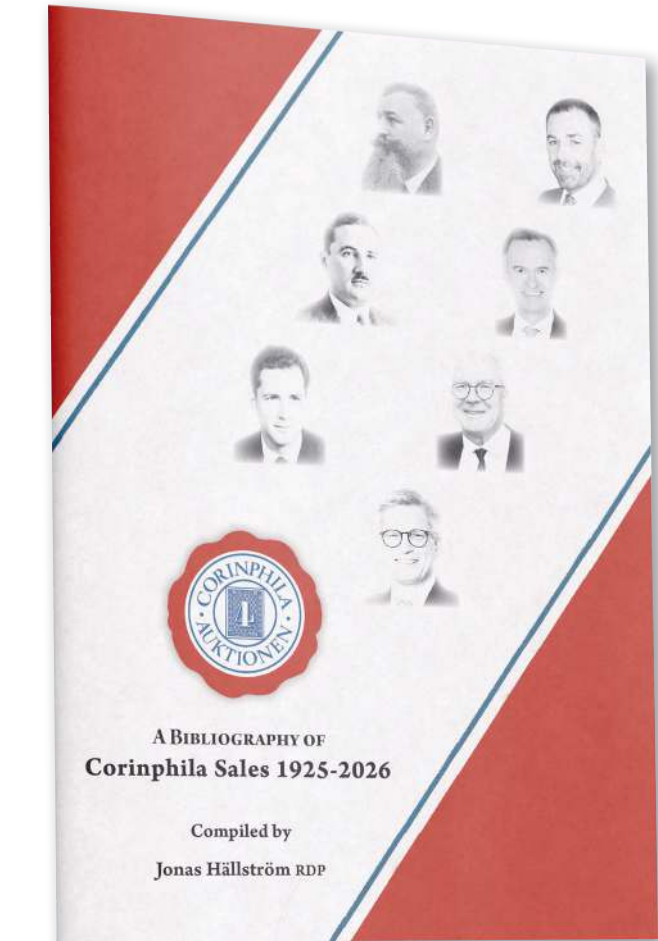
Corinphila has established a reputation in global philately for excellence, integrity and passion. From 1925 when we held our first auction, the names Eduard Luder, his supporting father Ulrich, and later Eduard's son Jack Luder started to build on a legend and provenance which we are still trying the best we can to protect and develop.



The strong heartbeat which many feel for us, addressing the performances we present at our sales, is the recognition we strive to repeat every sixth months at our Auction Event Weeks. The latest June sales took place from Zürich as a combined LIVE and ONLINE experience addressing our community of buyers from around the world. In fact, we had **1,354 buyers from 69 different destinations** who together submitted **34,999 bid increments**.



When we talk about our strong heartbeat, we address the commitments we feel that our buyers and consignors continuously prove through our auctions. They come for LIVE bidding from the floor in Zürich, alternatively they are bidding ONLINE wherever they are (... even when offshore sailing ...), and many of them attend for viewing or socializing at our premises in Zürich.



... The new Bibliography of Corinphila's Sales 1925–2026!

Collectors across the globe associate the tales of tradition, the legends, and individual memories and successes, with the strength and integrity of Corinphila's history, its reputation today, and its future potential. We know that philatelists treasure Corinphila's sale catalogues as important references and they are proudly housed in private libraries around the world.

The new bibliography is an asset for future philatelists who wants to browse the source of information, provenance, and legend which our catalogues comprise. This presentation and the two different indexes will serve its purpose to navigate what to find and where to find it in our printed catalogues.

Do you want to sell Your stamps with us in the next sales taking place in Zürich 23–28 November 2026? We are open for consignments right now and are always ready to meet You at a place You decide.

Until the next Auction Event Week 23–28 November 2026, we will be present at the following philatelic events:

17–18 July	YORK Stamp & Coin Fair in York, UK.
13–16 August	Queensland Stamp & Coin Show 2026 in Brisbane, Australia.
15–18 October	ITALIA 2026 in Rome, Italy.
22–24 October	Internationale Briefmarken-Börse in Ulm, Germany.
28–31 October	STAMPEX International in London, UK.
20–25 November	PHILATAIPEI 2026 World Stamp Championship Exhibition in Taipei.
20–22 November	CHICAGOPEX 2026 in Chicago, USA.
3–5 December	MonacoPhil 2026 in Monte-Carlo, Monaco.

The bibliography is a comprehensive documentation (88 pages) of all sales catalogues and Auction Events held from 1925 to date. The information is presented in chronological order, followed by two indexes: one by philatelic area or topic, and the other by single owner name or pseudonym, so-called 'Name' sales.

Corinphila and The Global Philatelic Network sponsor these upcoming philatelic events.



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Royal Treatment



King George V (1865 – 1936)



Edward Denny Bacon
(1860 – 1938)



Thomas Allen (1895 – 1984)



King Carol II of Romania (1893 – 1953)



His Majesty Farouk I, King of Egypt
and the Sudan (1920–1965)

Philately is the King of Hobbies and is usually addressed as the hobby for Queens and Kings. H.M. The King George V (1865 – 1936) is renowned in philatelic circles as a passionate stamp enthusiast. His love for stamp collecting earned him the nickname 'The Collector King', and his legacy continues to be appreciated in the world of philately still today.

In 1913, Edward Denny Bacon was invited to become Curator of the King's Philatelic

Collection (a post which he held until his death in 1938). Bacon was also a keen collector himself. Throughout his reign, His Majesty was keen to add important and rare items to the Collection, either bought by private purchase or at auction.

Thomas Allen was originally a dealer in British Colonial rarities and became an important supplier to the Royal Philatelic Collection.

Thomas Allen was also a strong supplier to another 'Collector

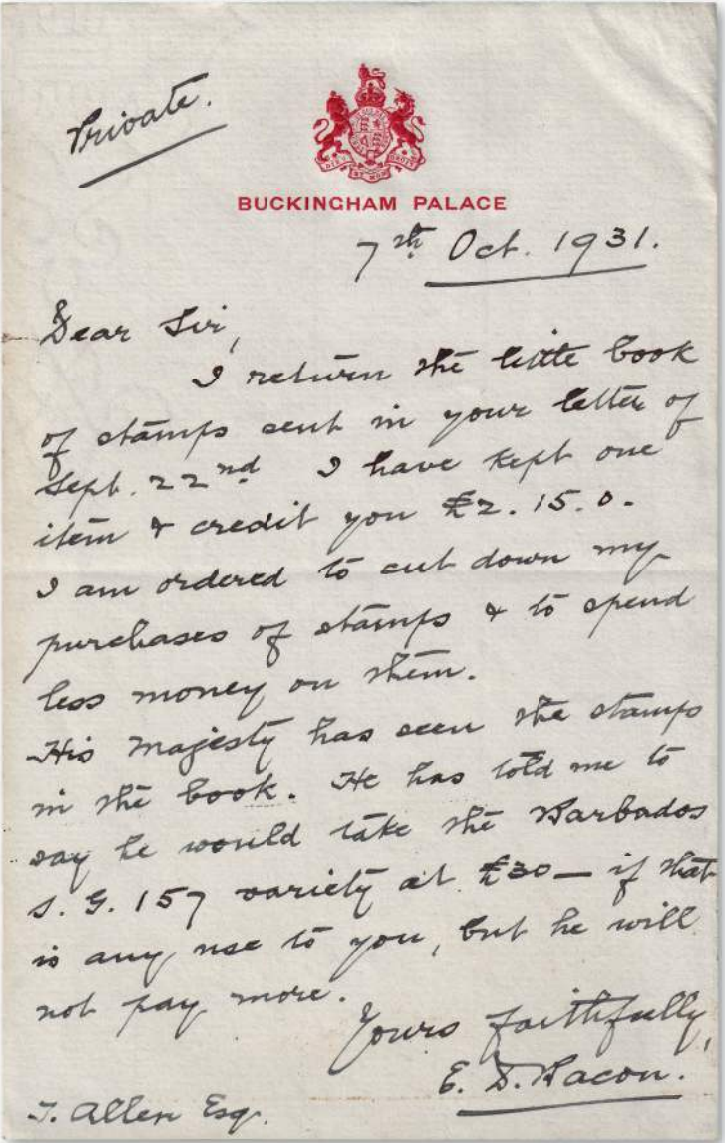
King' – King Carol II of Romania, who had an important worldwide philatelic collection.

King Carol's private secretary for forty years (1898–1940) was **Eugeniu Arthur Buhman** (1869–1957) and as such he managed also the philatelic correspondences.

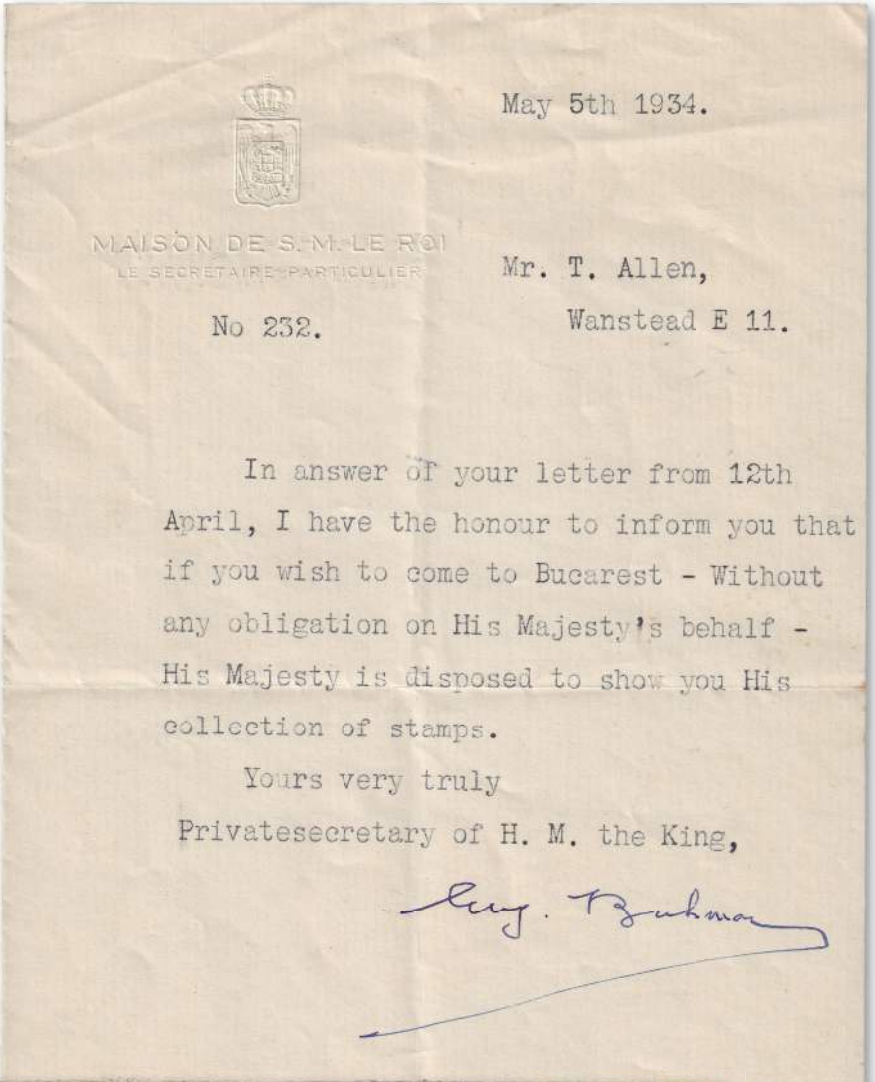
Reading the correspondences with Thomas Allen and Bucharest have things in common which

we strive to achieve in our business concepts today. These correspondences prove the im-

portance of both presentations but also to address philatelic importance and provenance.

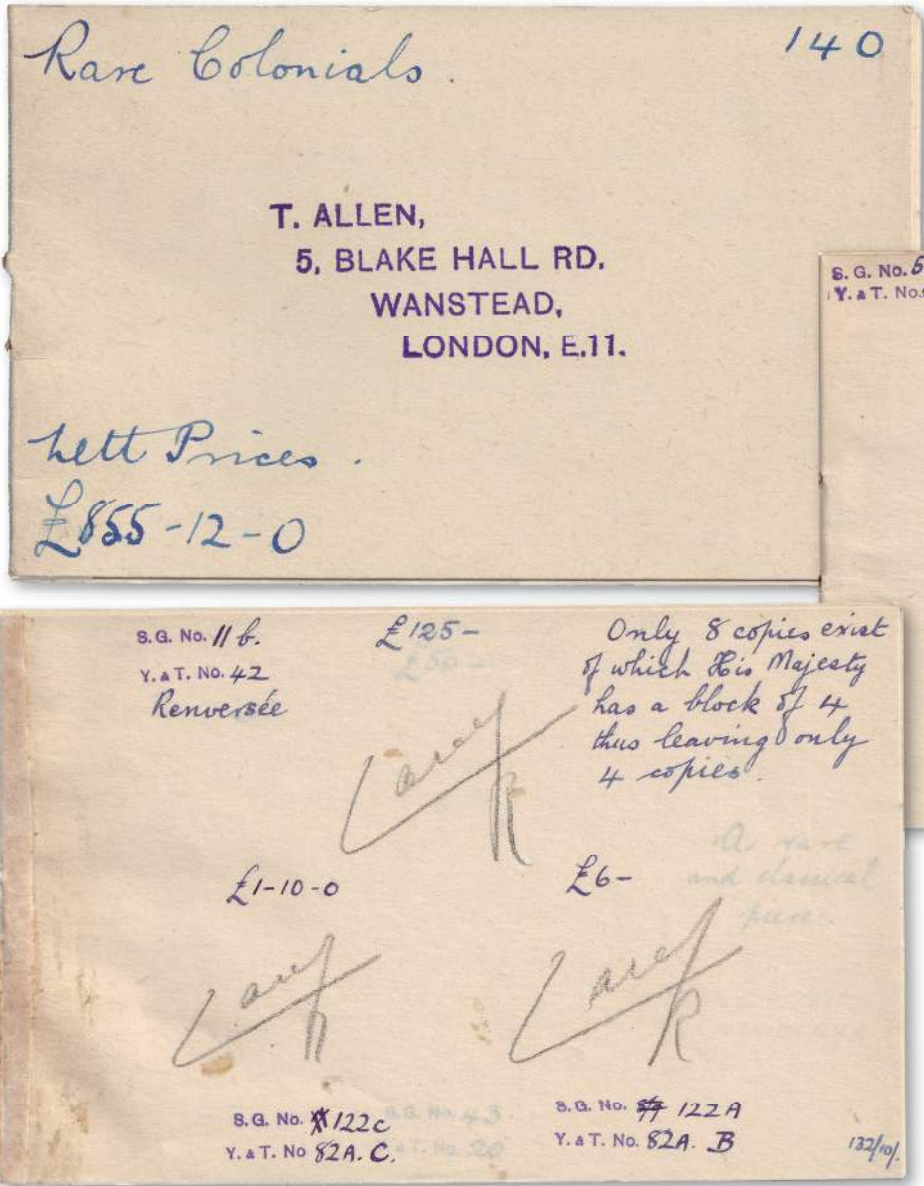


Private letter from Edward Denny Bacon to Thomas Allen. 7th October 1931. Dear Sir. I return the little book of stamps sent in your letter of Sept 22nd. I have kept one item & credit you £2.15.0. I am ordered to cut down my purchases of stamps & to spend money on them. His Majesty has seen the stamps in the book. He has told me to say he would like the Barbados S.G. 157 variety at £30- if that is any use to you, but he will not pay more. Yours faithfully, E.D. Bacon.



Private letter from King Carol II (via his private secretary) to Thomas Allen. 5th May 1934. Allen is invited by the King to Bucharest to see the King's collection.





Thomas Allen’s approval booklet (#140) with two sheets with stamp presentations to King Carol II. King Carol’s signature verifies purchases of the presented stamps. Additional manuscript texts presented are given by Allen in order to motivate King Carol II to buy: “Only 8 copies exist of which His Majesty has a block of 4 thus having only 4 copies”; “I have just sold His Majesty King George the adjoining stamp. Only 30 exist”.



February 1947 cover to **Corinphila** from King Farouk’s Private Secretary addressing the sale of the King’s Mexico Collection at **Corinphila**’s 42nd sale (1955).

The **Corinphila** House Style to promote Single Owners, Name Sales, and important collections was introduced from the 8th sale (1928). This concept took a further step from the 26th sale in 1934, when a separate catalogue was presented for the first time. The catalogues for the Auction Event Week of

1-6 June 1981 implemented the concepts in full, with five Single Owner Sales presented in special catalogues, in addition to the Stamp Auction Catalogue. That timing was also the start of the **Corinphila** style of using pseudonyms in the titles of sales.



Karl Louis (middle) together with Dieter Michelson (left) introduced the ‘Louis & Michelson Presentation Concept’. This has been visible in **Corinphila**’s sale catalogues from 2007. H.M. King Carl XVI Gustaf of Sweden was introduced to these concepts at STOCKHOLMIA 2019.

An Online Experience

GOING – GOING – GONE!



367. - 371. Corinphila Auktion

Spezielle Auktionsbedingungen

Kreditlimit: kein Limit

Los 4028 Grossbritannien 1855-1900 Ausgaben

17.000 CHF

Startpreis: 12.500 CHF

Buch 17.000 CHF

Zum 3.

Zum 2.

Zum 1.

Saal 17.000 CHF

Saal 16.000 CHF



Queen Victoria



Prince Albert



Prince Edward



Prince George



SG 53a

Erhaltung: ★★

1860, Prepared for use but not issued: 1½ d. rosy mauve on blued



We are the Corporation Internationale de Philatélie

One Hundred Years of International Stamp Auctions – Bringing the Philatelic World Together with Credible Sales

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Strong Demand Across the Philatelic Spectrum

Michael Burzan's Online Perspectives from the 2–6 June 2026 Sales



367. - 371. Corinphila Auktion

Spezielle Auktionsbedingungen

Kreditlimit: kein Limit

Los 4253 Neussiedlerbriefe

22.000 CHF

Startpreis: 12.500 CHF

Buch 22.000 CHF

Zum 3.

Zum 2.

Zum 1.

Saal 22.000 CHF

Saal 21.000 CHF



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CHF 15,000 (starting price CHF 7,000).

- An Australian States lot contained with a large stock book, which received bis from CHF 2,000 up to CHF 10,500.

In **The Mark (Robbo) Robinson Collection of British New Guinea & Papua Lakatoi** the highest bids were placed for the outstanding SG 45, 1907 Lakatoi 2 s. 6 d. black and brown, overprinted with small “Papua” in black, vertical watermark on thick paper as unused bottom marginal example from position 28. After starting at CHF 7,500 it saw a hammer result of CHF 19,000.

- The first auction day already had produced seventeen 5-figure hammer prices and almost 40 more were to follow in the course of the next auction days. With around 1,000 4-digit results in total, I hope you understand that I am focused on the top prices.

From Afghanistan to Austria

Wednesday 3 June started with **The Camellia PLC Collections**, first the best extant selection of classic Afghanistan ‘Primitive’ Local Issues, including Postal History and fascinating material from the first Anglo-Afghan Victorian Wars. A wonderful catalogue explained the historic background, genesis and details of the first Afghan stamp issues.

- The top realization was CHF 13,000 for the exceptional archive of 63 letters and entires (1841–1842) from Major-General William Riddell during the First Afghan War with important provenance. Included was a celebrated letter written on the day of the recapture of Kabul on 15 September 1842.
- The highest praised single letters of postal history found new homes between CHF 5,000 and CHF 9,500, featuring major rarities of the Afghan War handstamps.
- The most famous philatelic rarity was the renowned ‘Ferrari–Tapling exchange stamp’ - the legendary 1876/77 Sanar reprint (Plate B, position 14), one of only two or three examples known, once exchanged by Thomas Tapling for the Mauritius Post Office 2d Blue now in the British Library. After starting at CHF 3,500, it finally changed hands at CHF 11,000.

Fierce bidding continued in the following sessions with Austrian proofs and postal history, including Austrian Levant and DDSG from **The Prof. Vodrazka Collection**.

- CHF 12,000 fetched the striking unused example of the famous Vermilion Mercury newspaper stamp. Several covers closed between CHF 5,000 and CHF 10,000, including an outstanding 1856 letter from Sulina to Patras bearing the unrecorded oval “AGENZIA DEL LLOYD AUSTRIACO / Sulina” handstamp (one of only two recorded);
- a spectacular 1865 forward-ed letter mail from Bath to Galatz and Tulcea, combining British and Austrian Levant franking; another combination featuring both an Austrian Levant and a local Danube & Black Sea Railway stamp; a spectacular DDSG 1865 multiple franking with eleven Austrian Levant stamps to pay the 35 soldi rate;
- The top lot at CHF 23,000 after start from CHF 12,000 became the combination cover of the private T. B. Morton & Co. post, sent from Constantinople to Galatz in 1872, including the overprinted newspaper stamp.

Rare Covers and Collections

Thursday 4 June was dominated by collections and large lots, with 10 results at 5-figures.

- The first part of **The Zvi Salant Gold Medal Collection** with Albania's Ottoman and First Independence Period saw CHF 20,000 (starting at CHF 7,500) for an extraordinary 1913 cover bearing four Turkish stamps overprinted with the Albanian Eagle, including the exceptionally rare 10, 25 and 50 piastre values. With very few examples produced, primarily for officials and dignitaries, this was one of the great rarities of early Albanian philately.
- One of the most important classic Danish covers from **The Jørgen Jørgensen Collection** was sent from Nyborg to Australia in 1860 and franked exclusively with imperforate Danish stamps. This earliest recorded stamped cover from Denmark to Australia and unique example of the 60 skilling rate increased dramatically from CHF 5,000 until the hammer fell at CHF 23,000 from one of the online bidders.
- CHF 10,000 was the result for the unique discovery example of the 1886 British Consular Mail stamp of Antananarivo with red handstamp and manuscript initials of the British Vice-Consul, a one-of-a-kind rarity from the Robert Mustacich Collection of Madagascar.

- German States Collections saw several strong increases, with results of CHF 23,000; CHF 10,500 (Bavaria booklets & se-tenant issues), CHF 15,000 to CHF 17,500 (German Reich, se-tenants, Colonies & Foreign Post Offices).
- The fourth volume of a major French Colonies collection closed at CHF 17,000.
- CHF 21,000 were the best bid for a highly specialised exhibition collection of the 1918 Fiume handstamps overprints, an authoritative reference collection for this complex and highly forged field from **The John Pitts Collections**.

Focus on Moldova's 'Bull's Heads'

- On Friday 5 June, Romania's classic Moldovan Bull's Head issues featured prominently throughout the sale. The standout lot among these offerings was a spectacular 1858 registered cover from Jassy to Galatz bearing the famous Romanian 108 parale Bull's Head. The stamp was beautifully margined and tied by a clear red Jassy datestamp, with the cover accompanying a shipment of 80 gold ducats. With prestigious provenance including the Maurice Burrus collection and multiple expert certificates, it realized 55,000 CHF - more than triple starting estimation -, making it by far the strongest result in this group.
- Several covers franked with the scarce 54 parale value were also offered and closed between CHF 11,000 and CHF 14,000.
- Another notable Bull's Head rarity was a used 108 parale stamp with excellent margins and colour, which realized 14,500 CHF.
- Outside the Bull's Heads, an important Romanian postal-history item was a spectacular quadruple-rate registered cover sent from Galati to Bordeaux in December 1875 for CHF 10,000. Franked with a massive 465 bani in stamps, it represents one of only two known covers showing Romania's highest pre-UPU franking and was posted just four days before Romania entered the Universal Postal Union, when much lower rates would have applied.
- Another significant postal-history rarity was a front from an 1859 double-rate letter sent from the French Consular Post Office at Ibraila to Constantinople. It bears an extraordinary franking of ten imperforate French Na-



oleon 10-centimes stamps tied by the rare Ibraila postmark (sold for CHF 10,000).

- Among the collections, an extensive aviation-themed object titled "Wings of Man", housed in 31 albums, traced the development of aviation from 1913 to around 2000 and included pioneer flight labels, Zeppelin material, SCADTA issues, early flight covers, and numerous aviation-related stamps and vignettes. The breadth and quality of the collection resulted in a realization of 18,000 CHF.

Best of Swiss Cantonal Issues: Legendary "Basel Dove Pair" on Cover

The Saturday Session was devoted to the great classics of Switzerland, led by exceptional examples of the Zürich, Geneva and Basel Cantonal issues. While several important single stamps achieved strong prices, the clear highlight was one of the most famous covers in Swiss philately.

- Among the Zürich issues the top lot featured a superb Zürich 4 Type IV, distinguished by its unusually intense colour, exceptionally wide margins including a rare sheet margin at top, and a beautifully struck red Zürich rosette cancellation. Certified by multiple experts and formerly part of the celebrated Monte Rosa collection, this outstanding example realized CHF 12,500 after start at CHF 10,000.
- Even more impressive was a horizontal strip of ten of the Zürich 6 comprising positions 21–30 of the sheet. As stamps were originally delivered to post offices in such strips, this represents the largest possible surviving multiple. The piece vividly demonstrates the progressive wear of the red underprint plate and is one of the most important surviving Zürich multiples. With provenance including the collections of Alfred F. Lichtenstein and Iwan Bally it sold for CHF 20,000.
- The Canton of Geneva was represented by a beautiful example of the famous Double Geneva. Fresh, broadly margined and cancelled by a perfectly centred red Geneva rosette, it was described as an exceptional showpiece and realized CHF 12,500 (CHF 10,000).
- A particularly strong group of Basel Doves followed. A first printing in the vivid blue shade with wide margins and sheet margin at the bottom,

- sold for CHF 12,000.
- A second printing Basel Dove used on an attractive forwarded folded letter from Mulhouse to Basel in March 1850, realized CHF 16,000. The cover is notable for illustrating the use of the Basel Dove under the first federal Swiss postal tariff and was extensively documented in the literature.
 - Another important Basel Dove cover was a first printing example on a pristine local folded letter within Basel dated September 1847. With outstanding colour, relief and appearance, and supported by multiple certificates, this highly desirable classic cover doubled its starting price and sold for CHF 20,000.
 - The star of the entire group, however, was one of the great rarities of Swiss philately. This famous “Burckhardt

Letter” bears a vertical pair of Basel Doves on an 1848 folded cover from Kleinhüningen to Basel. It is one of only two known covers bearing a pair of Basel Doves and one of only two recorded examples documenting the correct payment of the rare 5-rappen rate between Basel city and its surrounding rural communes. The cover has been illustrated repeatedly in the major literature, exhibited since the early twentieth century, and passed through some of the greatest collections in philately, including those of Paul Mirabaud and Erivan Haub. Described as a museum-quality exhibition piece and a key item in the postal history of Basel, it realized an impressive CHF 170,000, making it by far the most important and valuable lot in this section.

MB





HACKMEY
The Legend & What Survives
●
Devlan Kruck



What began as a proposed presentation for the book launch in Boston — originally titled *Joseph Hackmey: Hunger,*

Discipline, and the Refusal of Limits — gradually revealed something larger about the book itself. The structure of the presentation mirrored the

structure of the biography: less a formal chronology than an attempt to understand how a man like Joseph Hackmey moves through the world.



The Painting
of Joseph
Hackmey in
Words

Insights from
the author of
“HACKMEY –
The Legend &
What Survives”
– Devlan Kruck



The launch of the book about HACKMEY took place at Boston 2026 World Expo on 25 May at 11AM, and attracted quite a few philatelists to follow the actual event.



When the project was first suggested to me by Jonas Hällström, the initial question seemed deceptively simple: would I write a biography of Joseph Hackmey?

Almost immediately, however, we both recognised a problem. A conventional biography — dates, acquisitions, companies, exhibitions, achievements — would somehow fail to capture the essence of the man. It could describe events accurately while missing the deeper rhythm beneath them. Joseph’s life possesses too much scale, movement, contradiction, appetite, discipline, and emotional complexity for a purely linear treatment. Facts alone could explain what he had done. They could not explain who he was.

– So the project slowly evolved into something different: not simply biography, but portraiture.

That distinction became increasingly important as the work progressed. At first, Joseph himself was understandably cautious. We did not know one another. Trust had to develop slowly, often across long intervals between meetings. Joseph is an exceptionally busy man, and arranging opportunities to speak in depth was not always easy.

When we did meet, it was usually for several hours at a time, often at his home, but never in anything resembling a conventional interview format. There was no fixed sequence of prepared questions and answers. In truth, Joseph’s mind seemed almost to resist chronology altogether. Memories surfaced associatively. A stamp might suddenly trigger MIT. A painting could lead without warning to Tel Aviv in the 1950s. Entire decades collapsed into a few sentences before the conversation moved elsewhere entirely.

Very early on I realised something essential:

- Joseph never narrated his life chronologically. He remembered emotionally. This made the task both fascinating and extraordinarily difficult. The material accumulated in fragments — stories, observations, passing remarks, unfinished thoughts, philosophical digressions. Trying to hold those threads together became one of the central challenges of the project. At times I felt less like a biographer than an archaeologist attempting to reconstruct an entire civilisation from scattered remnants.
- Then, in September 2024, the project stopped almost entirely when I was diag-

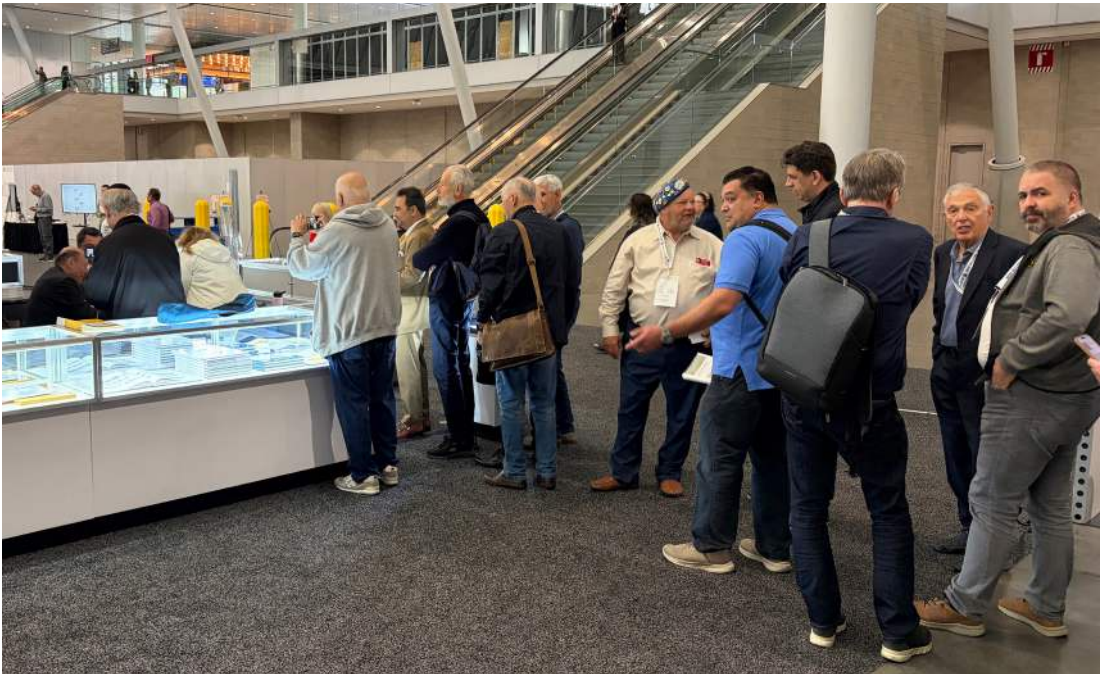
nosed with cancer. Surgery and a long recovery followed. For six months the manuscript barely moved. There were no meetings, little writing, and almost no momentum. Yet in retrospect, the interruption changed my relationship to the material in an important way.

- When I eventually returned to the manuscript in March 2025, I found myself less concerned with mechanical precision and more concerned with emotional truth. In some strange way, the interruption deepened my understanding of the project itself.

One particular moment crystallised this shift in thinking. During one of our meetings, Joseph showed me a painting by a Jewish artist: a self-portrait painted years before the artist had even met his future wife, yet the woman beside him bore an extraordinary resemblance to the woman he would later marry. The story struck me immediately. It felt improbable and yet emotionally true. And suddenly I understood something important about portraiture itself. Portraiture is not photography. It is perception.

- That was the moment I stopped trying to capture Joseph with exact literal precision. Instead, I began trying to capture rhythm, appetite, silence, contradiction, energy, and atmosphere. I realised Joseph would rather receive an honest portrait than a mechanically accurate one.
- The emotional centre of the book deepened further when Joseph suggested I speak with his former wife, Eliana. It was, in retrospect, an extraordinary act of trust. He did not attempt to shape the conversation or soften it. On the contrary, he encouraged her to speak honestly and insisted that I write whatever I discovered.
- Eliana brought something invaluable to the manuscript: texture. Warmth. Contradiction. Emotional weather. She humanised the mythology. Through her voice, the reader could finally see not only Joseph’s brilliance and discipline, but also the pressures, intensity, vulnerability, and emotional force that often accompany exceptional lives.

Later came Nitza, Joseph’s sister, whose contribution unexpectedly provided the philosophical key to the entire project. At one point during our conversation, she stopped attempting psychological explanations altogether and simply said the following statement sums up my brother:



“No problem.
Everything is possible.”

– I remember immediately recognising that this was not merely a phrase. It was the operating system of Joseph Hackmey’s life.

The final manuscript itself emerged under unusual circumstances. As the deadline approached, I travelled to Malta and rented a small apartment in order to work in almost complete isolation. Much of what had already been written was discarded or radically rewritten. It was there that the final three-part structure of the book emerged organically from the material itself.

Part One became the architecture: chronology, institutions, public ascent; Part Two became memory and voice: fragments, conversations, emotional interiority; Part Three became the public record and legacy: the outward manifestations of an inward discipline.



After the launch and presentation of the book, the queue to the booth for dedications and signatures from the author and Joseph was long and lasted for two hours.



– What ultimately emerged from the process surprised even me. The deeper I went into Joseph’s life, the less the story became about stamps or business and the more it became about continuity. Ultimately about resisting impermanence itself.

Many people encounter Joseph first through external appearances: the collector, the businessman, the scale of the achievements. But beneath those visible layers exists something more nuanced and more human: resilience, intellectual curiosity, emotional complexity, appetite for life, sensitivity, discipline, and an almost stubborn refusal to accept limitation as final.

– In the end, I realised this was never truly a book about collecting. It was a book about a way of seeing the world: a belief that systems can be built, beauty preserved, history res-

cued, and that limitation itself is often temporary. Joseph’s life repeatedly returns to the same idea; the phrase Nitza offered so casually, yet so perfectly:

“No problem.
Everything is possible.”



Following the book presentation and the launch, some guests were invited to a lunch. Two concurrent “giants” in philately shared thoughts about collecting, Joseph Hackmey and Dimitris Bertsimas.

– And perhaps that is what I ultimately hoped readers would feel when they finished the book: not simply that they had learned about Joseph Hackmey, but that, for a brief moment, they had genuinely encountered him.

Devlan Kruck

Review

Hackmey – The Legend & What Survives

Last year I read and reviewed Wolfgang Maassen’s biography of renowned philatelist Erivan Haub’s life and work. In the spring of 2026 there was a new book by Devlan Kruck which tells about Joseph Hackmey (b. 1945). He has been described as a modern legend at

the highest level of philately. The theme of the two books is basically the same but the two authors have treated the subject in completely different ways.

One important difference is the fact that Maassen’s book

deals with a philatelist who passed away in 2018 after a long and successful life while Joseph Hackmey is still very much alive. There is a lot which unites these two men: they both had extremely successful business careers which allowed them to acquire whatever was needed to build their different collections of mostly classic philately. But it can also be noted that they collected in a very private way mostly avoiding the limelight. Both were philanthropists and their financial contributions helped fund exhibitions and other important philatelic events.

In his book Maassen devotes a major part to a description of Haub’s many collections and their sale. Kruck has approached the subject in an entirely different way – his ambition is not only to describe a philatelist but also what drives Hackmey’s passion (he uses the word hunger) for philatelic studies.

A major advantage for Kruck was the possibility to discuss the person Hackmey with Hackmey himself in an effort to figure out what pushes him to spend so much time (and money) on a scientific approach to the study of stamps and postal history.

To discover even more about Hackmey the author makes a very thorough interview with Eliana, Hackmey’s former wife. The couple separated in 2002 but they still have much in common including their children. Kruck has also interviewed Hackmey’s sister

Nitza who adds a lot to our understanding of how Hackmey functions. Eliana tells about how worldwide auction sales influenced the couple’s travel plans and about Hackmey’s constant perusal of auction catalogues. Nitza describes how her brother could spend hours studying postal routes or trying to determine colour shades.

Joseph Hackmey was born in Israel where his father was in charge of one of the country’s minor insurance companies. He was only five when his father gifted him a bag of stamps and since that early age stamps have been one of his major interests.

After successful studies in Switzerland and the USA (Massachusetts Institute of Technology), Hackmey returned to Israel. With a gift for numbers he had trained as an actuary and he knew how to scientifically predict future financial trends which of course is extremely important in the insurance business. He was made head of the company and under his direction it developed into the leader in its field. In 2002 he realised that the company had reached a dominating market position and that that there was no further room for expansion.

He sold the company and was then free to concentrate on his many interests: art, music, books and philately.

In his book Kruck reveals quite a lot about Hackmey’s different methods of approaching his

philatelic challenges. He always began by carefully studying the area before actually started accumulating the material needed to tell his story. Some of his favourite areas are Persia, Turkey and the Holy Land. He says that that he has never acquired rare stamps or covers just for the pleasure of owning them but always in order to add to or complete his story.

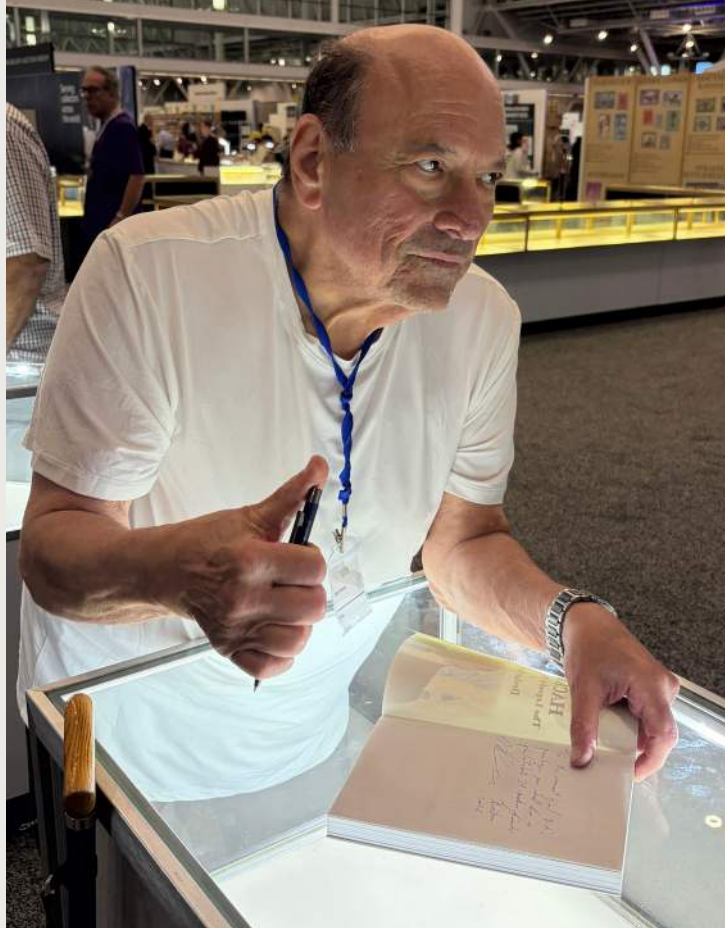
Over the years there have been numerous stories in the form of remarkable exhibits and presentations at The Royal Philatelic Society London and the accolades have been many.

One word which is frequently mentioned in the book is continuity. This is all about preserving the results of research for future generations of philatelists. Hackmey states that this is best achieved in the form of printed books. He has produced several voluminous books containing the results of his extensive philatelic studies.

I first really noted Hackmey in connection with the STOCKHOLMIA 2019 Exhibition where he exhibited his remarkable collection of the classic issues of Cape of Good Hope.

Hackmey – The Legend & What Survives has 274 pages telling the story of a modern philatelic legend. Also included are two sections with photo plates marking memorable moments in Hackmey’s life and his philatelic career.

Christer Brunström



Continuously during the week 25–30 May at Boston 2026 World Expo, friends and other philatelists came by the booth to get their book dedicated and signed by the “legend” himself.



Bryant Korn in front of the exhibit winning Gold Medal at Boston 2026 World Expo.

Bryant and Laura Korn are both retired geologists, have extensively travelled the world, but have never been to Liberia. This collection of Liberian philately began in the late 1960s when Laura began the collection as a youth because she liked triangle stamps. With financial help and philatelic guidance from her father, Laura exhibited her collection as a Youth both internationally and nationally in the USA. International FIP Exhibitions include London 1970, Basel 1974, Espana 1975 and Jerusalem 73 (1974), which won a Gold Medal.

In the early 2000’s Bryant took interest in Liberia and expanded the collection to what it is today. Bryant was the President of the Liberian Philatelic Society from 2018–2025 and has written extensively for the LPS Journal. The current Liberian collection has won U.S.A. WSP Gold or Large Gold medals with subjects of:

- *Stampless Mail of 1820-1880*
- *The Lithographed Stamps of 1860-1892*
- *The Waterlow Stamps of 1892-1905*
- *The Perkins Bacon Stamps of 1897-1912*
- *The Nineteen Provisional Surcharges of 1892-1920*
- *Liberian Postal Stationery of 1882-1920.*

The exhibit of Liberian Lithographed Stamps of 1860-

1892 won FIP Gold medals in London 2022 and Boston 2026. Bryant also displayed the complete 100 years of Liberian Philately (1820-1920) at The Royal Philatelic Society London in 2019.

This collection features all the Liberian Rarities, both listed and unlisted, including pairs of the Waterlow 75c overprint on Official \$1 Hippopotamus Stamps. Liberian Postal History is a key aspect of the collection. First Issue covers feature prominently with approximately half of all recorded covers. The Postal Stationery features postally used examples of all known registration envelopes, a unique collection which defines and dates the sequence of issuance. Local usage within Liberia is rare, and stationery envelopes issued for local rates are represented.

Bryant’s main interest is the Waterlow & Sons issues (1892-1906), and the material assembled would be of interest to all Waterlow collectors. Waterlow began engraving and printing stamps for Liberia in 1892, relatively early in Waterlow’s history, so Liberian material gives insight into the internal processes of Waterlow from progressive die proofs, unique die proof color trials, the near-complete collection of file copy sheets with dates and order numbers, to the evolution of Sample Stamps from initial

booklet pages to the changing “Specimen” font, to the final hole-punched “Specimen” stamps common in the late 1890s. The majority of Liberian Postal Stationery was also issued by Waterlow & Sons.

How Philately Came to Understand Itself



There are items you come across when describing that speak not only through their rarity, but through the quiet authority of the hands in which they have passed. This small album fragment, which seems modest in scale, almost understated at first glance, belongs firmly to that category. It is not merely a group of Liberia Trial Proofs from 1867; it is a preserved moment of time, carried forward through one of the discipline’s most discerning early minds.

The provenance to Lord Walter Dorning Beckton is not incidental, but central. Beckton was among the first to treat philately as a field of structured investigation rather than accumulation. His albums were working documents, not decorative repositories. The careful mounting of these Liberty design proofs: 6 cents in blue, and the 12 cents in

Liberia

The Laura Carr and Bryant E Korn Collection

red, green, and black, reflects precisely that approach. They are arranged not for symmetry, but for comparison. One senses the collector thinking through the problem of production: ink, impression, and above all, paper. The silky thin paper itself is the key. Distinct from the more familiar wove trial proofs, it suggests a fleeting experimental phase, an almost attempt, perhaps quickly abandoned, to refine the tactile and visual quality of the issue. That these fragile impressions have survived at all is notable; that they remain affixed within Beckton’s original album context elevates them considerably. The manuscript “1867” and the faint pencilled notes, which is particularly the reference to

a “12 ¢ perforation trial proof”, transform the page into evidence. This is not retrospective annotation; it is contemporary engagement. In this sense, the piece bridges two worlds: the printing room and the study. Beckton, working decades later, becomes an intermediary witness to the original production experiments. His decision to retain and write-up the material speaks to an awareness; which was rare at the time; that such fragments would one day carry interpretive weight. Today, intact survivals of this nature are exceptionally scarce. Individual Liberia trial proofs appear with some regularity but divorced from their investigative context. Here, the context is everything. It is a fragment of a larger intellectual note, one that helped shape how philately would come to understand itself.

A Word on Beckton

Walter Dorning Beckton (1866 - 1931) was one of the defining figures of early twentieth-century British philately, and among the original signatories of the Roll of Distinguished Philatelists in 1921. By profession a Manchester solicitor, practicing with the firm of Hockin, Beckton & Hockin, he belonged to that influential circle later termed the “Manchester School”; collectors who championed a rigorous, analyt-



Jonas Hällström with Bryant Korn agreeing the sales conditions for offering the most comprehensive and carefully researched studies of Liberian philately and postal history ever formed, spanning the first century of the Republic from its origins in 1820 through to 1920: **The Laura Carr and Bryant E Korn Collection.**

ical approach to the study of stamps. For Beckton, philately was not merely the pursuit of rarity, but of understanding. He was a leading advocate for the systematic examination of production methods, placing particular emphasis on paper, watermarks, printing processes, and perforation. His collections, often annotated and methodically arranged, reflect this intellectual discipline and continue to offer insight into the formative years of “scientific philately.” His influence extended well beyond his albums. Beckton served as President of the Manchester Philatelic Society for an extraordinary thirty-five consecutive years, shaping its direction and fostering a culture of serious study. He joined The Royal Philatelic Society London in February 1892 and, in the final years of his life, served as its President from 1929 until his death in 1931. Measured, inquisitive, and quietly authoritative, Beckton stands as a bridge between the great accumulators of the nineteenth century and the analytical philatelists who followed. His legacy embedded as much in method as in material.

The Fleeting Hesitation of Production



There are moments when describing where you observe the act of decision itself. Caught, quite literally, in ink. This remarkable Liberia Liberty essay of 1867 belongs to that rare category: an item not simply produced but reconsidered in the very moment of its making. At first glance, the piece presents as a familiar trial proof of the 12 cents design in red, printed from the third transfer. The impression is crisp, the margins generous, the paper characteristically thin and ungummed, which is entirely consistent

with experimental production. Yet the eye is quickly drawn to the central intervention: the printed “TWELVE” struck through, and, in a confident manuscript hand, replaced with “SIX.” This is not defacement, nor later curiosity. It is process. The alteration, consistent across the three recorded examples, is widely attributed to the printer himself. In that small act of correction, which was practical, immediate, and unadorned, we glimpse the mechanics of denomination reconsideration - which is a tricky thing to say let alone find. It suggests a stage at which the design remained fluid, responsive to postal or administrative necessity, before settling into its issued form. Such pieces challenge the conventional hierarchy between essay, proof, and issued stamp. Here, the categories collapse into one another. The printed design speaks of intention; the manuscript revision, of adjustment. Together, they form a dialogue between engraving room and authority. A negotiation carried out not in correspondence, but directly upon the paper. The rarity is self-evident. Of the three recorded examples, one resides in the Tapling Collection, leaving only two in private hands. That this example carries the distinguished provenance of Liberia expert Philip Cockrill only re-

inforces its standing. Cockrill, approached philately with a scholar’s instinct, recognising that such transitional material holds a significance far beyond its immediate appearance. Ultimately, this essay is not defined solely by its scarcity, but by its directness. It captures a fleeting hesitation in production, and then a reconsideration of value, fixed in ink before the presses moved forward. In the study of Liberia’s 1867 issue, it stands not at the periphery, but at the very centre of understanding.

Why and Under What Circumstances?



Certain material when describing at *Corinphila* occupies an uneasy position in philately. Not because their authenticity is in doubt, but because their purpose was never entirely settled. This 1901 “ORDINARY” handstamped provisionals of Liberia belongs precisely to that ambiguous, and therefore fascinating, category. The underlying stamp is familiar: the 1892 12 cents rose-red Official, overprinted “OFFICIAL” for governmental use. Yet here, a second intervention appears bold, unapologetic, and typographically crude by comparison. The handstamped “ORDINARY,” applied in black, signals an attempt to repurpose surplus Official stock for general postal use. It is, in effect, a practical solution imposed upon a bureaucratic inconvenience. And yet, the story is not so straightforward. The status of these provisionals has long been debated. Were they genuinely issued for postal necessity, or created in limited quantities with collectors already in mind? The answer, as so often in Liberia’s philatelic history, lies somewhere between intent and opportunity. What is certain is that their production was neither standardised nor widely distributed. The Type I handstamp, as seen here, appears with notable inconsistency, reinforcing the impression of a provisional measure rather than an organised issue. The Buchanan circular date stamp, clean, centrally struck, adds another layer. Almost certainly cancelled-to-order, it reflects a practice not uncommon in Liberia at the turn of the century, where postal markings served both administrative and commercial ends. The result is a stamp that is technically used, yet preserved in a state that suggests careful handling from the outset. Its absence from Scott, and only limited recognition in Stanley Gibbons (as SG 169), underscores its

slight, if not contentious, position within the canon. And yet rarity has a way of asserting its own authority. Examples of

the “ORDINARY” handstamp are seldom encountered, and among them, genuinely convincing items, such as the present example, are rarer still. The provenance to the Fosdyke Ray Liberia Collection is therefore more than a footnote. Ray’s collection was distinguished by its willingness to embrace precisely this kind of material: issues that resist easy classification but reward closer study. In the final analysis, this is a stamp that asks questions rather than answers them. It stands as a reminder that philately, at its most compelling, is not merely about what was issued, but why, and under what circumstances, those decisions were made.

Open for Change - the work of Essay



Before the precision of engraving, before the discipline of the printing plate, there exists a quieter, more interpretive stage. The moment at which an idea is first given form. This 1909 hand-painted essay for Liberia’s 25 cents pictorial issue belongs to that earlier, more fluid world: a space where design is still being negotiated, and where artistic intention precedes mechanical certainty. At its centre

is a finely rendered vignette, depicting a group of figures before a structure suggestive of Liberia’s commercial and social landscape. The scene carries the weight of allegory rather than documentation, an attempt to communicate identity through composition rather than detail. Around it, a hand-painted frame provides both boundary and emphasis, guiding the eye toward the value tablet at lower left: “25 CENTS,” clearly articulated, yet not yet fixed in its final typographic form. What distinguishes this piece is not only its aesthetic quality, but its function. Mounted on card and prepared as a presentation artwork, it was never intended for circulation, but for consideration. It represents a stage in the dialogue between engraver, printer, and client. A proposal refined yet open to revision. In this sense, it is closer to a painter’s study than to a finished stamp. The presence of Ernest Williams’ manuscript signature on the reverse anchors the piece within the workshops of Perkins, Bacon & Co., one of the great names in nineteenth- and early twentieth-century security printing. The accompanying oval handstamp, bearing the firm’s Southwark Bridge address, confirms its official origin and situates it within the professional practices of the engraving house. Such markings are more than authentication; they are part of the object’s narrative, linking it directly to the hands and processes that shaped it. As a survivor, it is both rare and revealing. Many such essays would have been discarded, absorbed into the iterative process of design, or simply lost. That this example endures, in presentation format and with its provenance intact, allows us to observe not the

final decision, but the thinking behind it. In the study of Liberia’s 1909 pictorial issue, this essay occupies a position of quiet importance. It reminds us that even the most familiar stamps begin not as certainties, but as possibilities. Sketched, considered, and, for a brief moment, open to change.



Attuned to Precisely this Level of Detail



In the field of surcharge issues, so often dismissed as expedient or routine, it is the smallest deviations that carry the greatest

weight. This 1902 Liberian 75 cents on \$1 Official surcharge, preserved here as a bottom marginal horizontal pair, offers

precisely such a moment: a subtle typographic anomaly elevated into a major philatelic rarity. The underlying stamp,

the \$1 ultramarine and black Official with its distinctive hippopotamus vignette, is itself a product of Liberia's characteristic late-classic aesthetic. Bold, slightly idiosyncratic, and unmistakably functional. The surcharge, applied in red, reflects a familiar necessity: the adjustment of postal values in response to changing rates or stock imbalances. Yet within this ostensibly utilitarian process, inconsistency inevitably emerged. On the right-hand stamp of the pair appears the celebrated variety: the so-called "Thin C and comma." At first encounter, it is almost elusive; a matter of proportion and spacing rather than overt error. The letterform is weakened, the punctuation reduced, suggesting either a worn setting, a substituted type, or a momentary irregularity in the

surcharge form. Whatever its precise origin, its significance lies in its isolation. No other pair of this variety has been recorded.

It is this positional context that transforms the piece. A single example might invite scrutiny; a pair confirms it. The juxtaposition of normal and variant within the same unit provides the philatelist with something far more valuable than rarity alone. It offers evidence. One can observe, directly and without inference, the deviation as it occurred in production. Condition, too, plays its part. The fresh colour, balanced centring, and the presence of full margins, particularly the lower sheet margin, anchor the piece within its original setting. It is not merely a stamp, but a fragment of the

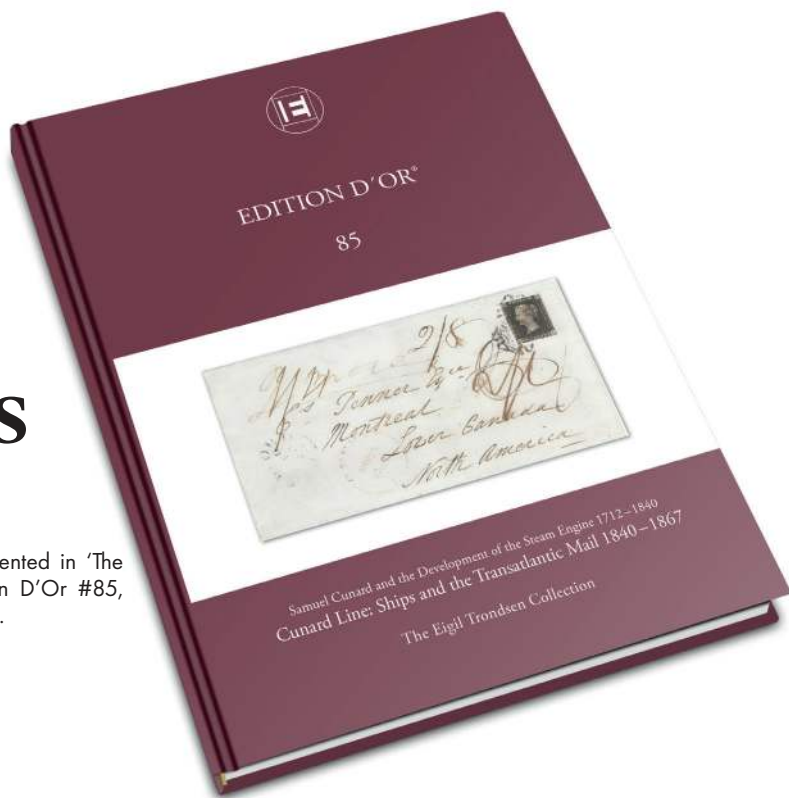
printing sheet, carrying with it the physical context of its creation. The provenance is equally telling. Passing through the hands of Homan and later the celebrated collection of Dr. Roy P. Mackal, the pair has been recognised, studied, and preserved within circles attuned to precisely this level of detail. Such ownership is rarely incidental; it reflects a continuity of discernment. In sum, this is not a dramatic error, nor an immediately conspicuous rarity. Its importance lies elsewhere, in nuance, in comparison, and in the quiet authority of being the only recorded pair. For the specialist, it is precisely this restraint that defines its significance.

DK

CUNARD LINE: The Ships and the Transatlantic Mail 1840- 1867, the Monopoly Years

The Eigil Trondsen Collection

The Eigil Trondsen Collection is presented in 'The Hall of Fame' in philately as Edition D'Or #85, released at Boston 2026 World Expo.



2019 at NORDIA in Sarpsborg, Norway, Eigil Trondsen with his Champions Class Grand Prix d'Honneur, i.e. The Silver Postillion.

At young age, Eigil Trondsen went to sea in the Norwegian Maritime Fleet of Cargo Ships, sailing as a crew member and junior officer on ships carrying various cargo in and out of Europe, North Africa, the Arabian Gulf, Southeast Asia and North America. He attended the College of Maritime Studies in Tønsberg, Norway, from where he graduated in 1967 with a Captain's degree. He was commissioned as Captain in 1971 with a global certificate to command ships of any size. In 1973 Eigil was offered a position as Manager of six ocean going ships in New York. In 1981 he was deployed to Houston, Texas, as a Regional Manager for a Commercial Liner Fleet. For a foreign owned shipping company, he was promoted as Regional

Manager for the US Gulf and South Atlantic Regions. He retired professionally in 2008. Eigil has been a lifelong philatelist. From the time of his retirement, he found an interesting collection area related to his maritime career: to study the development of steam engines and the beginning of the new propulsion system on shipping. The steam and steam ships development has been well researched and documented by Eigil. From a postal history perspective, the emphasis has been to document postal rates, routes and destinations. However, there are also other interesting contexts related to the ships and mail, such as who sent the letter, the content of it, and what happened along the route.

The transition from sail to steam in the late 18th and early 19th centuries reshaped global communication, commerce, and naval power. The collection tells that story through philatelic evidence, maritime history, and the rise of a man whose name became synonymous with reliability: Samuel Cunard.

The British & North American Royal Mail Steam Packet Company, popularly called the Cunard Line for its founder Samuel Cunard, obtained a seven-year contract with the British Admiralty to carry mails to North America starting 1 July 1840. The mail packets called at Halifax, Nova Scotia, on each leg of the round voyage between Liverpool and Boston and vice versa. In July 1866, the British Postmaster General concluded that long-term contracts, such as the one with the Cunard Line, were not the most advantageous arrangement that could be made by the Government. Reliable steamship service was now available from a number of different companies. Since a year's notice was required to terminate the Cunard contract, the British were obliged to stay



Jonas Hällström with Eigil Trondsen reviewing all reference material which also will be offered together with the eight frames competitive exhibit.

From the show floor at Boston 2026 World Expo when Eigil hand-over the exhibit to Jonas to prepare it for sale at **Corinphila** 23–28 November.



with it until the end of 1867. A new treaty was signed in June 1867 which ended the Cunard monopoly, reduced the international rates, but also greatly increased mail service. The collection unites meaningful and attractive postal material to illustrate the evo-

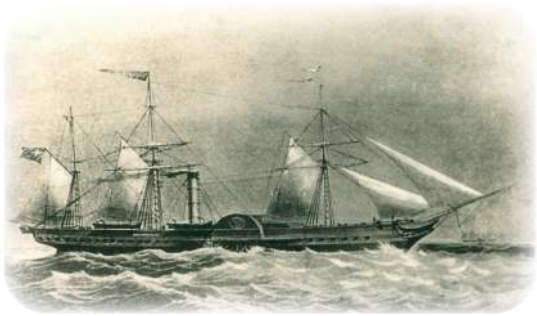
lution of this first transatlantic steam ship liner service with scheduled sailings. It includes the many aspects which make shipmail in general and the transatlantic shipmail in particular that fascinating. The involvement of forwarding agents or contract steamers,

the existence of discriminating, retaliatory, or restored rates, the fate of grounded vessels, or the effect of the Crimean and the American Civil War on the mail flow. Special emphasis was put on the importance of the Cunard steamers for worldwide mail, be it to or

from the Pacific Coast of the Americas, the Caribbean, Europe, Africa, India or the Far East. The following material will give a first glimpse on this strong collection which was the **runner up to the Grand Prix International at Boston 2026 World Expo**.

Early sailings

1841 (Feb): Double rate Cover sent with the 'Caledonia' from Hereford, England to Halifax, and from there to Montreal, Canada bearing a Penny Black. One of three covers addressed to Lower Canada bearing an example of the world's first stamp. Invalid for foreign postage and the cover fully charged with 2/4 sh./d. for a double rate cover.



RMS 'Caledonia'



Discriminatory, retaliatory, and restored rates

In 1845, the United States Congress passed an Act granting a \$ 100'000 annual subsidy for each ship contracted by the US Postmaster General to carry American mail to England and the Continent. In 1846, Ocean Steam Navigation Company was contracted to provide fortnightly service to Southampton and Bremen. The British Government, on behalf of Cunard, protested the start of America's subsidized line by charging all prepaid American mail full postage from British recipients. This became the British **Discriminatory Rate** and marked the start of the

Postal War of 1847-1849. As a response, the US postal administration charged a **Retaliatory Rate** for prepaid incoming British mail between 27 June 1848 and 3 January 1849.

1848 (July 22): Single rate prepaid from Liverpool to New York, carried with the 'America', bearing for late delivery additional 3 pence, charged upon arrival with a retaliatory fee due of 24 cents from the receiver.



The American Civil War

As part of the economic war against the Confederate States, a blockade of the US southern coast stretching from Virginia to Texas was proclaimed by President Lincoln and lasted from April 1861 until 1865.



1862 (Sept 13): Unpaid incoming blockade-run letter from Liverpool to Richmond, Virginia, privately carried by Cunard's 'Scotia' to New York, and by Cunard's 'British Queen' to Nassau. Forwarded by Saunders & Son, most likely on the blockade-runner 'Kate' arriving in Wilmington on 18 November 1862.



SS 'Scotia'

Cross Border Mail between Canada and the USA using the Cunard Line.

US and Canadian Postal Services found Cunard's bi-weekly schedule convenient to carry mail between their countries.

1857 (Nov 18): Cover from Halifax with Cunard's 'Niagara' to Boston, further to New York. 4d. Sterling prepaid equal to 5 d. currency plus 5 c. due US inland to New York.



SS 'Niagara'



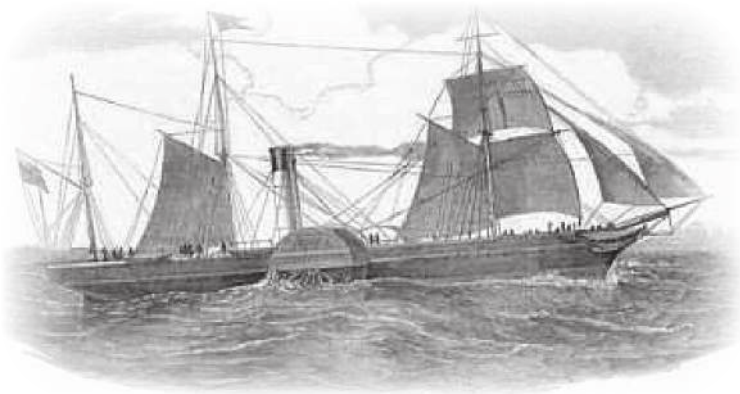
Destinations and Provenances Outside the Atlantic Ocean

The Cunard Line was a fundamental element in worldwide postal transport. Therefore, it was also essential for mail aside the direct UK - US mail connection.

TB



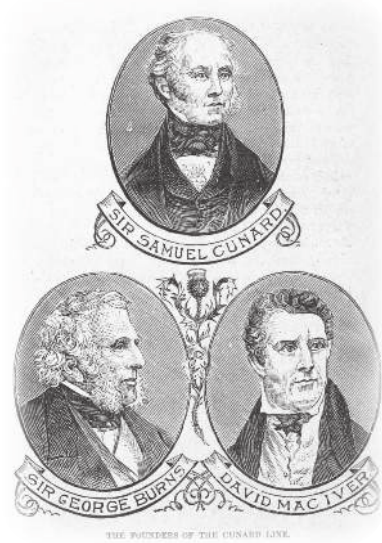
1858 (Sept 17): Cover from Glasgow to Mazatlán, Mexico, carried with Cunard's 'Africa' from Liverpool to New York, US packet to Havanna, transferred to RMSP's 'Clyde' for arrival at Vera Cruz, overland to Mazatlán. The primary route from the United Kingdom towards the Caribbean and Mexico was with the RMSP via St. Thomas. This cover was, however, explicitly endorsed "via United States" and therefore used the Cunard steamer to New York.



SS 'Africa'

1855 (May 18): Entire letter from Firenze, Tuscany to New York, carried by Cunard's 'Africa' from Liverpool, bearing 28 crazie following the Franco-Tuscan convention. 5 c. US inland postage due.





The founders of the Cunard Line
Samuel Cunard, George Burns,
David McIver

1852 (Feb 7): Cover from Calcutta, India to Portsmouth, New Hampshire, missent to Portsmouth, England, carried by P&O's 'Oriental' from Calcutta to Suez, overland to Alexandria, via Marseille and British transit to Liverpool, then carried with Cunard's 'Canada' to Boston. Sent unpaid, therefore '60' cents debit to the US, 65 c. due for the recipient including 5 c. inland postage.

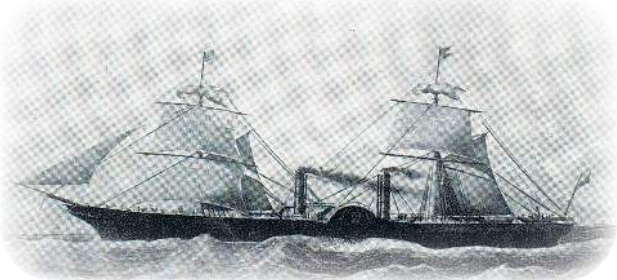


SS 'Cuba'

1866 (March 3): Cover from Exeter, New Hampshire to Swatow, China, carried by Cunard's 'Cuba' from New York to Liverpool, further via Southampton, Alexandria, Suez, Galle and Hong Kong. Prepaid rate via France of 53 c. with 48 cents credited to the United Kingdom and 1 d. British Colonial credit to Hong Kong.



1865 (June 26): Cover from Albany, NY to Macao, a Portuguese Colony in China, carried by Cunard's 'Scotia' from New York to Queenstown, further via London, Marseille, Alexandria, Suez, Galle and Hong Kong. Prepaid rate via France of 53 c. with 48 cents credited to the United Kingdom and 1 d. British Colonial credit to Hong Kong.



RMS 'Persia'

1865 (Sept 2): Cover from Dover, New Hampshire to Melbourne, Victoria, Australia, carried by Cunard's 'Persia' from New York to Queenstown, further via Southampton, Alexandria, Suez, Galle to its destination. Prepaid rate of 33 c. with 28 c. credited to the United Kingdom.



SS 'China'

1866 (Aug 20): Cover from Dunedin, New Zealand to Boston, carried by P&O Line from New Zealand to Marseille, from there via France to Queenstown and with Cunard's 'China' to Boston. Prepaid to the US harbour with additional 5 c. inland postage paid by the addressee.



The Prof. Vodrazka Collection (part II)

of Austrian Levant and DDSG



Dâmbovița River in front of the Radu Vodă Monastery in Bucharest, 19th century.

After the great success of the first part of **The Prof. Vodrazka Collection** in the 2–6 June auction, with emphasis on exceptional material of Austrian Levant and DDSG from Hungary, Croatia, Bosnia, Serbia, Bulgaria, and the Dobruja, the majority of the postal history material from Romania proper will be on sale 23–28 November 2026. There are in addition some unique postal history items included from the competitors of the Austrian postal services such as the French, Greek, or Russian posts.

Vodrazka was a postal historian. He was interested in the why and how of postal interactions, in processes defined by administrative regulations and reality. For his own pleasure he mounted and wrote up parts of his collection in a 'Studiensammlung' which however did not necessarily include the most expensive items but those he found most useful to tell the story. Therefore, it was also a great pleasure to go through the many stock books or stock cards and to find unique items hidden below common material (and the describer hopes that he spotted them all).

The Cooperation of Austrian Consular Post and the Donau Dampfschiffahrt Gesellschaft (DDSG / DSNC) in Romania

Post offices at the Austrian consulates became active from 1785 in Bucharest and Jassy. During the Crimean War and the related Austrian occupation of the Danubian Principalities, Austrian sedentary Military Post Offices supplemented the then existing five Consular P.O.'s forming the basis of the booming Consular Post office network of the 1860s to 1870s. The 'world of shipmail' was divided in 1845 between the DDSG keeping the fluvial services on the Danube and the connection to Odessa, while the Lloyd acted on the maritime lines and bought the six deep-sea vessels of the DDSG. Focussing on the Danube, the DDSG established a most effective way for transportation,

also of mail, first by shipping upstream, then after 1856 by connecting to the railway line first from Bazias, and later connecting to the railway lines from Ruschuk to Varna, and finally Giurgiu to Bucharest, finished in 1867 and 1869, respectively.

Mail going beyond the Levant to Austria and further to the West was therefore transported in at least two different postal systems. This is most attractively presented in **combination covers** with adhesives of the DDSG for the Levant part of the journey and Imperial Austrian adhesives paying the journey beyond the Iron Gates.



DDSG Offices in Romania, Calafat; 1866 (Aug 29): Cover to Vienna bearing DDSG 1866 17 kr. scarlet in a combination franking with Austria 1864 Arms 5 kr. rose, first the Austrian adhesive tied by CALAFAT despatch cds in blue, then the DDSG adhesive partially applied over the Austrian one and tied by the same datestamp. Manuscript "Turn. Severin" note on front, reverse with WIEN arrival. Manuscript '10' (kreuzer) taxation on front. The DDSG stamp should have covered the journey along the Danube to Orsova, the Arms adhesive the journey beyond. However, the cover could not be handed in at the Austrian office in Alt-Orsova as the DDSG journey was interrupted in Turnu-Severin presumably due to low waters and the further transport was done with a small vessel which could pass the Iron Gates of the Danube. This posting in Turnu-Severin instead of Orsova led to the taxation of this cover.

Provenance: Collections Julius Steindler and Dr. Anton Jerger.

The Donau Dampfschiffahrt Gesellschaft (DDSG / DSNC)

Founded in 1829, the DDSG established fluvial services on the upper and lower Danube when their vessels passed the ‘Iron Gates’ and reached Galatz nearby the estuary in 1834. Already at that time, the DDSG was pushing forward ambitious plans for the extension of its activities to the main ports of the Levant, by building deep-sea vessels for this purpose. Constantinople and Smyrna were reached in 1834, Salonico in 1838, and Syria & Alexandria in 1839. However,

the Austrian government did not like a situation where the two Austrian shipping companies DDSG and the Lloyd were competing against each other and getting governmental subventions at the same time. Therefore, in 1845 an agreement was concluded where the DDSG kept only the fluvial services on the Danube. Pre-1845 DDSG maritime mail is therefore not only very rare but a most instructive presentation from this early period of Austrian Mediterranean Shipmail.



The DDSG's coat of arms



DDSG Offices in Syria, Beirut 1839 (Sept 23): Entire letter from Beirut to the Sardinian Consul in Alexandria, Egypt, struck by extremely rare double-circle "D.D.S.G. / BAYROUTH / P.P." handstamp in black, applied on the DDSG shipping line Smyrna - Beirut - Alexandria. Slitted and fumigated upon arrival, struck on reverse by oval "ufficio sanitaria / in / Porto Vecchio". The creation of a Constantinople - Beirut - Alexandria line of the DDSG was decided in 1838. With a first journey on 1 June 1839, the vessel ‘Seri Pervas’ was running the line Smyrna - Chios - Cos - Rhodes - Larnaca down to Alexandretta, from August 1839 further via Beirut & Jaffa down to Alexandria. But already in July 1840 during the Egyptian - Ottoman War and finally with a severe accident of the ‘Seri Pervas’ the history of this line found its end. The present BAYROUTH cover is one of only three recorded with a DDSG BAYROUTH handstamp and therefore an extremely early postmark recorded from any postal service used in Beirut, much earlier than any French or Russian service extant.

The French Post Offices in Romania

At the end of the Crimean War, the French Messageries Imperiales started with test journeys from Constantinople to the harbours of Varna, Sulina, Tulcea, Galatz and Ibraila. From 1858 two new vessel with shallow draft suited for the Danube estuary, the ‘Balkan’ and the ‘Taurus’ were used for this journey. Until 1862, the franking was cancelled with Petits Chiffres numerals, in rare cases the vessel was noted on the cover.

French Post Offices in Romania, Ingoing to Galatz 1860 (October): Extraordinary Cover despatched on bord of the French vessel ‘Taurus’, a steamer servicing the Balkan- and Black Sea ports, mentioned in manuscript on top, bearing an extraordinary three-colour franking of Napoléon imperforated 10 c. bistre (2), 20 c. blue & 40 c. orange, tied upon arrival in Galatz by Petits chiffres ‘4008’ numeral in blue, reverse with part strike of cogwheel "GALATZ / MOLDAVIE" cds in blue with just the day slug ‘2’ visible, thereby suggesting an arrival on 2 November 1860. A maritime rarity, the only known manuscript usage, in addition an exceptional early usage of the Petits chiffres in Galatz from the Collections Gilbert, Dr. Jacques Grasset, Antoine & Berkinshaw-Smith.



The Greek Post Offices in Romania and the Dobrudja

Comparable to the French, also the Greek postal administration established after the Crimean War post offices at their Romanian consulates in Bucharest and Ibraila (both from 1857) and Galatz from 1860. Since October 1861 the Greek adhesives could also be used in these Consular Offices abroad. However, the economic success was limited against the overwhelming Austrian competition and already in 1864, the office in Bucharest was closed, in 1866 those in Ibraila and Galtz followed.



Interestingly, after this failure had happened, between 1871 and 1875 in Sulina in the estuary again a Greek office was established, the adhesives cancelled by the ‘133’ numeral.

— TB



Greek Consular Post Offices in Romania, all three offices: Large Hermes Head selection with 1862/67 5 lepta green cancelled by clear ‘100’ numeral in black of the Galatz Post Office; 80 lepta deep rose cancelled by ‘101’ numeral of the Ibraila Post Office in blue, and 80 lepta rose cancelled by ‘102’ numeral of the Bucharest Post Office. A very scarce and complete trio.

Greek Consular Post Offices in the Dobrudja, Sulina: Piece bearing Large Hermes Head 40 l. greyish magenta on blue, a superb example, tied by crisp strike of ‘133’ numeral in black of Sulina. This is the rarest Greek office abroad. While no cover is known, the literature describes two detached adhesives (1871 40 Lep yellow-flesh with indistinct strike ex Fikioris, DF sale, November 2016, 32700; and 40 l. lilac on bluish ex Heinrich Köhler sale 375, November 2020, 1455) and the present piece in its pristine quality.

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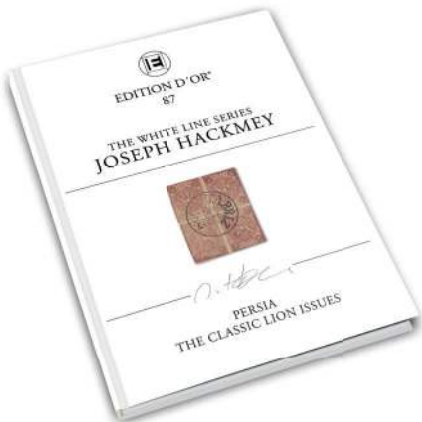
The EDITION D'OR is the series of books where the collection as an exhibit has achieved one of/or all these three recognitions: 1) Large gold medal at an international FEPA or FIP exhibition; 2) Grand Prix; 3) Champion of Champions in the United States of America's World Series of Philately. Recently we published four new titles in the EDITION D'OR Series.



EDITION D'OR #85
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Samuel Cunard and the Development
of the Steam Engine 1712–1840
Cunard Line: Ships and the
Transatlantic Mail 1840–1867



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The Fritz Aebi Collection:
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EDITION D'OR #87
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Persia – The Classic Lion Issues



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The Rolf-Dieter Jaretzky Collection:
Confederate States of America

EDITORIAL

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PS.

We are open for consignments to future auctions. **The next deadline for consignments to 23–28 November is 4 September.** Reach us always at www.corinphila.ch. Contact us by phone at + 41 44 389 91 91 or by e-mail at info@corinphila.ch.

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