Exhibit Literature Synopsis

- **Article Title:** Jacob Campen 1860s Illustrated Envelope: League of Universal Brotherhood Clasped Hands Emblem
- **Publication:** *Postal History* (The Journal of the Postal History Society, UK)
- **Edition:** No. 398 (June 2026)
- **Author / Exhibitor:** Daryl Kibble
- **Abstract**

This article provides the first-ever published study of Jacob Campen's 1860s illustrated envelope, examining the sole recorded postally used example to uncover a previously unrecorded intersection of Anglo-American peace and abolitionist reform iconography and international social postal history across Great Britain and the Netherlands.

1. Core Subject & Scope

This article explores a rare mid-19th-century Dutch illustrated envelope produced by Sneek publisher Jacob Campen in the mid-1860s. It bridges transnational social reform history—specifically Elihu Burritt's **League of Universal Brotherhood (LUB)** and its iconic interracial "clasped hands" motif—with Dutch postal history and postal markings of the 1865 era.

2. Depth of Research

The research combines biographic, socio-religious, and postal-historical methodologies:

- **Socio-Religious Context:** Investigates Campen's background in Dutch Puritanism (*Nadere Reformatie*), his extensive publishing of translated works by British theologians like J.C. Philpot and Christopher Love, and how religious publishing paved the way for social reform messaging.
- **Transnational Iconography:** Traces the lineage of the "clasped hands" emblem from 18th-century heraldry and temperance medallions to Elihu Burritt's anti-slavery LUB campaign and James Valentine's British propaganda envelopes, culminating in its adaptation by Dutch publisher Jacob Campen for continental distribution and postal use in the 1860s.
- **Postal History & Regulations:** Conducts an analysis of Dutch postal regulations, rates (the 1855 metrification and distance-based fee structure), and circular mandates governing town markers (moving from back to front in 1865).
- **Cataloguing Analysis:** Cross-references postmarks against the standard reference of O.M. Vellinga's *De Poststempels van Nederland, 1676-1915*.

3. Uniqueness of Subject Matter

- **Extreme Scarcity:** While British propaganda envelopes have been catalogued and studied by philatelic authorities, **no prior research, philatelic literature, or census has ever examined or published on this unique Dutch manifestation.** Illustrated envelopes from the Netherlands of this period are vanishingly scarce, and this specific Campen design is believed to be the only known postally used example in existence.
- **The Unique Artifact:** The featured Campen envelope is **believed to be the only known postally used example** of this specific design in existence. One other is known in mint condition.

4. New Knowledge & Discoveries

- **First Published Study of the Subject:** This article breaks new ground by documenting—for the very first time—the intersection of Elihu Burritt's anti-slavery imagery (black and white clasped hands) and Dutch provincial publishing. Because this topic has never been studied or written about in philatelic literature, the article establishes a foundational baseline for Dutch illustrated postal stationery and transnational propaganda mail.
- **Continental Adoption of LUB Imagery:** Demonstrates how Campen adapted British design elements (mirroring James Valentine's Peace envelope layout and scripture framing) while incorporating Burritt's radical multi-ethnic (white and black hands clasped) design into Dutch publishing.
- **Regulatory Compliance Proof:** Provides a concrete postal-historical example of the 1865 circular mandate requiring sub-office town markers (in this case Metzlawier) to be applied on the front rather than the reverse of letters.

5. Where to Direct the Judge's Attention

- **The Iconographic Link:** Note the successful demonstration of how mid-19th-century Anglo-American peace and abolitionist iconography crossed linguistic and national borders into the Netherlands.
- **Postal-Historical:** Focus on the alignment of red-ink postal markings and non-prepaid postmark types (such as the Dokkum Type 40) as definitive proof of unpaid postal transit, alongside manuscript distance-rate notations and the front-facing placement of the Metzlawier sub-office town marker under the 1865 circular mandate.

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