

By 1860, two decades after the introduction of the elegant Penny Black, the total stamp producing countries had increased to 84 with a total of approximately 640 collectible adhesives available to the public.



Timbromanie Proliferates in Popular Culture

"[Collectors are on] a real hunt for consumed [used] stamps held. [They] look for old letters, and withdraw the brands [stamps] with the greatest zeal."

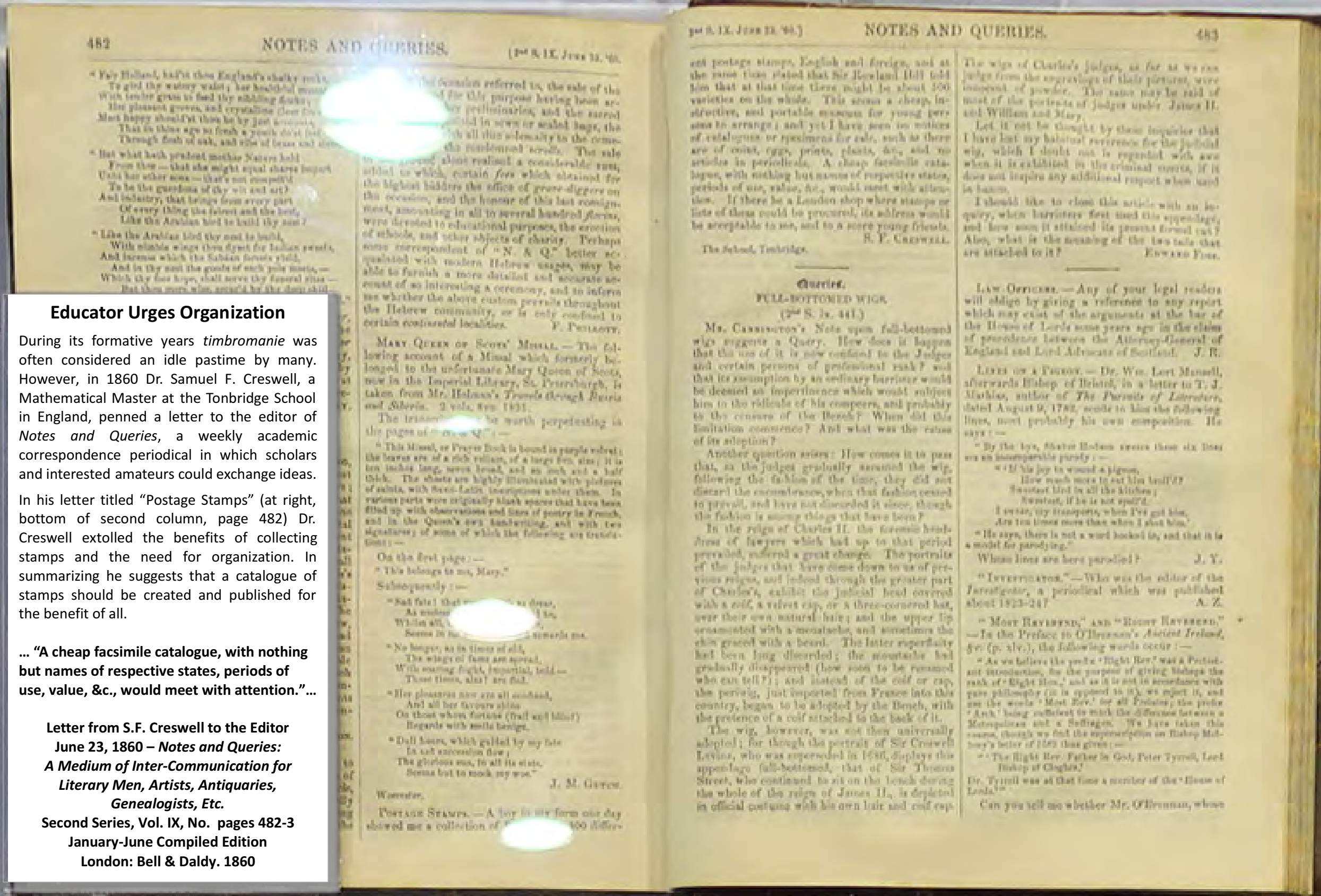
English translation from German *Die Presse* (Newspaper) 24. Mai 1857 Vienna

While countries continued to issue new and different postal adhesives, by 1860 stamps had principally proliferated the world by coming to hand on letters. As a result, the stamp mania had blossomed. The general public, *en masse*, was on the threshold of exposure to the pursuit of the little curiosities that had captivated collectors for 20 years. *Timbromanie* had attained such synergy that it could no longer be ignored.

The individuals that molded popular culture were embracing the mania and as a result promoted it to the public. Publishers, writers and editors of social commentary, composers and artists were taking notice of *timbromanie* by making it a common topic in their respective fields:

Magazines and periodicals began to include discussion of the mania in their publications. Music composers were lending their talents to advancing the popularity of the mania. Photographic studios were producing captivating *timbromanie* calling cards. Artists were capturing the public allure to the pursuit of collecting stamps. Game publishers were capitalizing on the craze.

The public was now exposed to a steady diet of information regarding the collecting of postage stamps from an every-increasing group of multiple cultural mediums.



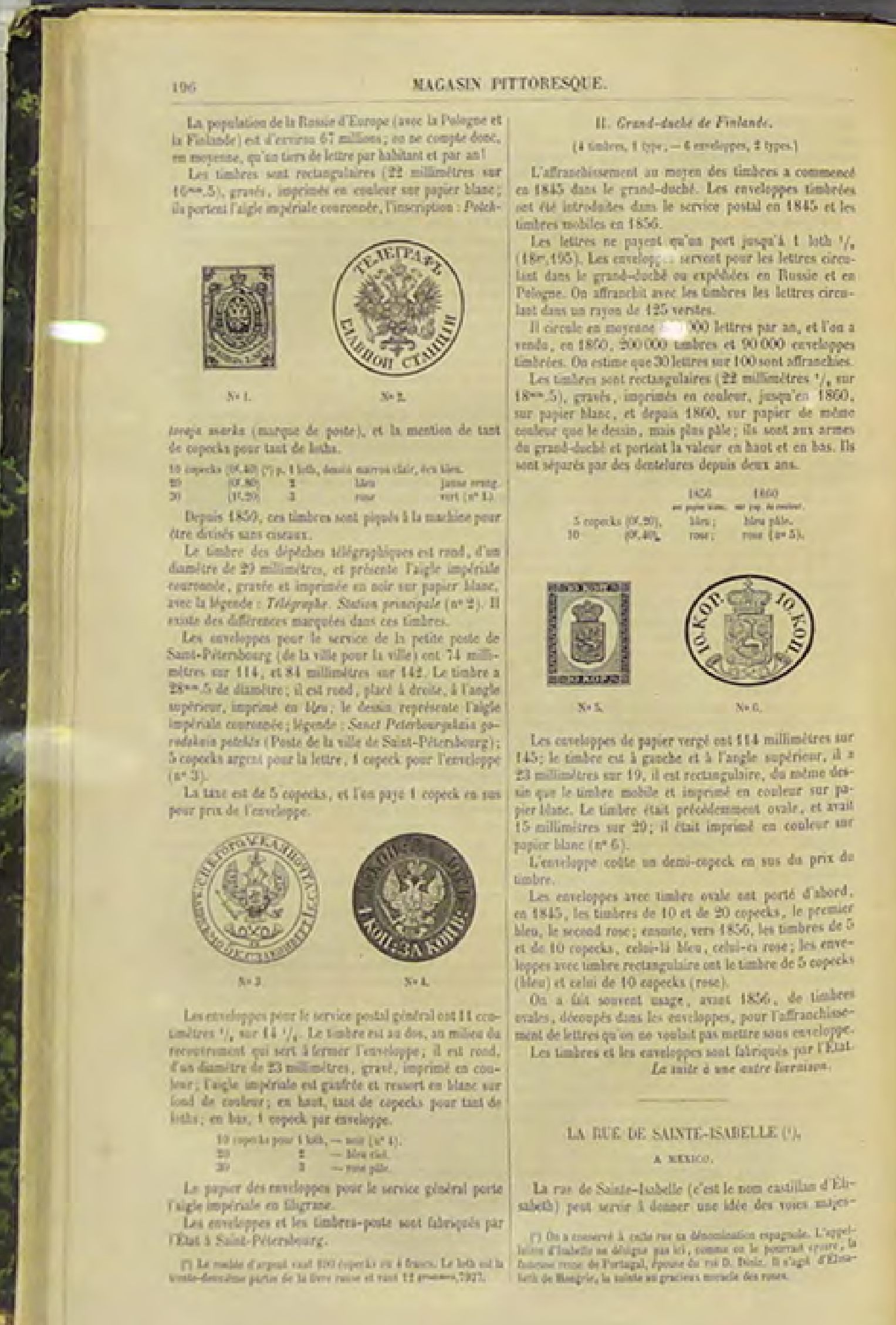
**Educator Urges Organization**

During its formative years *timbromanie* was often considered an idle pastime by many. However, in 1860 Dr. Samuel F. Creswell, a Mathematical Master at the Tonbridge School in England, penned a letter to the editor of *Notes and Queries*, a weekly academic correspondence periodical in which scholars and interested amateurs could exchange ideas.

In his letter titled "Postage Stamps" (at right, bottom of second column, page 482) Dr. Creswell extolled the benefits of collecting stamps and the need for organization. In summarizing he suggests that a catalogue of stamps should be created and published for the benefit of all.

... "A cheap facsimile catalogue, with nothing but names of respective states, periods of use, value, &c., would meet with attention..."

Letter from S.F. Creswell to the Editor June 23, 1860 - *Notes and Queries: A Medium of Inter-Communication for Literary Men, Artists, Antiquaries, Genealogists, Etc.* Second Series, Vol. IX, No. pages 482-3 January-June Compiled Edition London: Bell & Daldy, 1860



**June 1862 The First Comprehensive Articles and Illustrations of Postage Stamps of the World**

Published monthly, *Le Magasin Pittoresque* was a popular and long-standing French magazine. It was beautifully illustrated with detailed engravings and contained articles on many topics: morals, history, archeology, art, natural sciences, industry, travel and leisure activities.

Beginning in June 1862, *Le Magasin Pittoresque* published a series of 53 articles titled "The Postage Stamps of All States of the Globe" written by a non-collector, Natalis Rondot, who was a corresponding member of the French Academy of Fine Arts. The serial articles provided readers with accurate and impressive



1862 Cover page from *Magasin Pittoresque* reduced to 25%

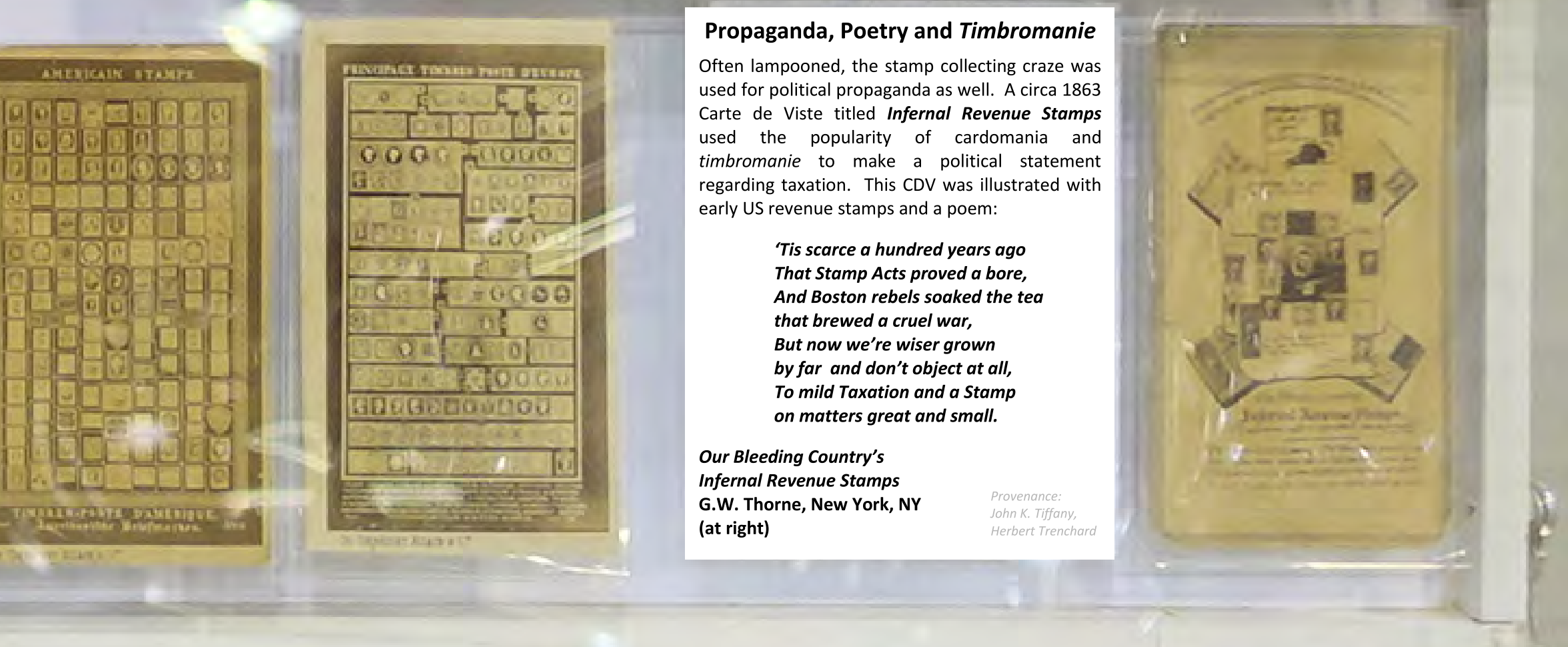
June 1862 - *Le Magasin Pittoresque* Published by M. Édouard Charton, Paris Series Introduction - *Les Timbres-Poste, De Tous Les Etats Du Globe*, pp 194-5 First Stamp Articles - *Empire de Russie, Grand-duché de Finlande.*, pp 195-6



**Composers Take Note of the Mania**

It has been said that music is a mainstay of life. Additionally, musicians have historically been at the leading edge of popular culture. Four musical compositions pertaining to the postage stamp mania were published prior to 1865. Their mere existence indicates the growing public interest in *timbromanie*.

*Timbres Poste Polka* by G. Oscart (ca 1863) to left J.B. Katto Publisher, Paris & Brussels



**Propaganda, Poetry and Timbromanie**

Often lampooned, the stamp collecting craze was used for political propaganda as well. A circa 1863 Carte de Visite titled *Infernal Revenue Stamps* used the popularity of cardomania and *timbromanie* to make a political statement regarding taxation. This CDV was illustrated with early US revenue stamps and a poem:

*"Tis scarce a hundred years ago That Stamp Acts proved a bore, And Boston rebels soaked the tea that brewed a cruel war, But now we're wiser grown by far and don't object at all, To mild Taxation and a Stamp on matters great and small."*

*Our Bleeding Country's Infernal Revenue Stamps* G.W. Thorne, New York, NY (at right)

Provenance: John K. Tiffany, Herbert Trenchard



**Cardomania Advances Timbromanie**

The Carte de Visite (CDV) was a type of small photograph which was patented in Paris in 1854. It was a small, cheap portrait format, the size of a visiting card, which made photography first available to the masses. The immense popularity of these cards led to the publication and collection of photographs of prominent persons and subjects. Albums for the collection and display of cards became a common fixture in Victorian parlors. Collecting and exchanging these cards became so popular it was termed "cardomania" as it spread throughout Europe, America and then the rest of the world - the 19<sup>th</sup> century equivalent of social media!

French photographers produced CDVs of collections of postage stamps circa 1862. While diminutive in nature, these CDVs were likely the first published photographs of the curiosities. Their existence provides evidence of the popularity of the subject matter. They can be documented to have been acquired by prominent early collectors such as John K. Tiffany.

*Timbres-Poste Europe, Asie, Afrique, Amerique, Oceanic* A. Villeneuve Photographie De L'Oratoire, Paris (above) *American Stamps. & Principaux Timbres Poste D'Europe* Saint Thomas D'Aquin Studios, Paris (at right)

Provenance: John K. Tiffany, Herbert Trenchard

**circa 1864**  
**Renowned Artist Captures Timbromanie**

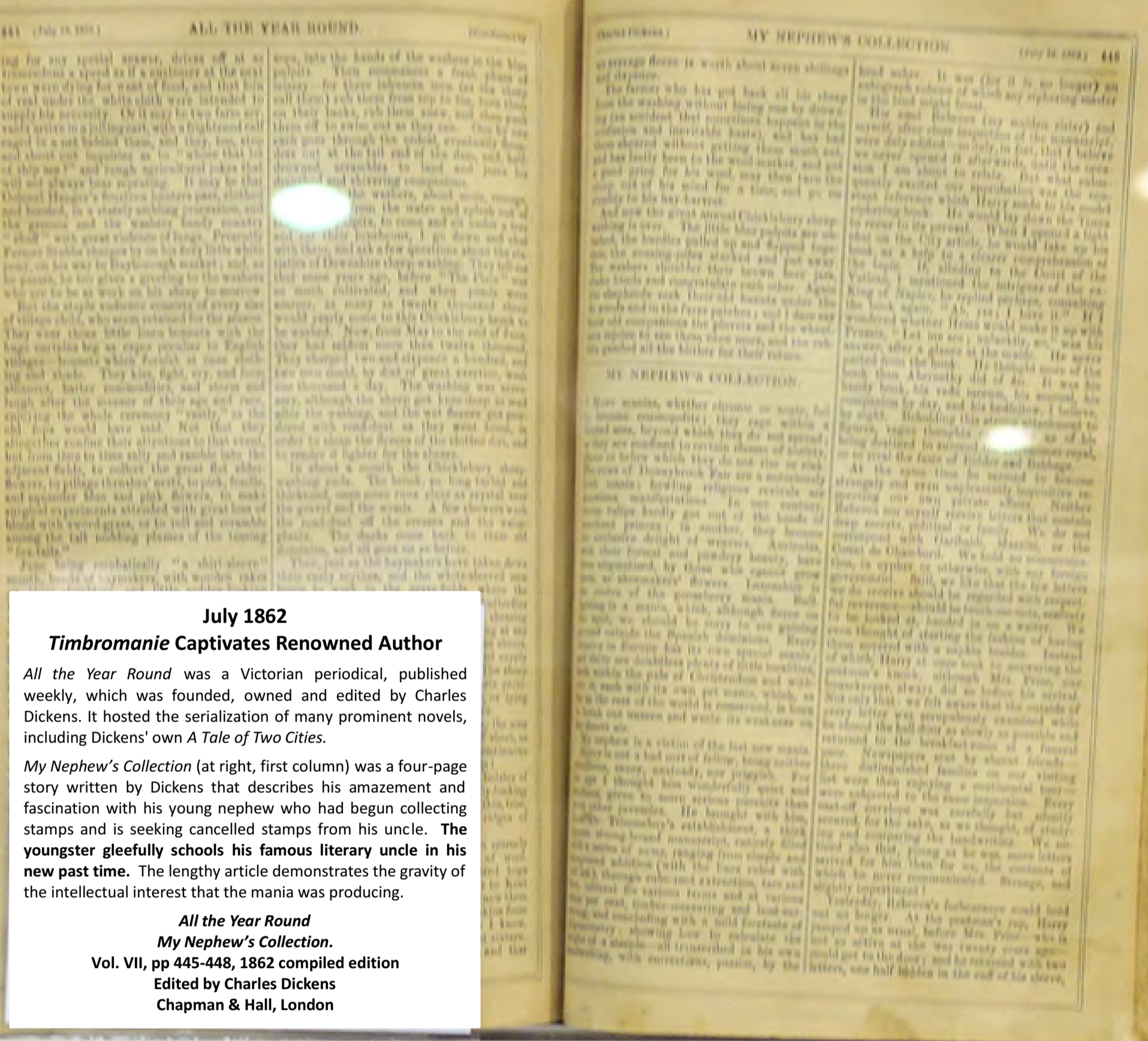
Charles Vernier (1813-1892) was a designer, lithographer and caricaturist. For years, an entire page was reserved for his work in *Le Charivari*, a satirical French newspaper of the time. His lithographs, most of which were published in the *Le Charivari*, deal with two general themes: French political life and his observations of the customs of the day.

His lithograph *Mademoiselle Va A La Bourse (Aux Timbres Poste)* circa 1864 (below) depicts a young lady reviewing her book of stamps with an interested young man.

*Mademoiselle Va A La Bourse (Aux Timbres Poste)*  
Charles Vernier  
Published by Imprimeries Lemerier & Cie, Paris

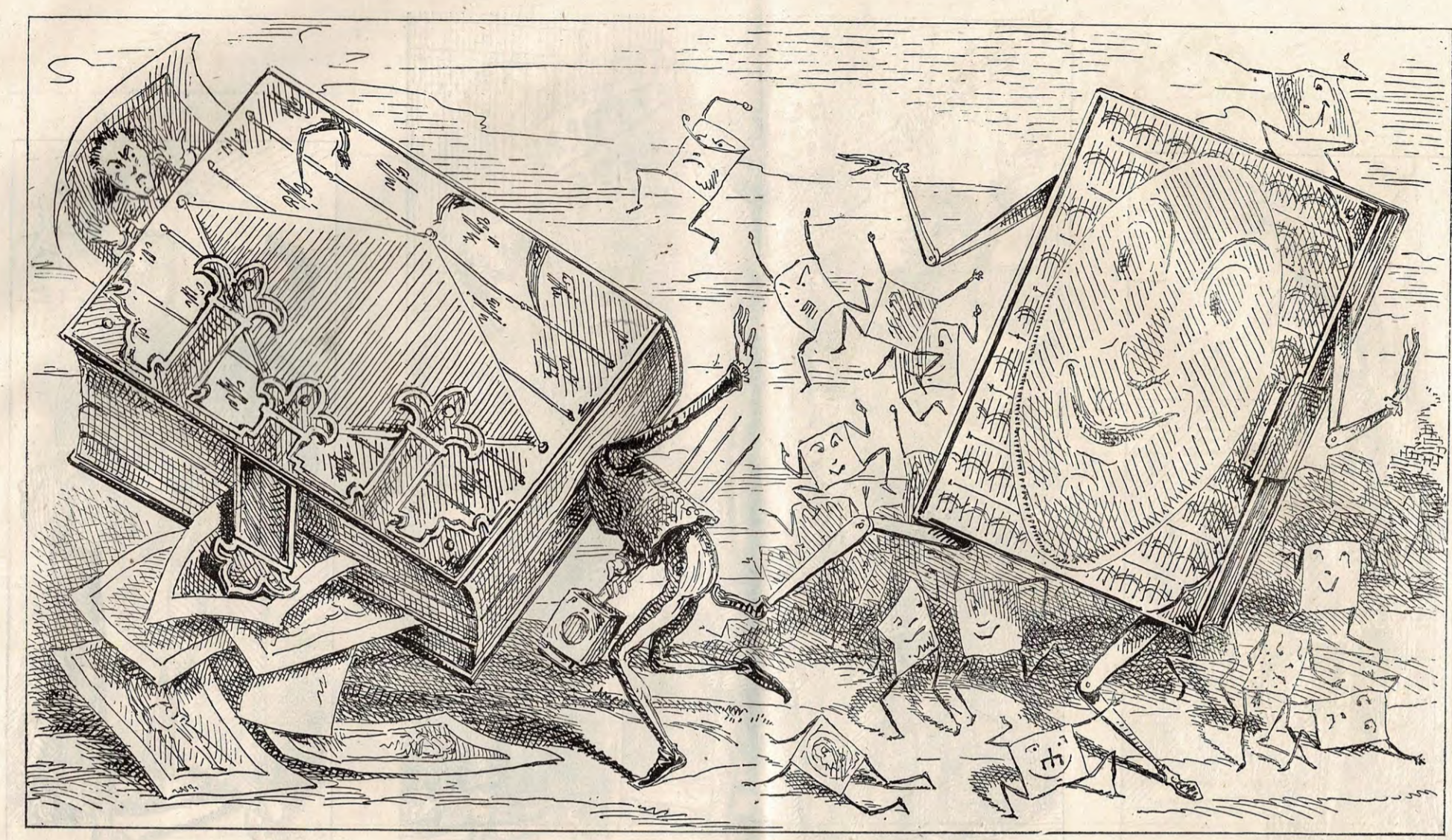


MADemoisELLE VA A LA BOURSE  
(AUX TIMBRES POSTE)



**July 1862**  
**Timbromanie Captivates Renowned Author**  
*All the Year Round* was a Victorian periodical, published weekly, which was founded, owned and edited by Charles Dickens. It hosted the serialization of many prominent novels, including Dickens' own *A Tale of Two Cities*.  
*My Nephew's Collection* (at right, first column) was a four-page story written by Dickens that describes his amazement and fascination with his young nephew who had begun collecting stamps and is seeking cancelled stamps from his uncle. **The youngster gleefully schools his famous literary uncle in his new past time.** The lengthy article demonstrates the gravity of the intellectual interest that the mania was producing.  
*All the Year Round*  
*My Nephew's Collection*.  
Vol. VII, pp 445-448, 1862 compiled edition  
Edited by Charles Dickens  
Chapman & Hall, London

**TOUJOURS LA TIMBROPOSTOMANIE, — par FELIX REGAMEY.**



L'ALBUM AUX PORTRAITS-CARTES DÉTRÔNÉ PAR L'ALBUM TIMBRE-POSTE.  
Malheureusement ce dernier n'a pas l'idée du sort qui l'attend; son prédécesseur, qui n'est pas fier du tout, va se transformer en album de timbres-poste.... photographiés!

**October-November 1862**  
**French Newspaper Lampoons the Mania**

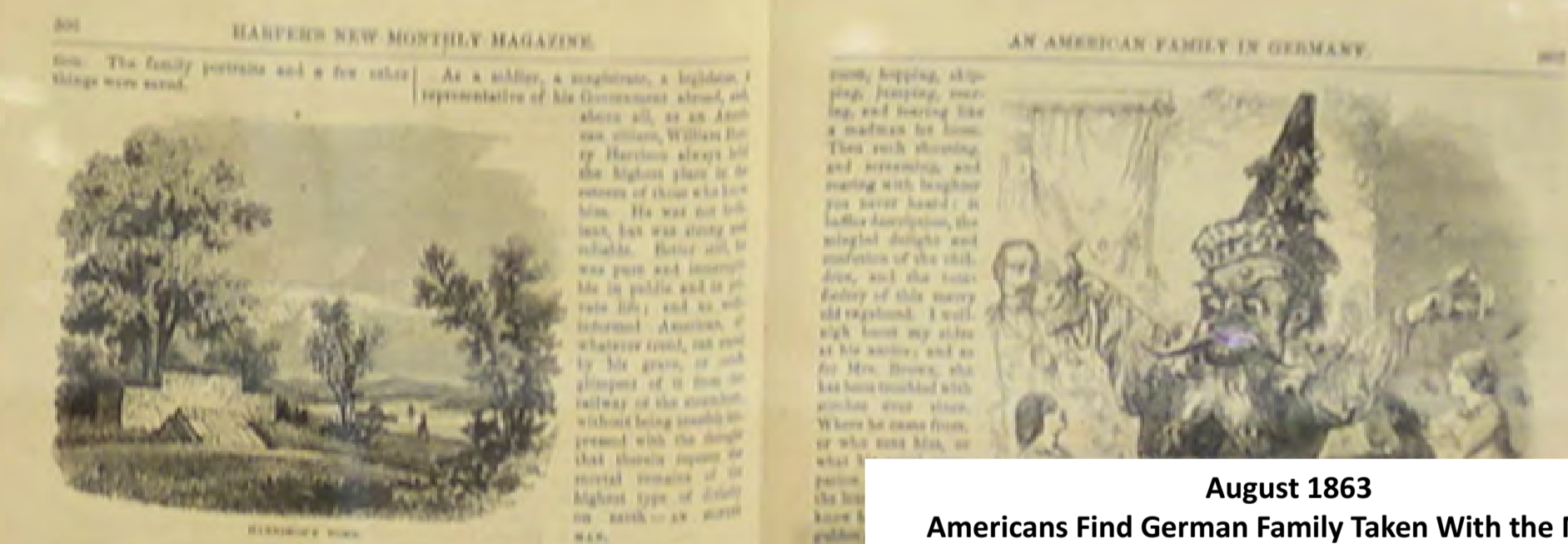
*Le Journal Amusant* was a French weekly satirical magazine published from 1856 until 1933. It was founded by the caricaturist, journalist, and publisher Charles Philippon. The original format of *Le Journal Amusant* was eight pages and consisted primarily of cartoons and caricatures satirizing the social mores of the day. The October 25, 1862 issue carried a lengthy article titled *La Maladie Du Timbre-Poste* (The Postage Stamp Disease) penned by Pierre Véron, the magazine's editor-in-chief. This light-hearted article poked fun at the mania and was accompanied by 12 drawings by popular French contemporary artist, Charles Tronsen, known by his pseudonym **Carlo Gripp**.

The following month, a series of seven captioned caricatures was published November 29, 1862. These illustrations were created by Félix Régamey, another accomplished French artist, and titled *Toujours La Timbropostomanie* (Always Timbromanie). One of these illustrations (shown above), *L'Album Aux Portraits-Cartes Détrôné Par L'Album Timbre-Poste* (The Card Portraits Album Dethroned By The Postage Stamp Album), implies that **timbromanie** was garnering more interest than "cardomania" (the collecting of carte de visites) in popular French culture.

*Le Journal Amusant*  
*Toujours La Timbropostomanie*.  
No. 356, 25 October 1862, pp 5-7  
Eugene Philippon, Paris



**circa 1865**  
**Timbromanie Inspires a Creative Game**  
An ambitious European game publisher was not immune to capitalizing on the public fascination with *timbromanie*. This multi-lingual wooden block puzzle, somewhat reminiscent of a 19<sup>th</sup> century Rubik's Cube, probably delighted children and adults alike.  
The game consisted of 35 "split" blocks housed in a wooden box with a lovely decorative litho cover (at left). Paper lithos of differing countries stamps were affixed on 5 sides of each split block. The sixth side of the split block contained a litho of a portion of a map of France or Italy. One of the challenges of this memory game was to match the proper blocks to complete the images of the correct stamp on all sides. A secondary challenge would have been to properly arrange the map images.  
Brief-Marken – Timbres Poste – Postage Stamps  
Publisher unknown  
Game box lid (at left), Blocks (at right)



**August 1863**  
**Americans Find German Family Taken With the Mania**

*Harper's New Monthly Magazine*, a magazine of literature, politics, culture, finance, and the arts, was launched in New York City in June 1850. In August of 1863 it featured a story of an American family who sold their belongings and moved to Europe titled *An American Family in Germany* (at left). This published work details the transplanted Americans interactions with a German family who had been seriously bitten by the stamp mania.  
"....Then there is the postage-stamp-mania, which has hopelessly seized the entire family without distinction of age or sex."  
"....The researches of the entire family in distant parts of the globe for the purpose of ferreting out and securing new and rare postage-stamps, she says, have already enlarged their minds."  
"....Stamp-books of every size and variety have become absolutely essential to their happiness at whatever cost...."



The story demonstrates that the mania was expanding globally. Collectors, regardless of nationality were passionate about *timbromanie*.

Original Harper's New Monthly Magazine cover shown at 20%

*Harper's New Monthly Magazine*  
No. CLIX, Vol. XXVII, pp 306-20  
*An American Family in Germany*  
Harper & Brothers, New York, 1863

1860 - 1865

**Pioneers Lead Timbromanie Toward Stability With Structure**

Concurrent with *timbromanie's* explosion into popular culture, there surfaced a core of individuals whose efforts steadily guided the mania toward respectability. These pioneers realized that the mania had rooted and flourished, but needed structure. They were generally scientific and systematic in their approach, resourceful and produced the working tools for a sustainable hobby.

**Postage Stamp Catalogues ...to organize the curiosities**

By 1860, well over 640 adhesives issued by 94 countries existed and it was evident that organization of these curiosities was needed. Between 1861 and 1863, twelve (12) catalogs were published which listed known stamps by country. These lists contained text descriptions of each adhesive and were generally in small booklet format with no illustrations.

**Specialist Magazines ...to inform and market to the masses**

As *timbromanie* matured, multiple specialist magazines emerged, first in Europe, then from other continents. These publications contained editorials emoting the thrill and excitement of collecting, scholarly articles written by renowned students of the day, reader forums for the exchange of ideas and a variety of related advertisements.

**Postage Stamp Albums ...to house and display the treasures**

Prior to 1862, collectors were required to create their own unique methods to house and display their curiosities. However from 1862-1865, approximately six (6) mass-produced albums were published in different languages. Not only did they provide a elegant way to house stamps, but also added an organizational structure for display.

1861

**The First Scientific Organization of the Curiosities**

Oscar Berger-Levrault (photograph at right) was an early stamp collector and a bookseller in Strasbourg, Germany. He was one of the first collecting pioneers who dealt with the scientific and systematic establishment of stamp collections. In the course of his work, he published a hand-written stamp register titled *Description of the Stamps Known to Date* on 17 September 1861, which is considered the world's first stamp catalogue. It listed all of the postage stamps known to the bookseller which had been issued around the world. Although Berger-Levrault's hand-written list was only intended for his friends, 40 to 50 copies were printed and they became the forerunner for all future catalogues.

Oscar Berger-Levrault  
C.H. Winter Publisher, Strasbourg



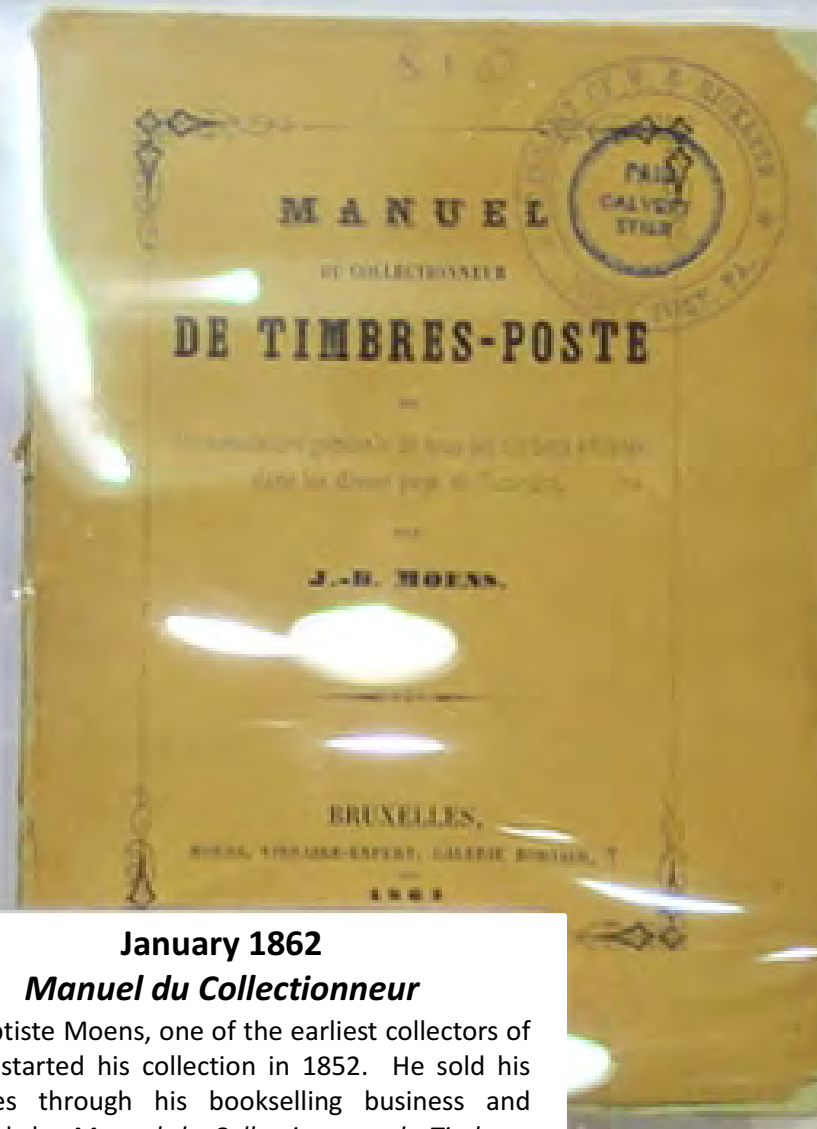
January 1862

**Manuel du Collectionneur**

Jean-Baptiste Moens, one of the earliest collectors of stamps, started his collection in 1852. He sold his duplicates through his bookselling business and published the *Manuel du Collectionneur de Timbres-Poste* in Brussels in January 1862. The work was comprised of 72 pages printed on green paper with descriptive listings of stamps and no illustrations.

*Manuel du Collectionneur*, 1<sup>st</sup> Edition, Brussels, 1862 (above right)

Provenance:  
W.R. Nicoletti

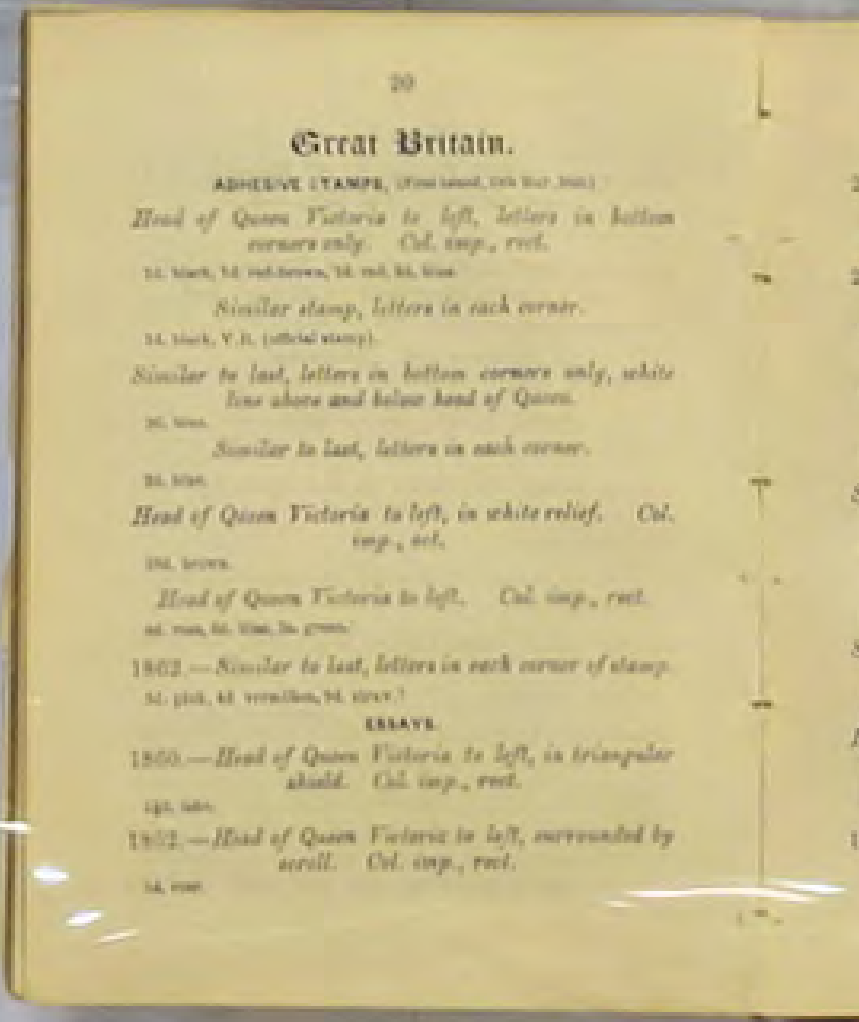


May 1862

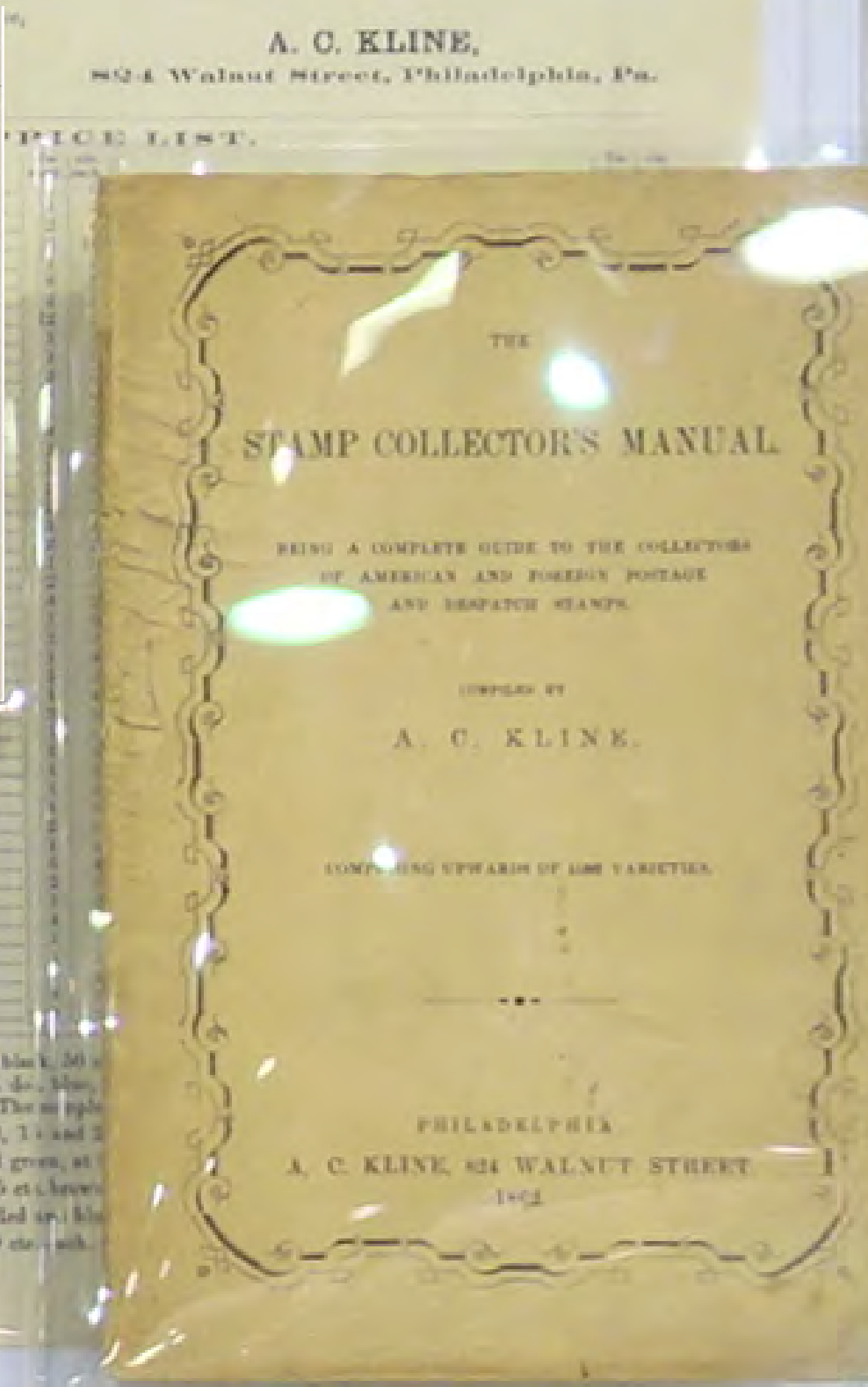
**Catalogue of the British, Colonial, and Foreign Postage Stamps**

William Mount Brown published the *Catalogue of British, Colonial, and Foreign Postage Stamps* in London in May 1862. Unlike other catalog editors, he had been a stamp collector but never a dealer. His catalogue consisted of 62 pages, listed 1,200 stamps with descriptive listings and no illustrations.

*Catalogue of the British, Colonial, and Foreign Postage Stamps*, 1<sup>st</sup> Edition, London, 1862 (displayed open below) Catalogue title page (exploded at right)



The Mania Comes of Age and Seeks Respectability



**December 1862  
The Stamp Collector's Manual**

A.C. Kline (pseudonym for J.W. Klein) established Kline's Emporium Curiosity Shop (collectibles) in 1857 in Philadelphia. A dealer in collectibles, his foray into stamps was predictable. His catalogue titled *The Stamp Collector's Manual* was published in December 1862 and was comprised of 48 pages with 1,500 varieties of American and foreign stamps listed. It was the first stamp catalogue published in the United States. Other than the U.S. and Confederate sections, this catalogue was plagiarized from the Third Edition of the Mount Brown Catalogue (London); however, also it contained the most complete list of U.S. Carriers & Locals known at that time.

*The Stamp Collector's Manual*, Philadelphia, 1862 (at right)  
Kline's Emporium circular (above)  
Unused Despatch and Express Stamps, Price List, A.C. Kline, 1864 (background)



Front of Baillieu ad cover at 50%

**1863 - J.B. Moens and Justin Lallier Advertise Their Publications**

All-over advertising envelopes used to promote both Moens and Lallier products.

August 8, 1863

Brussels, Belgium to Rome, Papal States

(J.B. Moens advertising envelope, below left)

April 1, 1863 Paris to Valenciennes, France

(A. Baillieu, Paris dealer envelope, advertising both Moens and Lallier, below right)



**Handmade Album Illuminates Timbromanie**

Before the advent of mass-produced published albums, collectors of postage stamps were tasked to invent their own methods to house their curiosities. Some pasted them in covers of school books, onto stiff cards, etc. with inscriptions or notes being handwritten. It is likely blank writing composition books or children's exercise books were also used.

William Frederick Caswell, born in 1845 in Birmingham, England, was an early stamp collector who gave the world an exquisite example of an early handmade stamp album. Caswell, who was 18 years old in 1863 and working as a jeweler's assistant, set about making his own album. While the published Lallier album had been available for a few months, young Caswell decided to produce his own creation.



In the style of a 14<sup>th</sup> century Italian artist, William F. Caswell produced a magnificent hand-illuminated album painted in red, blue, green and the precious metal gold. The album is approximately 6.5" by 8" and contains 150 hand-illustrated pages. An index is included and the country pages are organized by continent. Spaces for stamps are separated by colorful decorative borders (example at left). The title page is a superlative example of illumination and contains an intricate artwork border of miniature stamps. *The British, Foreign and Colonial Postage Stamps*. Collected by W.F. Caswell - Phillip St. - Birm<sup>m</sup>. 1863. is a magnificent example of not only a lost art, but how stamp treasures were housed before the proliferation of production albums.

**1862 - Justin Lallier's Published Albums**

Edited by Justin Lallier, the *Album-Timbres-Poste Orné De Cartes* was published in June 1862 by A. Lenègre of Paris, France. The world's first production printed album was initially published in French and subsequently translated into English in August 1862.

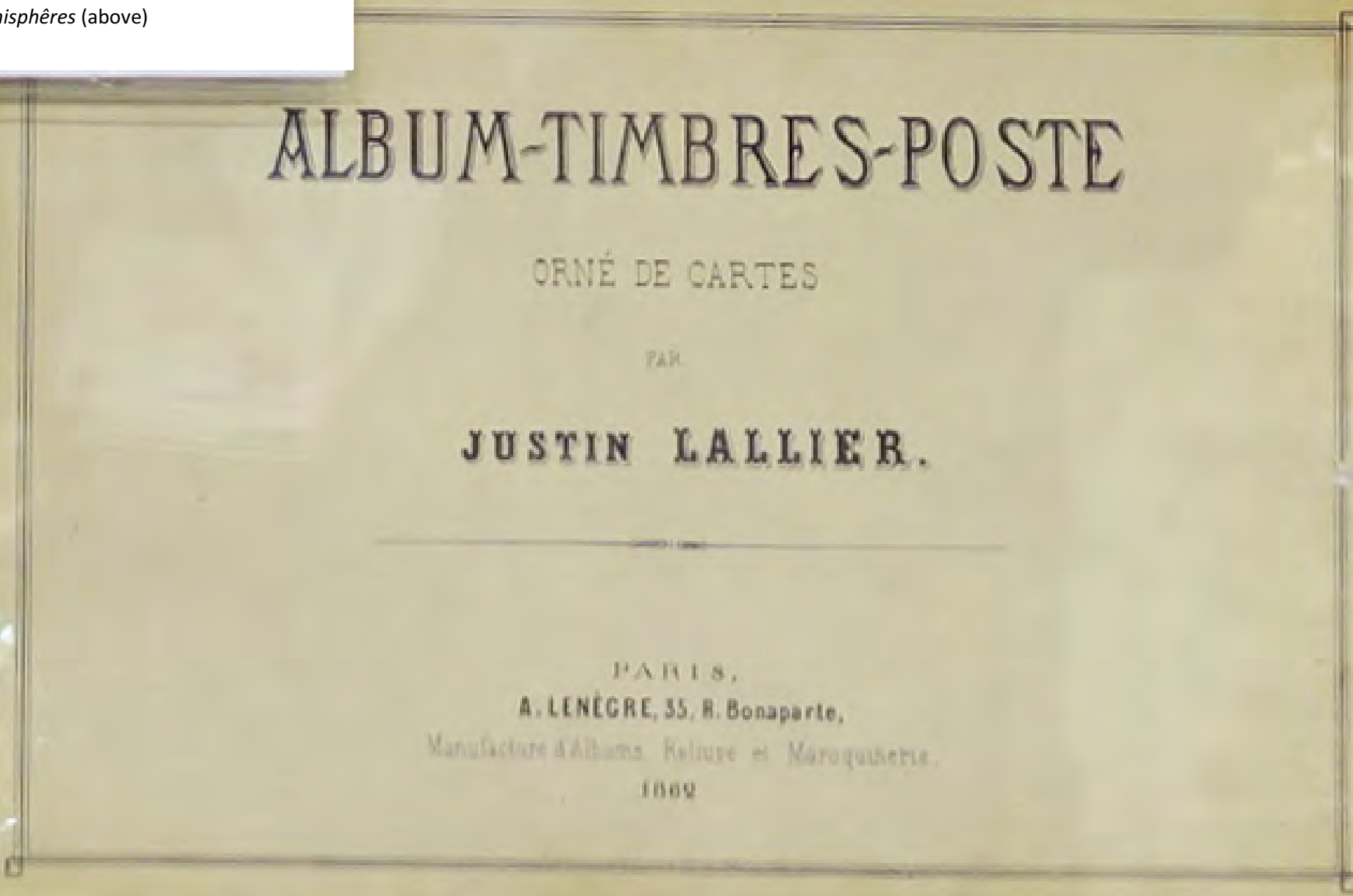
The album was in rectangular format (approximately 7 x 10.5 inches) with an elegant embossed hard cover, gold lettering and brass locking clasp. It could be purchased bound in stylish Moroccan leather or a less expensive covering. This 160 page book was organized by continents, then countries, with compilation summaries and maps at the end of each section. Stamp descriptions were placed on the left page while spaces for the labels were on the right page. Space allotted for stamp placement was generally undersized which resulted in tragic over-cropping of thousands of early adhesives. Additionally, enthusiasts glued their treasures on the page as no other suitable means for mounting adhesives had been devised.

Exploded from an 1862 Lallier Album:

Page 23 from the first edition illustrating how stamps were typically mounted *Confédération-Germanique Office Tour et Taxis (Etats de Sol)* (upper left)

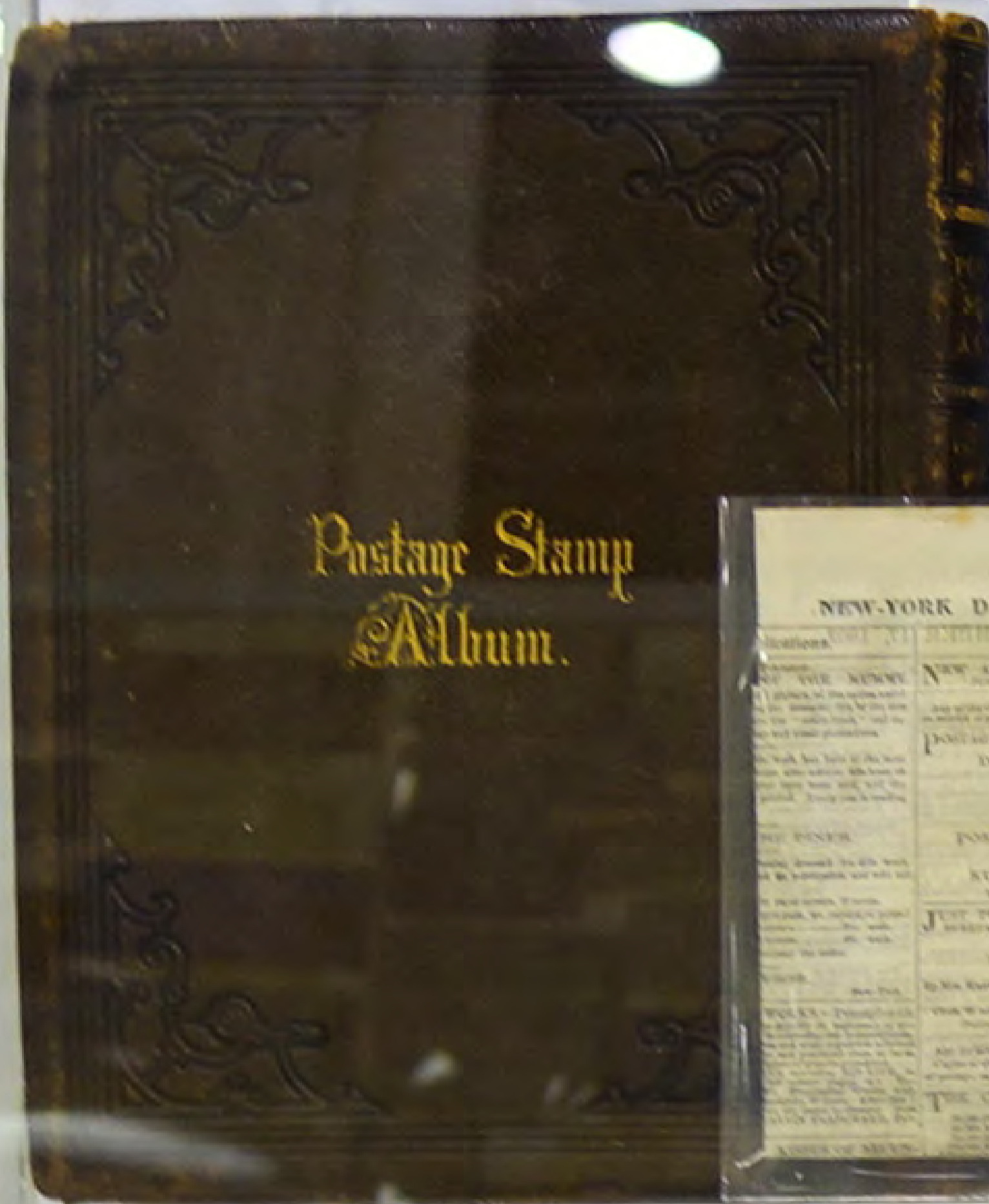
Hand-colored foldout World Map *Mappemonde En Deux Hémisphères* (above)

French Edition title page, Paris, 1862 (below right)



1860 - 1865

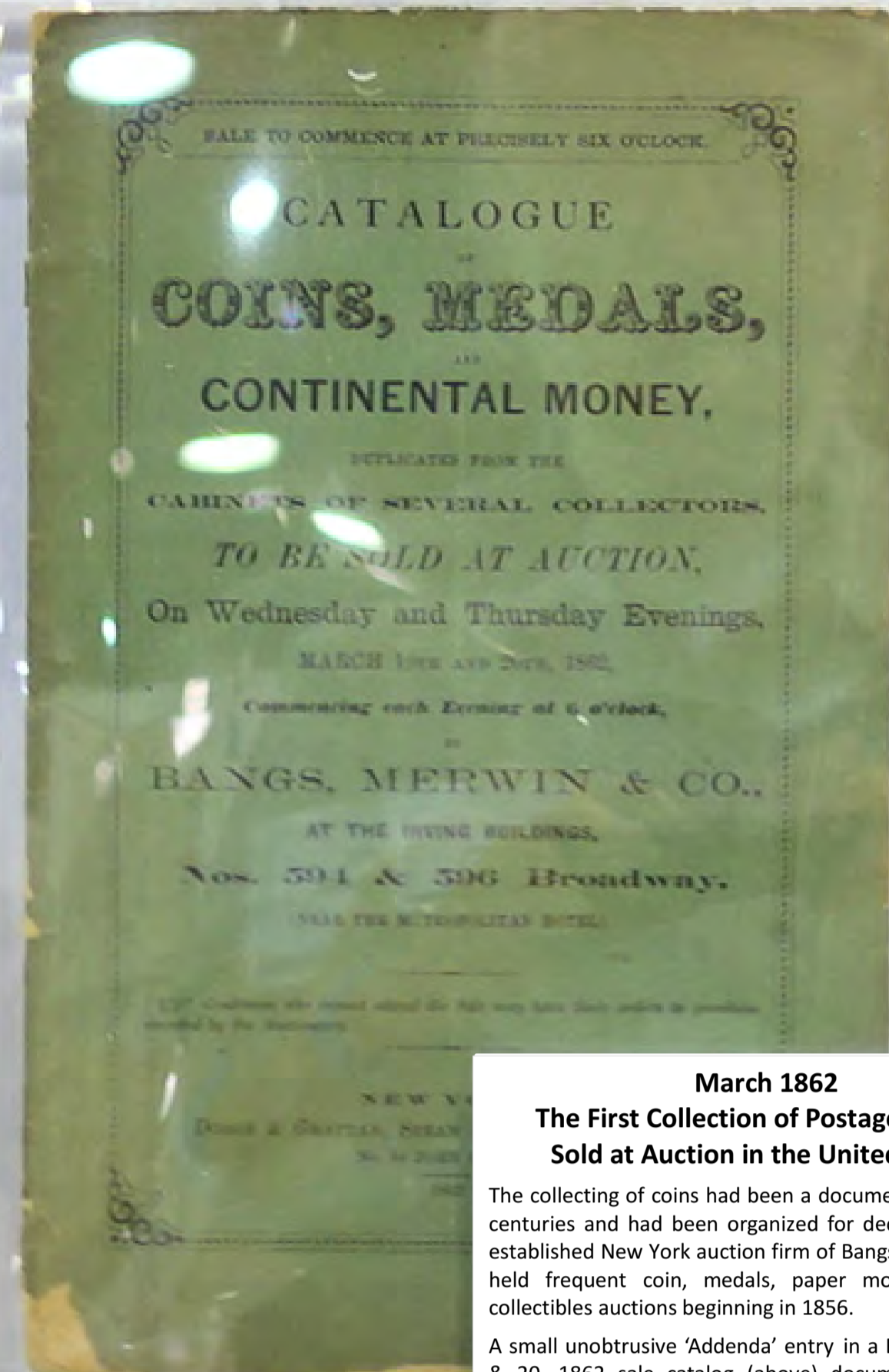
The Mania Comes of Age and Seeks Respectability



**1862/63**  
**America's First Published Stamp Album**  
 On December 17, 1862, the *New York Daily Tribune* carried advertisements for Christmas gifts and other items. Under the heading of 'New Publications', a small insert announced the first postage stamp album published in the United States (at left). The advertisement (below) had been placed by New York publisher D. Appleton & Co., who had been a New York fixture since 1831.

It is likely that the first-year Appleton stamp albums were published in small batches as a variety of different sizes and bindings exist. However, the approximate fifteen (15) surviving copies are all embossed *Postage Stamp Album* in gold on the cover and dated 1863 on the title page. The album layout has representative countries organized by continent with continent maps beginning each section. Simple unlabeled blank boxes were provided for placement of the stamps.

*Postage Stamp Album*  
*Album for Postage*  
*and Other Stamps, American and Foreign.*  
 Published by D. Appleton & Co., New York.  
 MDCCCLXIII (1863)



**March 1862**  
**The First Collection of Postage Stamps Sold at Auction in the United States**

The collecting of coins had been organized for centuries and had been organized for decades. The well-established New York auction firm of Bangs, Merwin & Co., held frequent coin, medals, paper money and other collectibles auctions beginning in 1856.

A small unobtrusive 'Addenda' entry in a Bangs' March 19 & 20, 1862 sale catalog (above) documented the first collection of postage stamps publicly sold at auction in the United States.

52 Postage Stamps, a small collection, some quite rare.

*Catalogue Coins, Medals, Continental Money*  
 Addenda, Lot 52, page 31  
 Bangs, Merwin & Co., New York  
 Published by Dodge & Grattan, New York, 1862

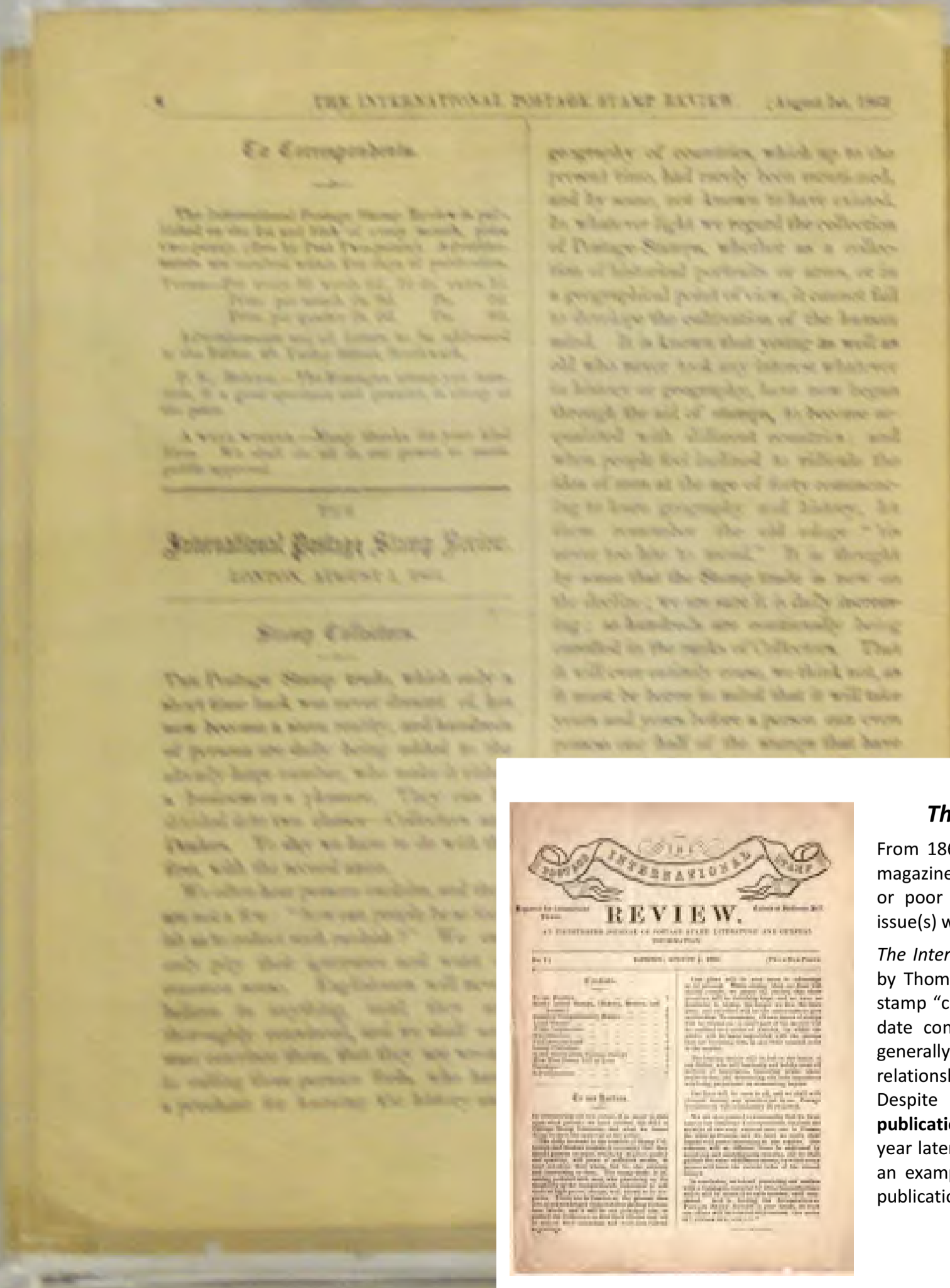


**February 1863**  
**The Stamp Collector's Magazine**

As *timbromanie* matured, multiple specialist magazines emerged, first from Europe, then other continents. These publications contained editorials emoting the thrill and excitement of collecting, scholarly articles written by renowned students of the day, reader forums for the exchange of ideas and a variety of related advertisements.

*The Stamp Collector's Magazine* (at right) was the first internationally eminent stamp publication. Published monthly from Bath, England, by Henry Stafford Smith until 1866 and subsequently by his brother Alfred Smith, the magazine was renowned for the quality of its articles. The Smiths also placed a high value on marketing as illustrated by the privately printed advertising collars used on correspondence (at left and above).

**February 1, 1863**  
*The Stamp Collector's Magazine*  
 Vol. 1, No. 1. Bath, England



Original magazine cover at 50%

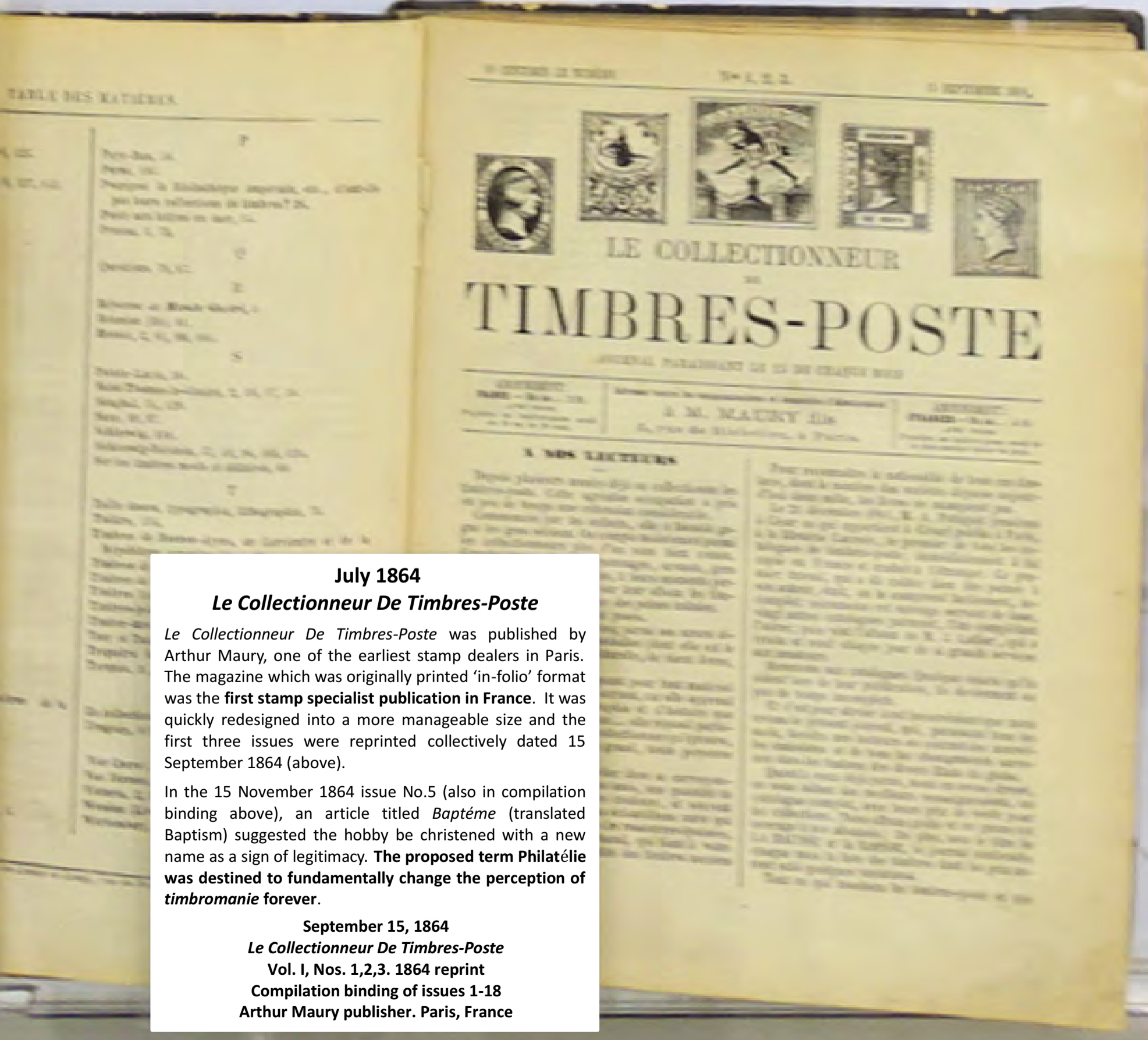


**August 1863**  
**The International Postage Stamp Review**

From 1860 through 1865, approximately twenty (20) specialist magazines were published. However due to a lack of readership or poor content, many were withdrawn soon after the first issue(s) were published.

*The International Postage Stamp Review* (above) was published by Thomas Wilks who depended on hopeful relationships with stamp "correspondents" from other countries to provide up-to-date content and articles. Survival of these early magazines generally depended on the strength and depth of the publisher's relationship with those already eminent in the fledgling hobby. Despite his optimism in the pages of his first issue, Wilks' publication was retired after three (3) issues. A brief return a year later, only mustered a total of six (6) issues which provides an example of the struggle experienced by some of the early publications.

**August 1, 1863**  
*The International Postage Stamp Review*  
 Vol. 1, No. 1. London, England  
 4 pages exploded



**July 1864**  
**Le Collectionneur De Timbres-Poste**

*Le Collectionneur De Timbres-Poste* was published by Arthur Maury, one of the earliest stamp dealers in Paris. The magazine which was originally printed 'in-folio' format was the first stamp specialist publication in France. It was quickly redesigned into a more manageable size and the first three issues were reprinted collectively dated 15 September 1864 (above).

In the 15 November 1864 issue No.5 (also in compilation binding above), an article titled *Baptême* (translated Baptism) suggested the hobby be christened with a new name as a sign of legitimacy. The proposed term *Philatélie* was destined to fundamentally change the perception of *timbromanie* forever.

**September 15, 1864**  
*Le Collectionneur De Timbres-Poste*  
 Vol. 1, Nos. 1,2,3. 1864 reprint  
 Compilation binding of issues 1-18  
 Arthur Maury publisher. Paris, France

**1865**  
**The Mania Matures to a Legitimate Intellectual Pursuit**

Beginning in 1840, small artistic pieces of paper from all corners of the globe became available to the commoner, school children and the general public. These curiosities were delivered into their very hands and stirred a collecting frenzy termed *timbromanie*. By the 1860s, the craze had established a foothold but lacked an air of respectability. Concurrently, a core of serious pioneers provided stability for this pursuit. They gave the mania an element of legitimate study, methods of organization and proposed a new and more sophisticated name... *philatélie*. The term stuck and collecting of postage stamps entered a new era.

On December 1, 1865, *The Stamp Collector's Magazine* published an article titled *What Shall We Call It?* (below). Paraphrased from an 1864 French article, this English account further publicized, gave credence and support for the suggestion that the collecting and study of postage stamps should be called *philatélie*.

**December 1, 1865**  
*The Stamp Collector's Magazine*  
 Vol. III, No. 35, page 182  
 paraphrased from the November 15, 1864 article *Baptême* in  
 Le Collectionneur de Timbres-Poste

...no one has thought upon a proper designation for a pursuit so fascinating to some...

...timbromanie being rather sarcastic and susceptible of a wrong interpretation. ...

...borrowing scientific compounds from the classic tongues, he proposes the word philatélie...