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J. C. PETERSEN

THE DANISH POST AND TELEGRAPH MUSEUM THROUGH 50 YEARS

1913 - 3rd NOVEMBER - 1963



PUBLISHED BY
THE GENERAL DIRECTORATE OF POSTS AND TELEGRAPHS
COPENHAGEN — MCMLXIII

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IN THE HISTORY of the Danish Post and Telegraph Museum the date of the 3rd November, 1963, indicates the 50th anniversary of the opening of the Museum to the public. The 25th anniversary of the Museum, in 1938, was marked by the issue of a jubilee publication, but since the number printed of this publication was extremely limited, the publication must be supposed to be rather unknown in wider circles, and, therefore, a short review of the background and the formation of the Museum will, by way of introduction, be given here.

The Museum, the foundation of which dates back to 1907, must — compared to the age of the Service (or the Services) from which its collections mainly originate — appear to be surprisingly young.

As early as about 340 years ago, King Christian IV, through his Royal Ordinance of the 24th December, 1624, established a public Danish Post Office, the administration of which was left in the hands of four large scale Copenhagen merchants, usually called post contractors. During the years when Denmark was involved in the European wars and during the following twenty years of misery of the country, however, the Post Office fell into decay to such extent that, in 1653, King Frederik III delegated it to Poul Klingenberg, of Hamburg, for a period of thirty years in order that he should build up "a new Post Office". Klingenberg worked up the Post Office to be a good business and was allowed to keep it for another two years, but as he would not pay the rent claimed to King Christian V, the Post Office was, in 1685, "bestowed on, presented to, and transferred to" Christian Gyldenløve, the King's son by Sophie Amalie Moth. On Gyldenløve's death in 1703 the Post Office passed to his two infant sons, but was managed by Dorothea Krag, his widow, on behalf of them till 1711 when King Frederik IV transferred the Post Office to the control of the government of the state where it has been ever since.

Whereas the Post Office is thus of considerable age, a permanent telegraph service has existed in Denmark for only well over 160 years, first in the form of the semaphore established to Schleswig in 1801, which service through Royal Ordinance of the 23rd October, 1801 was placed under the General Post Office. The said telegraph system was superseded by the electric telegraph system operating between Elsinore and Hamburg, the so-called "Øresunds-linie" (the Sound Line), which was established on the 2nd February, 1854. The superior administration of the Post and Telegraph Office remained united in what was now called the General Directorate of Posts. The office as the head of the administration was, however, divided in 1883,

the superior administration of the Postal Service being separated under a commissioner as acting Director General, but the administration office of the General Directorate of Posts still continued to deal with telegraph business until 1897. After that time the Post Office and the Telegraph Office operated as two entirely independent Services for the following 30 years till the 1st June, 1927, when they were once again united in the joint Services, the Post and Telegraph Office existing now.

The first person to bring forward in public the idea of the establishment of a postal museum was Anton Ferdinand Nielsen (from 1908 called Danholm-Nielsen), then postmaster at Rudkøbing. In 1896, he suggested, in an article in the "Annual of the Danish Post Office", that, in the General Directorate, in Postgaarden (the post office building situate in Købmagergade), or somewhere else a room should be provided in which old things from the early days of the Post Office might be stored till the collection was so large that people from the Service might be given access to it. Nielsen's article hardly seems to have aroused any great interest and was without effect as it was not followed up by further action. At any rate there is no visible sign hereof.

But at this time the first tender beginnings of a Danish postal museum had already been formed in secrecy, as Jens Wilcken Mørch (1841—1917), from 1905—1912 Head Postmaster in Copenhagen, the later founder of the Museum, began collecting memorials of the past of the old Service, already shortly after his entry into the service of the Post Office, in 1856, and thereby he laid the actual foundations of the Museum.

The collection of postal specimens created by Mørch in the course of time remained unknown to the public until parts of it were exhibited in the building of the Industrial Association in Copenhagen in September 1902 on the stamp exhibition held there by Københavns Philatelist Klub (the Philatelist Club of Copenhagen). Mørch's collection aroused the interest of the public and the press began writing in favour of the establishment of a postal museum.

Occasioned by this Mørch, in the same year, suggested to the General Directorate that, through the "Officielle Meddelelser" (Official Statements), the paper issued by the General Directorate, the post offices should be requested to send in to the General Directorate all such objects as might illustrate the development of the Post Office, and the persons in charge of the post offices should also be requested to take an interest in acquiring or tracing things of that kind which might be private property. An inventory should then be drawn up, covering the objects obtained as a result of this request, and, at the same time, Mørch offered to present a future postal museum with the whole of his collection which consisted of several hundred specimens. Finally, Mørch suggested that a library should be attached to the museum, as wishes for a library had been expressed from various quarters within the postal Service.

In high quarters within the postal Service, however, the interest in Mørch's proposal seems to have been insufficient, for it was not until V. O. Kiørboe had been appointed Director General in 1904 that Mørch's idea met with sympathy, and already the following year this resulted in the official request from the General Directorate to all postmasters in the country to send in to Mørch such objects as they would imagine might be of interest to a postal museum. In the same year the illustrated work "Dansk Portrætgalleri: 'Det kongelige danske Postvæsen' " (Danish Portrait Gallery: The Royal Danish Post Office) was published, in which Mørch had

written a small paper "Om Oprettelsen af et dansk Postmuseum" (On the Establishment of a Danish Postal Museum), in which he advocated the great idea that inspired him.

To-day little is known as to the results of the official request to the postmasters, but the objects sent in were stored and arranged in a couple of small rooms with adjacent lofts in "Postgaarden" in Købmagergade where Mørch's collection was also placed. Out of the specimens of this collection the daily "Dannebrog" arranged a small exhibition in its show window in Frederiksborggade, in January 1907. The objects exhibited attracted well-deserved attention, and the interest in general was increased by an article about the objects published by the paper at the same time. The article was written by Jacob Andersen, then the editor of "Dansk Postblad" (Danish Post Magazine), post office clerk, later appointed regional director of posts, who with the enthusiasm of youth identified himself with the work of preserving for the posterity the collections of Mørch in a museum.



Jens Wilcken Mørch (1841—1917)

At long last Mørch was to see his long, unflagging efforts crowned with success. "Københavns Philatelist Klub" gave the sum of kroner 600.00 "as a contribution to the establishment of a Danish postal museum", and a small appropriation in the Appropriation Act for the financial year of 1907—08 allowed the museum, which had thereby become a reality, to acquire the most necessary tables and exhibition cases.

Mørch immediately redeemed the promise given by him in 1902, in the manner that on the 25th April, 1907, he issued the following deed of gift to the General Directorate: "Since now, in the Appropriation Act for 1907—08 an amount has been granted to the "Danish Postal Museum" I hereby venture to repeat in writing that, in thankful memory of all the benevolence which has always been shown to me by the Post Office, it is a pleasure for me by way of gift to present the Post Office with my collection of postal objects to be included in the postal museum. The collection consists of uniforms, arms, coach horns, postal signs and postal badges, old postal appliances, etc., moreover, of a large collection of portraits in copperplate, lithography, etc. of men from the Post Office as well as pictures of the activities etc. of the Post Office". Hereby Mørch's irreplaceable collections — the nucleus of the postal museum — had become national property, and with perfect justice the date of the deed must be regarded as the day of the foundation of the Museum, and Mørch must incontestably be regarded as its founder.

In the month of July of the same year the General Directorate appointed the first board of directors of the new museum, of which J. W. Mørch, the founder of the Museum, was the natural chairman. C. L. Lage, assistant secretary in the General Directorate, and Jacob Andersen, post office clerk, were the other members of the board, Jacob Andersen, who for some years had assisted Mørch in arranging the collections, being appointed keeper of the Museum.

The collections of the Museum remained in the same lofts in Købmagergade where, however, the Museum was so cramped for room that it was absolutely impossible to admit

the public. But in this way Mørch and Jacob Andersen, in obscurity, continued their work on the development of the Museum.

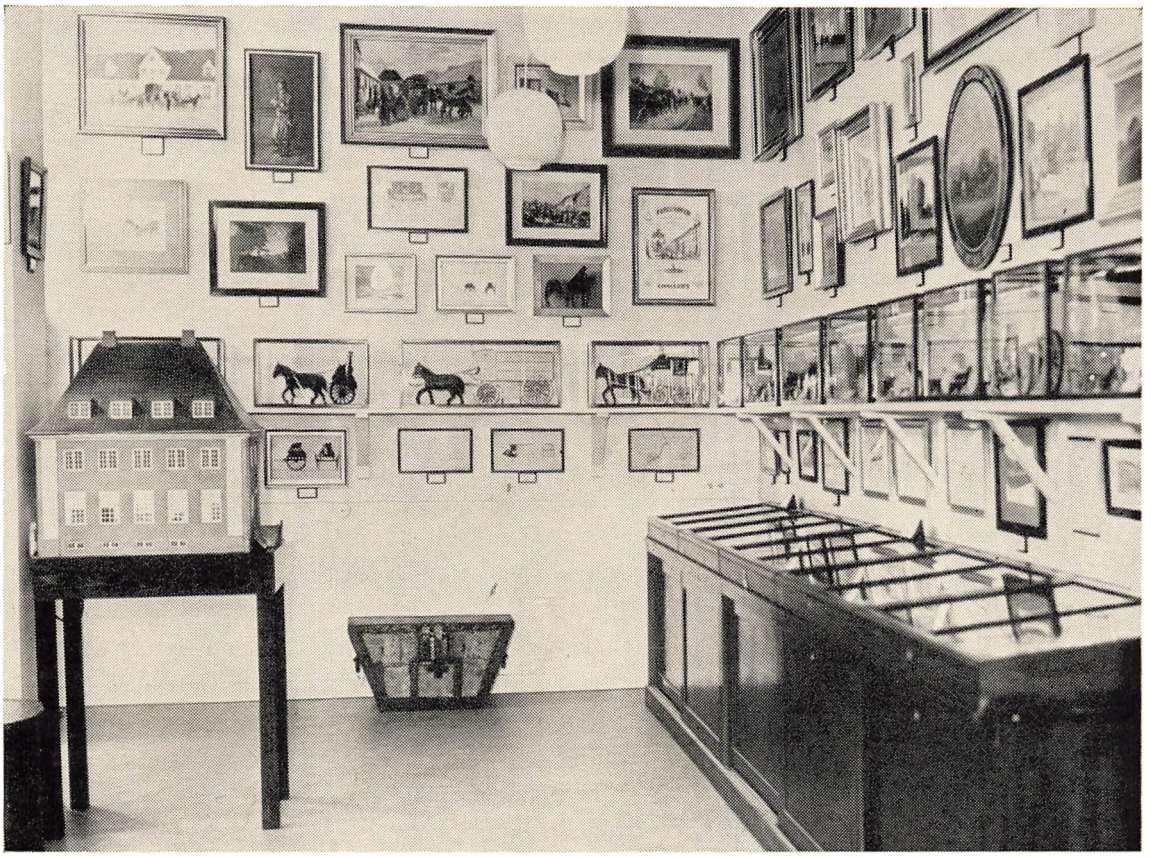
In this period the Museum was presented with an attraction of great value. It was created by Jørgen Bergsøe, then post office clerk, later appointed regional director of posts, who, at the national exhibition held at Aarhus in the summer of 1909, in connection with the post office established on the occasion of the exhibition, arranged an interior showing a completely equipped post office from the earlier half of the 19th century. After the exhibition all the furniture etc. was handed over to the Museum, where, however, most of it had to be packed and stored until better accomodation could be obtained.

In 1912 Bergsøe and Jacob Andersen made a journey to the Reichspostmuseum in Berlin to acquire some experience on the subject of arrangements and in order to become familiar with the principles of a museum of this kind. Moreover, they visited a number of Danish provincial museums for the purpose of tracing postal objects and making an attempt to have such objects transferred to the museum by way of gifts or as deposits. These journeys opened the possibility of obtaining various copies of the objects found, but otherwise the journeys do not seem to have resulted in new acquisitions to any great extent.

At the end of April 1912 Mørch retired from the postal Service and at the same time he resigned his duties as chairman of the board of directors of the Museum. This task was then entrusted to C. L. Lage.

The question of accomodation found a happy solution in the same year, as three rooms (in all 310 square metres) situated in the mansard of the new-built Central Post Building and with direct entrance from the front stairs were allotted to the Museum. The work at the arrangement of the objects was commenced immediately, and the stamp collection of the General Directorate, which was transferred to the Museum at the same time, was placed in the back room. When subsequently, a printed catalogue was at hand, the board of directors, at the same time calling attention to a lack of room, which was already then perceptible, recommended to the General Directorate that, after the holding of an official inauguration ceremony, the public should be given access to the Museum. This inauguration ceremony took place on the 3rd November, 1913, in the presence of authorities, representatives of the press, and a number of special guests to whom the Museum in various manners owed a debt of gratitude.

The following year the Museum got its first regulations, issued by the Director General on the 12th January, 1914, in which the objects of the Museum were specified. These objects were to collect and keep postal specimens from the past as well as from the present time and in this way to attempt to illustrate the development of the postal Service through the ages. The Museum should consist of two departments, one containing furniture etc., appliances, printed matters, uniforms, pictures, etc., another containing postal vouchers. A postal library should, as soon as it had been established, be united with the Museum, forming the third department hereof. However, this wish was not to come to pass until about ten years later. The board of directors of the Museum, which should be appointed by the Director General, should manage the Museum, and the chairman of the board of directors should be an assistant secretary in the General Directorate. The day's management was entrusted to two museum keepers, one for each department. From the beginning the times of opening were from 12 o'clock noon to 2 p. m. on Sundays and from 6 p. m. to 8 p. m. on Wednesdays, but as the evening attendance failed, the time of opening on Wednesdays was soon discontinued.



Interior from the coach department

In 1919 the Museum came up against a strong tide, it had to close and its collections had to be stored in order to give place to the postal cheque account office, which was established on the 1st November, 1919.

The Museum was not to be re-opened until about seven years later, but in the meantime Kiørboe retired from his office as Director General and was, as from the 1st June, 1922, succeeded by C. I. Mondrup, who shortly after his accession to his office caused the idea of the establishment of a postal library expressed in the 1914-regulations to be realized. Mondrup entrusted H. E. Hjorth-Nielsen, superintendent in the General Directorate, later a keeper of the museum, with the task of creating a postal library out of the books in the various offices of the General Directorate. At the same time a room in addition to the former rooms of the Museum was placed at the disposal of this third department of the Museum, which was called the postal library.

When the postal cheque account office was moved to the former Mint Building in Holbergsgade, on the 18th August, 1924, the former rooms of the Museum were made available again, and, of course, it was the natural task of the board of directors to re-arrange and re-open the Museum as soon as possible. As the board of directors had been greatly reduced owing to retirement during the period when the Museum was closed, the Director General, in February 1925, appointed a new board of directors, which, at its first meeting, which was held on the 21st February, 1925, decided to recommend that the lack of room to which attention had been

drawn as early as in 1913 should be met. The Director General approved that an area of approximately 95 square metres was surrendered by the adjacent principal archives of the General Directorate. Here the stamp collection of the Museum was placed, whereas the room used so far for that collection became part of the actual postal museum. When the re-arrangement was finished, the Museum was re-opened on the 1st April, 1926.

Pursuant to the new regulations for the Museum issued by the Director General on the 28th January, 1925, the Museum should be direct under the General Directorate, and its effects should be national property. Questions relating to the budget and other general business of the Museum should be treated by a board of directors, the members of which should be appointed by the Director General to sit for a period of three years, whereas the day's management is shared out between committees made up of the members of the board of directors, each committee having its own chairman.



Hans Haller (1879—1919)

The amalgamation of the Post Office and the Telegraph Office in the united Services of the Post and Telegraph Office, from the 1st June, 1927, caused that the board of directors of the Museum conceived a plan for extending the postal museum to be a post and telegraph museum. This plan was accepted by the Director General, and the space required for this purpose was obtained by moving the principal archives of the Post Office to other premises, and the area thereby made available, 141 square metres, in continuation of the other rooms of the museum was given to the Museum, which now had a floor area of approximately 540 square metres at its disposal.

The nucleus of the new telegraph museum was some collections started as early as about 1908 by the late Hans Haller, assistant engineer, who during his work in the equipment storehouse of the Telegraph Office had collected and arranged a large number of specimens of equipment, such as insulators, terminal strips, lightning conductors, etc. — To this collection was added part of the collection of models belonging to the technical department of the Telegraph Office.

Unfortunately, part of Haller's collection had disappeared in the course of time, and a considerable number of specimens was found to be in a so wretched condition that a great work of preservation and restoration had to be done before these specimens could be placed in the Museum. At the same time, however, the workshops in which the technical departments of the Telegraph Office had been situated ever since the introduction of the electric telegraph in Denmark (1854), were left, as the said departments moved to new buildings, and at the clearing away the Museum acquired a lot of things of interest to it, on account of which it became possible to a great extent to reconstruct Haller's collection and to supplement this collection. Further museum specimens were collected in a considerable number by H. E. Hjorth-Nielsen, principal keeper of the archives, who in his capacity of member of the committee of the telegraph department of the board of directors of the Museum, with the approval of

the Director General, travelled the country. These travels fully confirmed the risk of leaving the decision as to the museum value of obsolete objects to people who were unacquainted with such questions, since, without this personal inspection, a great many things would inevitably have been lost. The telegraph collections were completed by a transfer of some of the equipment of Lyngby Radio, among which were the obsolete Bornholm transmitter and the corresponding receiving plant from Amager Radio. Finally, Professor P. O. Pedersen and Doctor of Engineering Valdemar Poulsen kindly presented the Museum with their instruments from their epoch-making broadcasting experiments in the laboratory at Lyngby.

After three years of intense work of collection and arrangement Hjorth-Nielsen could, as the organizer of the telegraph museum, see his task completed, and in the presence of invited authorities and representatives of the press the new department was opened at a ceremony in the museum on the 21st May, 1931, and after that day the Museum was called "The Danish Post and Telegraph Museum".

The postal library was also extended and under the name of the Post and Telegraph Library it was entrusted with the task of completing the collection of books provided already and, through purchases of newly issued books according to plan within the frames of the collection, of supplementing it. The collection of books of the library comprises:

(1) books relating to post and telegraph matters except technical matters,

(2) books relating to traffic service, general administration, economy, politics, and statistics in the Scandinavian languages and in the three principal languages,

(3) books in the Scandinavian languages and, in particular, in the Danish language, concerning jurisprudence and history,

(4) literature to be used for the purpose of language studies, including works in the original languages by well-known British, French, German, and Swedish writers, and

(5) other books of interest to the Post and Telegraph Office.

This collection of books now consists of approximately 15,500 volumes, out of which about 2,000 volumes a year are lent to civil servants all over the country.

After this latest extension of the rooms of the Museum the location of the baths of the Central Post Building formed the absolute limit for taking in further rooms to be used by the Museum, and even though extensions were highly desirable on account of the continued growth in the number of specimens, the Museum had to take things as it found them, and the conditions were not to improve until much later.

Another period of closing, which lasted for years, hampered the activities of the Museum; for during World War II the rooms of the department of postal history had to be made available "for other purposes" — as it was stated officially. The expression covered the fact that the rooms had been seized by the "Wehrmacht" to be used by the foreign relations control (censorship of letters). The Museum was closed on the 29th July, 1940, and within 48 hours the specimens and the furniture of the Museum had, partly, to be packed into the remaining rooms, partly, to be stored in inappropriate conditions, which caused damage to many objects. Not until January 1945, when the rooms were released again, could the re-arrangement be commenced, and the following year so much progress had been made that the postal department

could be re-opened from the 7th April, whereas the public was given access to the teletechnical department in the month of June next following, after a thorough re-arrangement of the collections of this department.

Although the lack of room became more and more perceptible, and an — as mentioned earlier impossible — extension was extremely necessary, the development took the opposite direction. The room which had, so far, been allocated to the post and telegraph library elsewhere in the Central Post Building had to be seized on account of an absolutely necessary extension of the offices of the General Directorate. The only possibility of finding room for the library was a separation of an area of approximately 50 square metres from the largest room of the Museum, and this was done in the months of June and July 1950. All the principal specimens could, however, be placed in the greatly reduced space, when packed tightly, but the impression of beauty which had met the visitors of the Museum in the previously so spacious room had, unfortunately, been irretrievably lost.

After that, the future of the Museum was promising anything but bright. The rapid development of the Service in the technical fields called for a larger and larger staff, and new offices for this increasing staff. The board of directors of the Museum was not blind to the consequences hereof. The rooms of the Museum were in the danger zone and now in their entirety. Various ways out for finding other suitable rooms were tried, but with no success. At last the situation came to a head to such degree that, most reluctantly, the General Directorate found itself compelled to ask the Museum, in a letter dated the 19th May, 1954, as soon as possible to remove from the rooms which it had occupied so far. Instead, the Museum was assigned accomodation in the rooms of the Post and Telegraph Office in the Telephone House in Borups Alle, where a limited exhibition might presumably be established. There was, however, the snag about it that the Museum must be prepared for having to remove from these rooms in two or three years. For the time being, with no other possibility, the planning of the arrangement of the Museum at the place assigned was immediately commenced, but no sooner had the plans been made than the possibility of a much better solution of the problem of rooms turned up unexpectedly.

Københavns Bymuseum (the Museum of the City of Copenhagen) which was to be removed from the Town Hall to the building of the former Royal Shooting Gallery, of 59, Vesterbrogade, wanted to make use only of the very main part of the building, whereas the municipal corporation of Copenhagen thought of letting the western wing of the building to an enterprise which would not disfigure the museum of the city. The Post and Telegraph Museum was now in the fortunate situation that Mr. E. H. C. Mikkelsen, postmaster and city councillor, a member of the board of directors of the Museum, was also a member of the board of directors of the Museum of the City of Copenhagen, and it is him we may thank for having looked after the interests of the Post and Telegraph Museum during the negotiations of the City Council concerning the use of the said western wing of the building, as he put forward the idea that the Post and Telegraph Museum should be placed there. The two museums, which were, to some degree, related, must be natural neighbours which, as attractions, might be of support to each other in respect of attendance. As the plan met with approval from all parties interested, Mr. Mikkelsen, by his timely effort, for a span of years secured accomodation with an excellent geographical position for the Museum, and with the approval of K. J. Jensen, Director General, the Museum took out a lease which was to be in force for a period of at least ten years, on the



The building in which the exhibition rooms of the Danish Post and Telegraph Museum are

ground floor and one-half of the first floor of the said western wing of the building, with the municipality of Copenhagen as from the 1st July, 1954, in all approximately 767 square metres with an effective area of approximately 650 square metres for exhibition purposes.

For the purpose of the commencement of the conversion of the former rooms of the Museum into offices, the Museum was closed on the 6th September, 1954, and the specimens etc. of the teletechnical department were stowed into the postal department while the new premises in the western wing of the former Royal Shooting Gallery were made fit for being used by the Museum. In these premises, the conversion could not be commenced until the 1st October that same year, as the authorities insisted on its being carried out as winter building. The conversion took place under supervision of Mr. K. L. Larsen, chief engineer, with Mr. J. K. Andersen, architect, at the 3rd technical office, as the architect of the Museum. As, at long last, the Museum could move in, at the end of April 1955, it was into rooms the appearance of which surpassed all expectations.

To give an idea of the abundance of specimens and furniture, etc. of the Museum it may be mentioned that fifteen big, 8 metres long removal vanfuls of furniture were required before everything had been removed. The arrangement was carried out in two stages, first, the postal departments, which were shown to the press on the 15th September, 1955, and to which the public was then given access from the following Sunday, the 18th of that same month.

Thereupon, the arrangement of the teletechnical department went on for a year and was at last completed at the time when the opening of the Museum of the City of Copenhagen took place. The opening ceremony of this museum, Saturday the 15th September, 1956, was led off by a large pageant from the Town Hall to the common museum building, in which pageant the ball-post coach of the Post and Telegraph Museum and the postal band took part together with town hall attendants, the municipal band, and an old fire engine. The pageant created an enormous sensation and resulted in an extremely great attendance on the following day,

when the Post and Telegraph Museum had well over 3,400 visitors, so far, the largest number on one day.

Since its transplantation into new surroundings, the Museum may reckon itself as one of the great attractions of Copenhagen, which, in particular in the summer time, is visited by many tourists of all nationalities. On an average, the Museum is now visited by approximately 25,000 persons a year, and hereby it also performs the function of spreading the knowledge of the former and present fields of activity of the Post and Telegraph Office to a much greater extent than ever before.

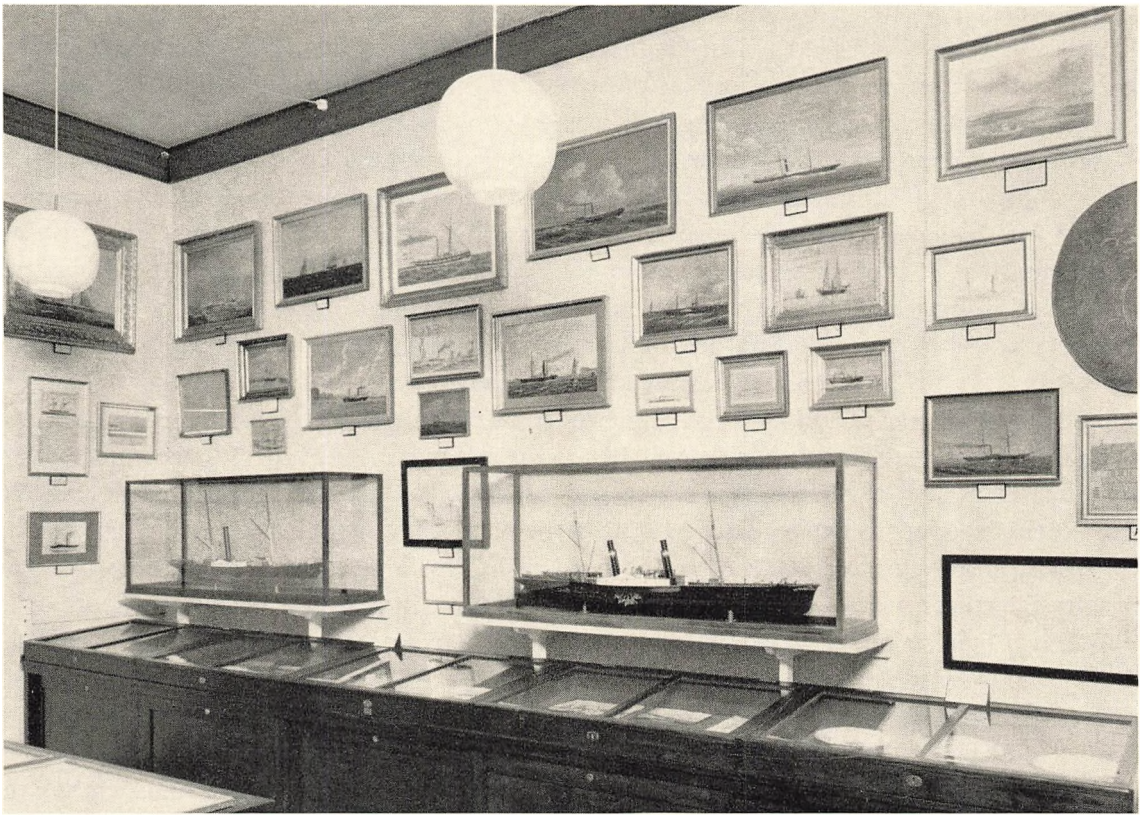
The basis of the running and the extension of the Museum is the revenue from the sale of cancelled stamps. Whereas, from the foundation of the Museum in 1907, the means for its running and extension were provided through annual grants under the Appropriation Act, the Museum was, as from the 1st October, 1916, by an amendment to the Appropriation Act granted permission to remove the cancelled stamps from the forms and vouchers of the Post Office (money orders, bills, and the like) and sell them for the benefit of the Museum. The annual net surplus may, during the following financial year, be used for the running of the Museum, including the Post and Telegraph Library, as well as for extensions. Unspent amounts accumulated in the course of time shall be deposited as assets on the special account of the Museum with the Post and Telegraph Office.

On the whole the organization of the Museum has remained unchanged since the issue of the Regulations of 1925 mentioned above, but pari passu with the growth of the Museum, the number of members of the board of directors has been increased to be eleven now. According to the detailed rules of the regulations governing the rights and liabilities of the board of directors, the committees appointed from among its members for each of the departments shall attend to the management of the below departments of the Museum:

A. The Post and Telegraph Museum,
B. The Stamp Collection of the Post Office,
C. The Post and Telegraph Library,
D. The Sale of Cancelled Stamps.

Each of the departments A to C are managed by a chairman and department D by a business manager. The day's business, correspondence, etc. concerning departments A—B are attended to by a keeper for each department, whereas the lending of books etc. in department C is left in the hands of a librarian. Finally, the work as treasurer and the work of keeping the accounts of the Museum in respect of all of the departments mentioned above are discharged by the post and telegraph cashier in the General Directorate, who is also the secretary of the board of directors.

As from the opening of the Museum in its entirety, in the building of the former Royal Shooting Gallery, on the 16th September, 1956, the opening time of two hours on Sundays which had applied so far, was changed in the manner that the Museum was now open to the public on Sundays and Thursdays from 10 a. m. to 4 p. m. in the months May to October, and on the same days of the week from 1 p. m. to 3 p. m. during the rest of the year, but still — as so far — with the exception of Easter Sunday, Whitsunday, and Christmas Day. Admission has always been and is still free.



Interior from the shipping department

Outside the ordinary hours visits with the assistance of a guide may be arranged for school classes, philatelic and other associations, and private parties, these arrangements are also free.

The Museum has a sale of stamps, and correspondence to be stamped with the special cancellation stamp of the Museum may be posted in the letter box placed in the vestibule. Moreover, the visitors of the Museum may, subject to prepayment, order stamps which are on sale at the Postal Philatelic Agency.

The Museum takes part in approximately twenty-five arrangements and exhibitions a year, including Danish as well as international stamp exhibitions. Besides, it endeavours, in its activities and in co-operation with the publicity department of the General Directorate, to contribute its share in serving the interests of the Post and Telegraph Office, f. inst., by co-operating in decorating the stands of the Post and Telegraph Office at exhibitions, fairs, and the like.

Among the most remarkable exhibitions of importance to the Service the stamp exhibition in the museum rooms of the Central Post Building on the occasion of the centenary of the introduction of the stamp in Denmark, on the 1st April, 1851, and the exhibition of "Televirke" in the Telephone House, of Borups Alle, on the occasion of the opening of the first electric telegraph line ("Øresundslinien" [the Sound Line]), on the 2nd February, 1854, shall be mentioned. Both exhibitions were well attended, the latter by well over 40,000 persons in spite of its rather remote location. Finally, the stamp exhibition of "Stampex" should be mentioned, which was held by Samarbejdende Frimærkeforeninger (the Co-operating Stamp Associations) and the Museum from the 1st to the 5th November, 1961, in the present rooms of the Museum,

on the occasion of the 35th anniversary of "Postvæsenets salgskontor for frimærkesamlere" (The Postal Philatelic Agency). Mr. Gunnar Pedersen, Director General, accentuated his undoubted interest in the Museum and its prosperity by opening this exhibition as the patron of the exhibition, which was attended by well over 6,700 persons.

Within a special field, characterized by its connection with the Post and Telegraph Services and obviously intended for the public, the Museum has made a remarkable effort. For a number of years Mr. H. Emborg, postmaster, of Aarhus, was, in his capacity of president of "Udvalget for oprettelse af et posthus og et telegrafkontor i "Den gamle By" i Aarhus" (the Committee for the Establishment of a Post Office and a Telegraph Office in "The Old Town" at Aarhus), extremely active in the collection of means for the accomplishment of the plans of the committee. As both the Service and the Museum were interested in creating an old postal picture in harmony with the period of which the whole of "Den gamle By" is an expression, the Museum has to a considerable degree contributed for this purpose. On the 5th September, 1953, at the same time as the tercentenary of the post office at Aarhus, the old post office and telegraph office were opened under festive forms in the presence of a number of invited guests with K. J. Jensen, then Director General, at the head. The Post and Telegraph Museum has paid considerable contributions to the arrangements of the post office and the telegraph office by depositing a number of specimens and some furniture there. In connection with these events, the Museum arranged, in the 600 square metres large town hall of Aarhus, a very extensive retrospective exhibition called "Post and Telegraph through the Ages". The committee mentioned above — now under the name of "De post- og telegrafhistoriske samlinger i Aarhus" (The Post and Telegraph Historical Collections at Aarhus) — have, since then, worked on extending the post office achieved already, with an old coach house, the intention being to place, in this coach house, the following specimens belonging to the Museum: Denmark's last stage-coach from the route Vejle—Brande, a mail van, and an ice-boat. Also for this purpose the Museum has given a substantial financial support.

Finally it should be mentioned that, in order to assist in spreading the knowledge of the epoch-making invention of the arc generator for production of continuous radio waves, made by Valdemar Poulsen, the Danish Doctor of Engineering, the Museum has presented the famous Smithsonian Institute in Washington with a duplicate of a "Poulsen Arc" with perpendicular coils.

Through the ages the presidency of the board of directors of the Museum has been held by:

1907—1912	J. W. Mørch, Head Postmaster.
1912—1915	C. L. Lage, Assistant Secretary.
1915—1917	V. Malling, Secretary-General, Assistant Secretary.
1917—1925	H. C. Kerrn, Assistant Secretary.
1925—1938	J. C. Nielsen, Assistant Secretary.
1938—1941	J. A. B. Krog, Assistant Secretary, now Assistant Director General.
1941—1953	J. E. T. Andersen, Assistant Secretary.
1953—	J. M. S. Andersen, Assistant Secretary.



Letter-mail carriole from the times of Christian VII, 1785—1808

After a painting by Rasmus Christiansen



The "ball post" passing Vesterport in Copenhagen about 1845

After a painting by Rasmus Christiansen

Keepers of the historical departments of the Museum:

1907—1924	J. N. K. Andersen, Post Office Clerk, later Regional Director of Posts.
1924—1948	H. E. Hjorth-Nielsen, Post Office Superintendent.
1949—	J. C. Petersen, Post Office Superintendent.

Keepers of the stamp department of the Museum:

1913—1925	E. V. Holmblad, Principal, later Assistant Secretary.
1925—1928	R. P. Nielsen, Post Office Superintendent.
1929—1931	O. T. N. S. Bøgh, Principal.
1931—1940	J. L. F. Wolff, Principal.
1940—1943	O. T. N. S. Bøgh, Principal.
1943—1955	E. Th. Bjørn, Head of the Postal Forms Depot.
1955—	H. M. Jensen, Post Office Inspector.

Already when seen from outside the western wing of the former Royal Shooting Gallery where the Post and Telegraph Museum is housed, has a postal look. In the windows there are red signs bearing the device of the Service and stating the opening time of the Museum. The entrance is flanked by two notice-boards with copies of the festive poster of the Museum, which was made by Kai Rich, the draughtsman, in 1956. On the days when the Museum is open, this look is accentuated by the attendant placed at the entrance, who like the other attendants of the Museum (in all four senior postmen who have retired on pension) wears the red uniform of the senior postman.

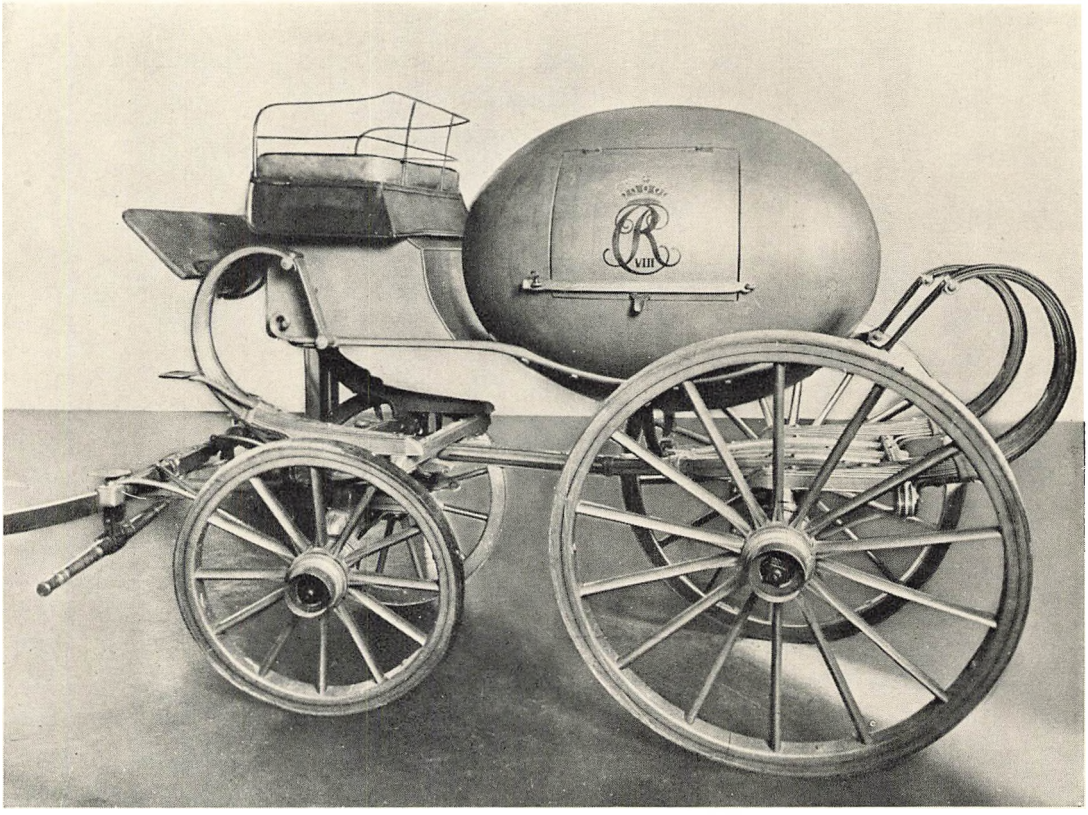
When entering, the visitor is presented with one of the coloured postcards of the Museum, having a postal or a telegraphical subject, mainly reproductions of paintings belonging to the Museum. These postcards are not on sale, but to persons who are quite particularly interested, a full series — at the moment six postcards — will be given.

Besides the colourful impression created by the specimens of the Museum, the different colours of the walls and floors lend to the rooms of the Museum a certain air of ease. In the vestibule and the room to the left hereof the floors are covered by light grey linoleum, and the light walls are matched to this colour. Otherwise, the walls in the postal departments of the ground floor are painted in a very light, warm ochre colour, the floors are covered by blue linoleum, and the windows have yellow curtains. The lighting mainly consists of pendant lamps of a type called "Radiohus" pendants.

During the review of the collections of the Museum following, some historical particulars will be given in order to avoid a mere reeling off, and in the same way certain stages of development within various fields will be mentioned.



King Christian IV. Established the Danish Post Office by Royal Ordinance of the 24th December, 1624



Ball-post coach. Reconstruction in the natural size

The first thing in the vestibule of the Museum to catch the eye of the visitor is the bust of King Christian IV, the founder of the Danish Post Office. The bust is placed on a column, the front of which bears the crowned royal monogram in bronze. The bust is flanked by two wall mirrors of a height of approximately two metres, which in 1951 were transferred to the Museum from Postgaarden in Købmagergade where they had been hanging ever since that building was acquired by the Post Office in 1779. According to a rather questionable tradition the mirrors are said to originate from the day of Griffenfeld and, fortunately, escaped becoming the prey of the flames in the conflagration in 1728. Below the mirrors are two heavy, iron-bound chests, which also originate from Postgaarden in Købmagergade, where they were found in a cellar.

In the right side of the vestibule there is a reconstruction of a ball-post coach, a type of coach used solely by Denmark of all countries in the world. On the wall above this reconstruction is the last remaining part of an original ball-post coach, viz. the upper half of the ball, which at one time was presented to the Museum by Handelsstandsforeningen (the Association of Business Men) of Ringsted, on condition that the Museum would arrange for a replica to be made of the ball-post coach in its full size. On the other wall there is a replica of a painted target from 1830 belonging at the time to G. H. Monrad, then general decider in the Post Office. The subject of the target is the ball-post coach which, curiously enough, is seen passing the building of the former Royal Shooting Gallery, in which the Museum, through a freak of chance, has now moved in.

The original designer of this peculiar means of transportation of mail was a Copenhagen master smith by name Dreyer. This type of coach, which was solely intended for transportation of letter mail, was introduced in 1815 and was used as late as about 1865. Various guesses have been made as to the reason for the ball shape of the body, and it has been suggested that the coach would meet with less air-resistance and it was also supposed that the rainwater would run away more easily. Undoubtedly, the reason was, however, that the mail-coach drivers were to be prevented from committing fraud against the Post Office by taking passengers, and for this same purpose the ball-shaped body was, according to a report, provided with iron spikes on its top in order to prevent passengers from taking a seat on the top of the ball. The original half of the ball mentioned above, however, is not provided with spikes and to some degree weakens the report, of which no proof whatsoever has been found. However that may be, several cases are known where mail-coach drivers have committed infringements which were punished by dismissal and fine. Thus, in the 1840s a mail-coach driver took a young girl along and placed her on his knees because the driver's seat intended for the mail-coach driver alone was too narrow for two persons, an arrangement which the mail-coach driver was to regret bitterly later on. Speaking of stowaways it shall be mentioned that when Hans Andersen, our great fairy-tale teller left Odense, his native town, to set out on the journey which was to bring him world-wide fame, he commenced the journey as a stowaway in the mail coach.



Target of G. H. Monrad. General Decider. 1830



Design for a sign for Postgaarden at Copenhagen. Approved in 1727

On the wall along the staircase leading to the first floor there is a painting made by Rasmus Christiansen, on which is seen a postrider and a mail-coach driver in a carriole from the day of Christian VII, meeting at a milestone outside Copenhagen, the town with the beautiful towers. The rest of the wall space is decorated with a collection of richly coloured post office signs. In the Royal Ordinance given by Christian IV in 1624 such post office sign is mentioned as it is said there that the postmaster in Copenhagen shall "hang out as a

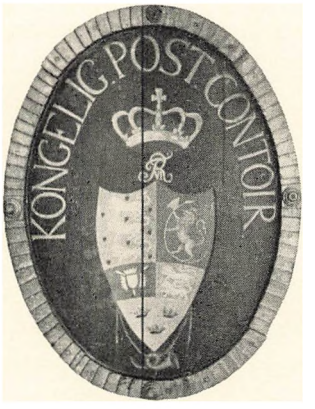


Post office sign from the day of Christian VII (1766—1808). A copy of the original found at the Reichspostmuseum, of Berlin

door-plate a white horse with a blue rider on". The oldest drawing known of an office sign, of which the replica acquired in 1943 is seen, is the drawing which was approved by the King in 1727 for the post office then established by C. C. Erlund in Købmagergade almost at the place where Kronprinsensgade is now. After 1624 post office signs are not mentioned again in general until in the circular issued on the 4th April, 1716, by the general post office, in which it is ordered that outside every post office there shall be a sign bearing the monogram of the king and a coach horn. Without giving any further directions the postal administration left it to the postmasters and the local craftsmen to form the signs. Therefore, these signs were made in a large number of variations of which the specimens of the earliest signs found in the Museum give evident proof. The oldest one, from the day of Christian VII (1766—1808), a replica of the original sign found in the Reichspostmuseum in Berlin, at one time hung at a post office in the Duchies, possibly at Aabenraa. Three of the signs date from the period of Frederik VI (1808—1839), and there are also three bearing the monogram of Frederik VII, a post office sign, a sign of a mail contractor, and a sign from a sub-post office. The last one is the oldest sign known bearing the inscription of "Postexpedition", and it originates from the post office of







Post office signs from the day of Frederik VI (1808—1839). The sign with a German inscription originates from Christiansfeld

this kind established in 1857 at Lensahn in Eastern Holstein. Moreover, the said sign is of the uniform oval, red type of sign bearing a golden monogram, which was introduced about 1860. This type is still used at post offices, the monogram being, however, as from the demise of the Crown in 1947, made in a light, ochre colour. The hung up circular, red signs with the name of the post office at the bottom were characteristic of South Jutland where they were introduced



Mail contractor's sign from the day of Frederik VII (1848—1863)

in 1920 when this province was re-united with Denmark. However, they were replaced in 1947 by the office signs now generally used.

In the left side of the vestibule the visitor will notice a very beautiful covered cup of a height of about 44 cm., made of Bohemian glass, from the period of about 1740. The top section of the cover as well as the stem of the cup are shaped as coach horns, and the side of the cup has the picture of a post-rider cut into it. Above this cup there is a coach horn, partly of brass and partly of copper, and a dispatch rider's bag, the brass closure of which bears the back-to-back monogram of Frederik V. Furthermore, there is a recently acquired bronze statuette of a height of 34 cm., made by Hans Nielsen Jørgensen, the sculptor, and representing a postman from the 1930s during his delivery of letters.

In the corner there is a wax-figure dressed in the original uniform of the mail-coach driver prescribed in 1843 and blowing a coach horn. The gay colours of the uniform catch the eye: a red dress-coat of cloth, with a yellow collar, yellow cuffs and edgings, worn with light blue trousers with red stripes along the outer seams, and a black tophat, on which there is a brass sign bearing the monogram of Frederik VI. As this King died in 1839, the sign on the hat also proves that the uniform was used for several —probably well over ten years before it was prescribed. The hat is the only original specimen preserved and, strangely enough, it escaped being destroyed although it was disrespectfully used for collecting eggs.

This mail-coach driver's uniform, which has never been officially abolished, was, in the illustrated work issued by the General Directorate in 1892, "Office des postes danoises. Uniformes" (The Danish Post Office. Uniforms) described: "Postillon. Grand tenue". — But why exactly red and yellow? — It is known that these two colours may be traced back to about 1700 as being the colours of the Danish Post Office. When, in 1711, the Post Office reverted to the Crown, Dorothea Krag handed over the contracts in force at the time, governing the transportation of the mail. Among the said contracts there were two made in 1704 with the postmaster at Odense relating to the transportation of mail between Odense and Nyborg and between Odense and Assens, and among the duties which rested on the postmaster was the duty to keep the postriders provided with red greatcoats of cloth, lined with yellow, and red caps of cloth also lined with yellow. The greatcoats as well as the caps were to bear the royal monogram embroidered in yellow. The red and yellow colours were the colours of the coat of arms of the Danish Royal Family as they are still found in the right field of the inescutcheon of the



Covered cup, 44 cm. high. Bohemian or Silesian work about 1740



Bronze statuette of a postman about 1935. Modelled by Hans Nielsen Jørgensen, the sculptor

Danish national coat of arms, the two red beams on a golden ground. By being dressed in the royal colours, which were, incidentally, also the colours of Christian Gyldenløve, the holder of the Post Office 1685—1703, the postriders were designated as royal servants and were thereby given the highest protection which they could possibly get. In case a postrider was attacked, it would mean a violation of the royal colours, and as a consequence hereof the evil-doer would be liable to a particularly severe punishment.

The railway and motor car services have now completely displaced the horse-drawn vehicles and, with them, the use of the mail-coach driver's uniform. When the Danish postmen, ever since the introduction of the uniform in 1796 and up to this very day have worn red uniforms, it is due to the fact that red is one of the two colours of the Post Office. (Actually the use of the uniforms was introduced in order to prevent the postmen from having others carry out the delivery of letters for them.) The original strain of yellow in the postman's uniform was, in 1851, replaced by silver braids, but both of the colours are still the colours of the Post Office and are to-day, besides in the postman's uniform, also expressed in the post office signs, the red letter boxes and the yellow conveyances of the Post Office.

In the room to the left of the vestibule the post office interior from about 1845, mentioned before, will carry back the visitor more than a hundred years in time. The proscenium is supposed to be a longitudinal section of a half-timbered wall, allowing a look into the old post office where the furniture and equipment are contemporary, original specimens, mainly of postal origin. As the post office is to represent the post office at Aarhus, which was then situate at the corner of Mejlgade and Olafsgyde, the visitor looks through the windows in the back wall of the post office out on the bay at Aarhus. At the quay is the mail smack which has just arrived from Kalundborg, and the travellers from there are seen getting into the stage coach in order to proceed on their journey in that way. At the front of the office, the postal clerk is sitting, working with a goose-quill at a plain writing-table near the bar and on the sofa, in more luxurious surroundings in the background, is the postmaster dressed in a crimson dress-coat, reading a letter while he enjoys a pipe of tobacco. The interior is consistent in all details, even a newspaper cut with pointed edges and placed on the bottom of the sand spittoon as well as the table of rates and fares hung up are from the same time. The whole equipment, in connection with the low-ceilinged interior, gives the looker-on an excellent picture of everyday life in a post office a century ago.

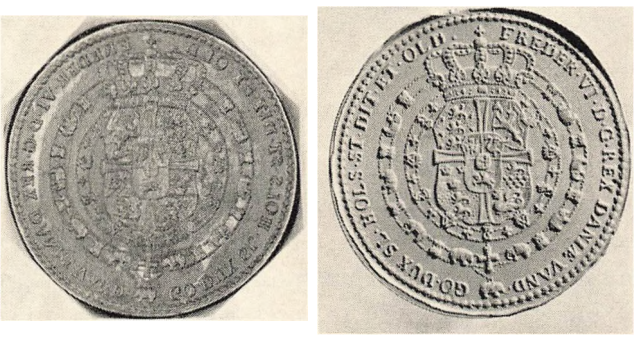


Mail-coach driver. The uniform prescribed in 1843



Interior of the post office from about 1845

An exhibition case in front of the interior contains the original edition of Christian IV's Royal Ordinance of 1624 concerning the establishment of the Danish Post Office together with the Royal Ordinance of 1694, which is one of the most important documents illustrating the history of the Post Office prior to 1711. Furthermore, some enormous signets from 1813—1848 are seen here, the big royal seals which the general postal direction should be entitled to use in pursuance to the Royal Order of the 24th March, 1813, by which the direction was placed on equal terms with the other departments and — in the same way as they had — the direction had now the right to address direct representations to the King. Besides, there are three beautifully decorated, illuminated addresses of congratulation, which the Danish Post Office received from the postal administrations of Finland, Norway, and Sweden on the occasion of its tercentenary in 1924, and, finally, the portrait medallion by Johs. Bjerg, the sculptor, bearing the portrait of C. I. Mondrup, Director General, on the obverse side and a postrider on the reverse, made on the occasion of Mondrup's fiftieth anniversary in 1938.



The big royal seal which the Post Office should be entitled to use as from 1813

Next to this there is a wall-exhibition case containing a collection of Norwegian fiery crosses, of which the oldest one, in addition to a versified inscription, bears the year of 1760 and, furthermore, roughly cut into the bottom, 1635. Above this a painting of Christian IV is hung up, probably a copy made by the late post office clerk, Ivar Tidemand Rohde, the painter.

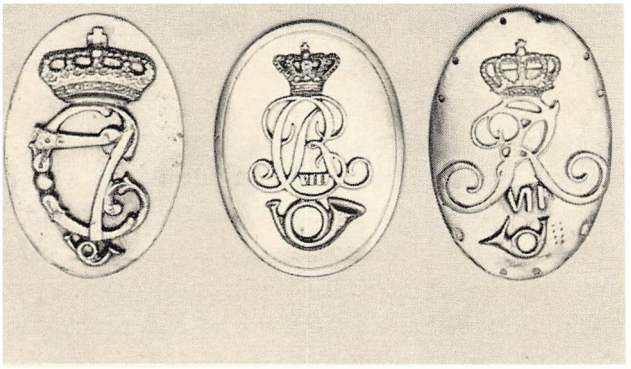


Silver sign of a mail carrier, introduced in 1777

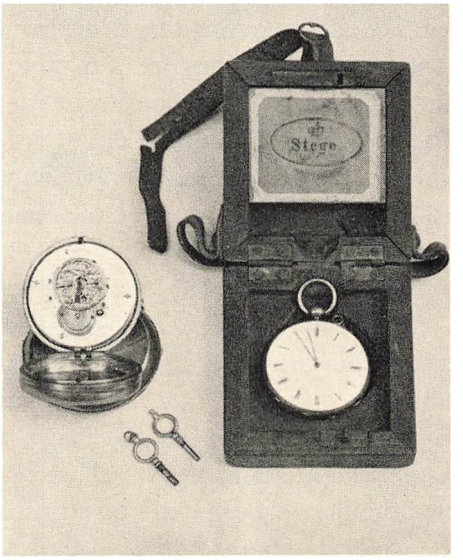
The other specimens of the room relate to local delivery postmen and riders. In an exhibition case there is a fine collection of mail carrier's, mail-coach driver's, and postman's signs from ever since the day of Christian VII and up to to-day. Among these a rather big silver sign from the period about 1770 attracts special attention. It bears the Danish coat of arms and on its foot above a coach horn the motto "TROE OG AGTSOM" (Faithful and Attentive). The postal meaning of the sign has been disputed as the sign is not mentioned in the documents of the Post Office. With perfect justice it may, however, be maintained that it originates from the day of the private, riding postmasters. The very existence of the coach horn on the sign indicates that it was a postal article of equipment and, moreover, this is supported by the fact that when the Post Office took over the riding mails in 1777, it was prescribed that the mail carriers should wear a sign similar to that worn by the riding postmasters, and this similarity is unmistakable. Incidentally, the sign is the only postal article for use bearing the said motto which has now been officially adopted as being the motto of the Service. The signs are found in rather different types and they reflect — in part through bad workmanship in plain material, in part through fine chasing in silver — stinginess and lavishness in the contractors of the transportations of mail who were charged with the duty of supplying the mail carriers etc. with uniforms and uniform articles. — Remarkable is an oval brass plate with the engraving "Ostindisk Post" (East Indian Post) and with worn marks of a "C", no doubt from the monogram of Christian VII, which has been lost. This sign was given to the Museum as late as in the autumn of 1957, and it is the only postal article owned by the Museum originating from Denmark's connection with her former East Indian colonies. — Here is also a display of some medals given to rural postmen. These medals are of silver and provided with the monogram of the King. During the period from 1900—1919 such medals were granted for 25 years of faithful service and were worn sewn on to the upper part of the left sleeve of the



Silver sign from the day of the riding postmasters, prior to 1777



Sundry uniform signs of postmen and mail-coach drivers



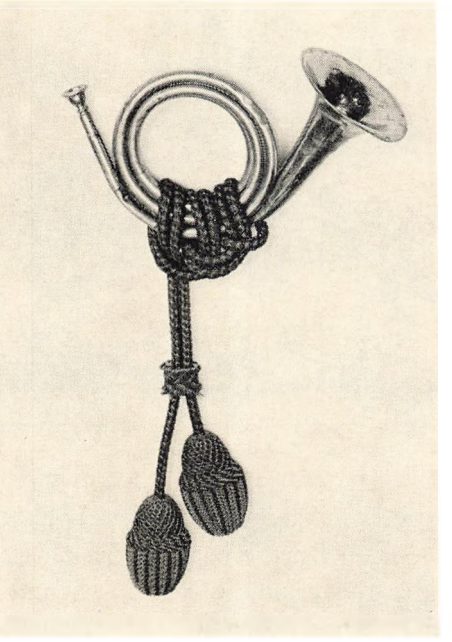
Postal accompanying watches. The open watch bears the double monogram of Christian VII and is thus from before 1808



The collection of royal postal signs (1839—1940)



Signal horn of the trumpet type, was introduced about 1806



Signal horn of the Frenchhorn type

uniform. The latest medal acquired was even granted to a female rural postman and for that reason it has been provided with a pin and was at the time carried as a brooch. — The royal postal signs shown, some of silver, others of brass, were signs of identification for the postmasters and superintendents during the period from 1839—1940, when the postal signs were abolished. — Furthermore, a number of postal accompanying watches are shown, which were introduced in 1796 as a means of control and which were sealed up and given to the postriders. The seal must be broken only by the post office of destination which might then control whether the fixed time of transportation had been kept. The most interesting of the watches exhibited bears the double monogram of Christian VII on the inside, above the works of the watch, and is thus from before 1808. — Finally, there is a money bag and a ticket-roll holder from the time after 1874 when the tram ticket system was introduced in the passenger services.

Signal horns are found both in the Frenchhorn type having from two to five round windings and in the trumpet type. The latter type which was taken into use about 1806 is seen both having a round and later having a flat bell in order to support this part of the instrument. Together with these instruments is a statement given in 1860 by H. C. Lumbye, the Danish composer (probably most well known as the composer of "Champagnegaloppen") as to the applicability to postal use of coach horns having a flat bell. Some small, recently acquired Venetian glasses — "postilion glasses" — have postriders cut into them; the postriders wearing a Danish postman's uniform from about 1740, and as an expression of popularity the subject of the postrider is also found in a wooden mould used for making gingerbread.

The picture material on the walls includes double-sized photocopies of newspaper headings with pictures of postriders, among which is the oldest picture known of a postrider, from 1663, in a line drawing. Although the workmanship is very simple and desirable details have been left out, the picture has, like the others, a certain historical value. Dating from the same year there is a weathercock in the form of a postrider made of sheet iron. One of the fore legs of the horse forms the figure one of the year placed under the horse. From the early half of the 18th century there are several pictures of postriders. A small plaster-cast of an ivory statuette of a postrider in an artistically powerful reproduction is specially noticed. The original statuette is found in "De danske kongers kronologiske samling" (The Chronological Collection of the Danish Kings) at Rosenborg Castle and is the oldest known sculptural work representing a Danish postrider. It may — as well as the subject of a painting by Rasmus Christiansen on which a postrider is seen wearing the prescribed colourful uniform and having a pistol holster at the pommel of the saddle — be referred to the reign of Frederik IV, 1699—1730. — On the basis of the oldest, almost contemporary, coloured picture of a Danish postrider, the original of which is found in the collections of the Judge of the High Court, Christian Helverskov (1655—1733), in the Royal Library, the Museum has arranged for an excellent watercolour to be made. This watercolour which was made by Preben Kannik, curator, adorns the



Postrider from 1733. Illustration from a newspaper from the same time

cover of this present publication. The rider wears the soft hat used then and a blue dress with a red greatcoat over it. This dress seems to reflect a certain connection between the post office sign ordered by Christian IV, "a blue rider on a white horse", and the postal uniforms of the day.

Apart from a replica of a coloured drawing of a local delivery postman from about 1700, no contemporary pictures of local delivery postmen are found until the beginning of the 19th century. The colourful, elegantly uniformed Copenhagen local delivery postman operated from 1806—1849, when the local delivery service was taken over by the Post Office. From the second half of the 19th century the red postmen are observed in the towns, and, besides, the rural postmen, walking, riding, and as from 1894 cycling, are seen in the rural districts, where the predecessors of the latter, the so-called parish messengers, are seen delivering mail. — In earlier times the letters carried were entered on letter bills, which were stuck up outside the post offices in order that people might collect their letters, but in the 18th century it gradually became usual that uncollected letters were delivered by letter carriers against payment of a fee. However, this method was used only in the towns, as the Post Office did not deliver mail at all in the country. The delivery of mail here was carried out by local parish messengers, who, along with the collection of mail, undertook the purchase of minor requirements for the country-people, which clearly appears from pictures, and this advantage, the lapse of which the country-people foresaw, gave rise to resistance against the arrangement with rural postmen which the Post Office tried to introduce in 1848. The war delayed the matter, and it was not until 1860 that the first rural postmen's walks with exchange of mail in the villages were established, and the walks with direct delivery to the addressees were not commenced until 1876. On the 1st July, 1907, the latter walks had been introduced everywhere. At the beginning the rural postmen were characterized as such only by means of signs of iron, later on of silver, as the blue uniform, which is still used, was not prescribed until 1893. The number of cycling rural postmen is now gradually being reduced with the progress of the motorization, by means of small motor vans, commenced in December 1960, by which the service in the rural districts is assuming a more up-to-date form.



Postrider towards 1730. A replica of a statuette from The Chronological Collection of the Danish Kings at Rosenborg Castle



Sign of a rural postman about 1890

The first room to the right of the vestibule contains the department of "Roads, Coaches, and Journeys" and is reserved for means of conveyance by land.

One wall is covered by pictures of milestones, which, about 1693, consisted merely of an artificial small heap of stones marking each quarter of a mile (one Danish mile = 7.5 km.).



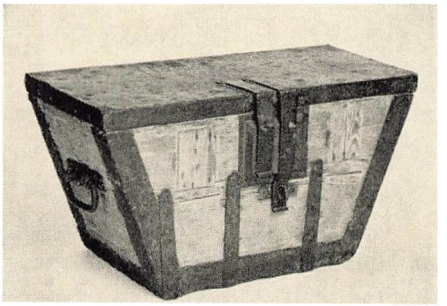
Milestone with a coach horn from the day of Christian VII (1766—1808)

Milestones from the second half of the 18th century and later are granite columns which, at the top end, are provided with the monogram of the King and, besides, many of them have a coach horn at the foot since, then, the Post Office was a prominent factor of the communication between the provinces. In the course of time many milestones with coach horns have been destroyed, and to-day they are so rare that, so far, the Museum, where a milestone of this kind ought to be found, has tried in vain to acquire a specimen.

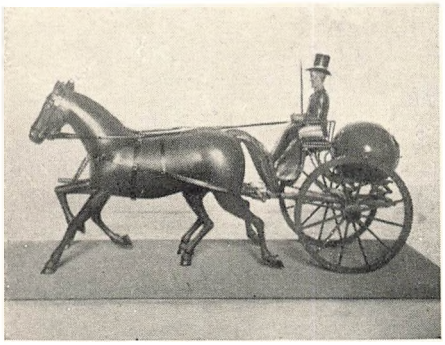
Moreover, this department is dominated by a beautiful collection of models of postal vehicles with a mail-coach driver in the box and with a team of horses, all made on the scale of one-tenth of the natural size, placed at eye-height on shelves running round the room like a frieze. The collection covers the period from 1783 to the present day where railways and motor cars have completely displaced the romantic horse-drawn vehicles.

The postrider could carry a comparatively limited amount of mail, the weight of which was fixed at the maximum of 25 kg. for each rider in 1846, but originally, in the day of Klingenberg (1653—1685), it was somewhat larger, at most approximately 37 kg. As the amount of letters gradually increased and, thereby, the demand for a larger number of riders, the carriole, a two-wheeled one-horse carriage, was introduced in 1783 for transportation of letter mail. On this carriage the leather mail bags were placed in the open space in front of the mail-coach driver. In case of rainy weather, however, the bags were soaked by water, and the letters, which had thereby become wet, were, as a result of the vibrations of the carriage, brought into a so miserable condition that, with perfect justice, the correspondents complained thereof. This circumstance was one of the reasons for the introduction of a new, more suitable letter-mail carriage in 1815, the ball-post coach mentioned before, of which a model is seen here. In the line of cars there is a small ball-post coach of the carriole type from 1832 and two other carrioles, one from Nakskov and another from Aarhus, and on the latter the mail-coach driver has his seat on the top of the body which is shaped almost like a tortoiseshell.

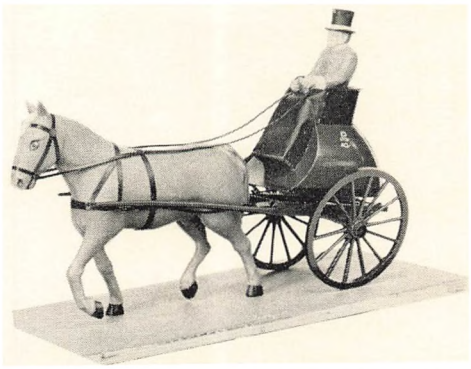
In the earlier days the haulage-contractor guilds transported the travellers in their vehicles and, as far as that was concerned, no change took place when the transportation service was transferred to the General Post Office in 1794 (this was the origin of the later designation of the service "The Post and Transportation Office" which was preserved till 1916), except that it was ordered that, on the main routes and on all roads which had been constructed as highroads, Holstein carriages like the model exhibited should be used. The visitor will get an idea of the narrowness of these carriages when looking at the mail caskets placed on the floor. These mail caskets were portable wooden caskets which might be locked and were



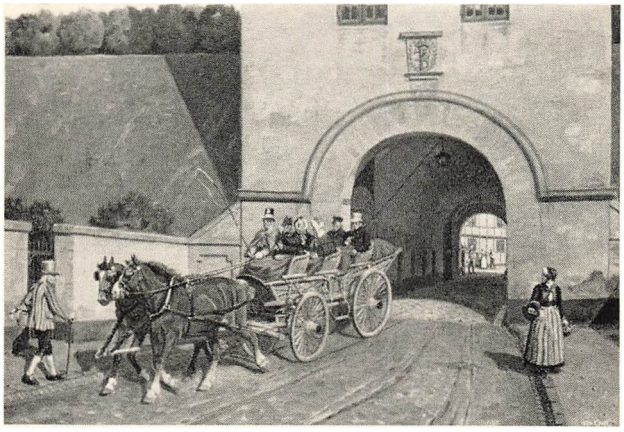
Mail casket (travelling casket) about 1860



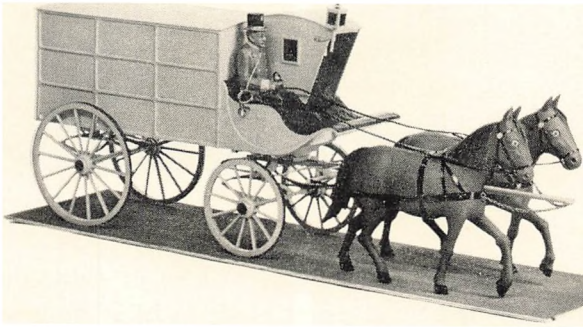
Model of a ball-post carriole.
By a constructional drawing from 1832



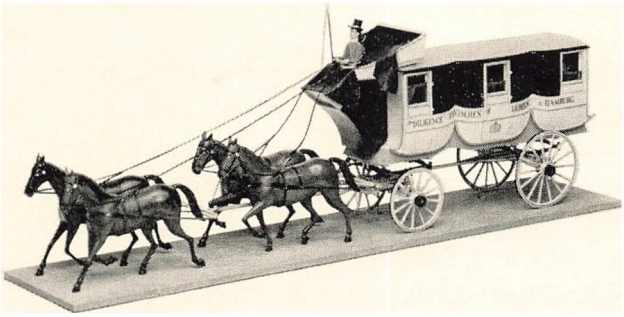
Model of a mail carriole from Aarhus. 1848



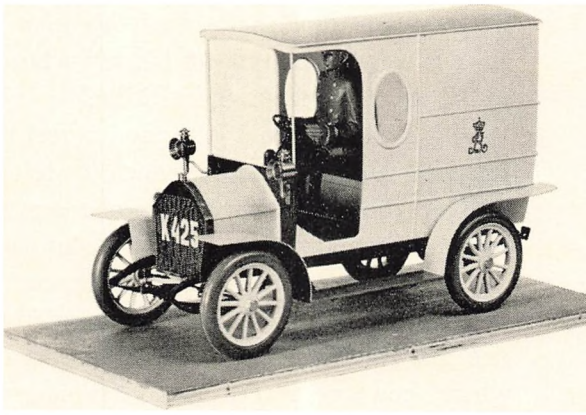
A Holstein carriage driving through Landporten at Nyborg about 1840
Painting by Rasmus Christiansen



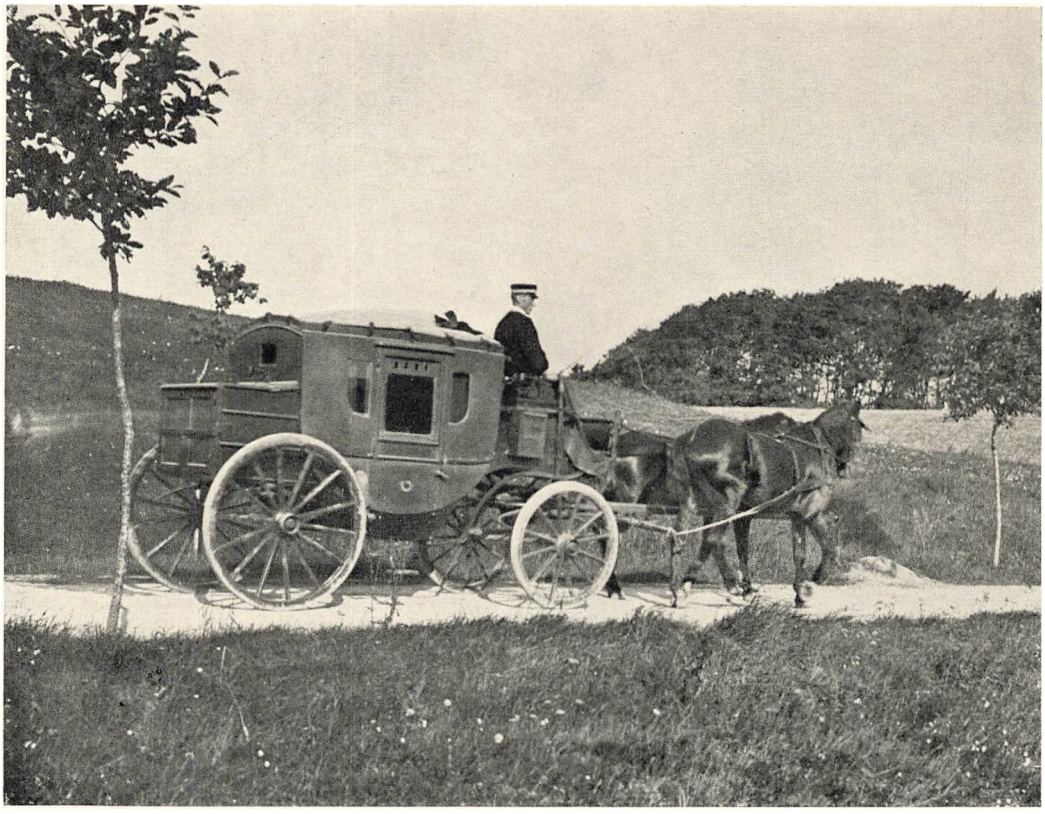
Model of a letter and parcel mail carriage about 1850



Model of the stage-coach between Lübeck and Hamburg 1839—1848



Model of the first motor-car of the Post Office. 1908



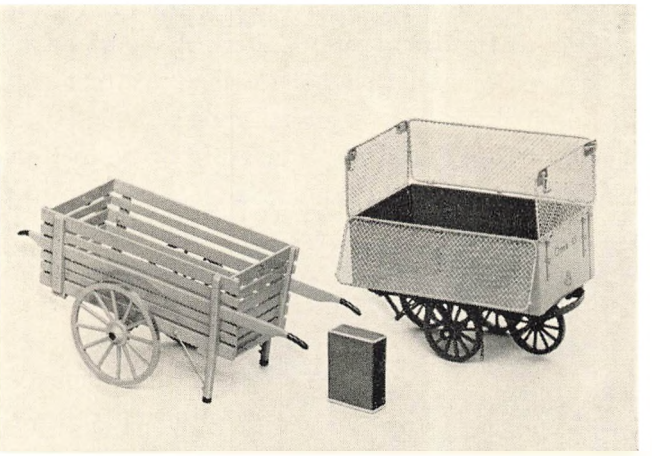
Stage-coach for four persons. 1903. Photography

used for keeping of articles of value during the transportation. The mail caskets seen have oblique end pieces made to fit at right angles into the body of the carriage, and thus the length of the bottom of the casket is equal to the breadth of the carriage. The bottom measurement of the biggest mail casket is 87 cm. only, and as the carriage had also high wheels, and the condition of the roads was bad, the journeys of the past were not always exactly a pleasure. — Among the mail caskets special attention is attracted by a very rare round specimen like an over-sized hatbox and by a casket provided with heavy iron fastenings and a twin lock. The latter casket was sent to a postmaster on Zealand at the beginning of the past century because he complained of thefts from his mail casket. In spite of the twin lock the thefts continued since it was the postmaster himself who committed the offence, and he actually ended his days in the prison on the island of Møn.

On the model of a letter and parcel post carriage from about 1850 the box is found to be provided with two seats, of which the left one is surrounded by a cover which is open to the front side, not, however, for the sake of the mail-coach driver in case of bad weather, but for the sake of the accompanying mail carrier who had his seat here, well protected from the weather.

There are three models of stage-coaches, a very big one with twelve seats, which used to travel between Lübeck and Hamburg from 1839—1845, and, from the end of the past century, one coach having two seats and another having four. These coaches were used in the Kingdom where, however, stage-coaches having room for a larger number of persons were also used. After some experiments with the stage-coaches in 1798, this type of coach did not come to

play a part in the transportation of persons until 1832. The number of the stage-coach services was increased with the years so that they covered the whole country and reached a peak in 1846 in which year the transportation of persons service carried well over 52,000 travellers. The following year the first railway was opened, between Copenhagen and Roskilde, and as the Post Office at once used this as well as later railway lines for transportation of mail, the parallel stage-coach services were closed down successively, the last one on the 31st March, 1912, on the route Vejle-Brande. The original stage-coach of this service, of which a model is seen here, is in the possession of the Museum, but is placed in "Den gamle By" at Aarhus.



Models of types of wheel carts seen in proportion to a matchbox

The line of models of horse-drawn carriages is completed by two rural mail carriages from 1908 and from the same year is the first motor car of the Post Office, which, provided with a body that was particularly fit for postal use, was used for the transportation of mail between Postgaarden in Købmagergade and the railway station.

Besides, special attention is attracted by a finely made collection of models acquired recently, consisting of fourteen wheel carts (hand-carts) used partly at the delivery of parcels in provincial towns, partly in the internal service, and partly at the reloading of mail in railway stations. The value to the Museum of this collection is increased by the fact that it was made by a man employed in the postal service, K. E. A. Lindstrøm, supervising postman, and that, as regards thorough workmanship, it is fully up to the standard of professional model building.

In connection with the said models there are exhibition cases containing posters, regulations, circulars, rate and fare tables, maps with postal services marked on them, tickets, and time lists, etc., and also a brand iron with a coach horn, which was burnt into the Holstein carriages at one time approved by the Post Office. In the pictures on the walls contemporary artists have depicted subjects of a postal nature and have, in that way, contributed in preserving some excellent pictures of the period for posterity. With the years the collection has been increased by several pictures made by well known artists. Rasmus Christiansen, the painter, is particularly abundantly represented and his subjects are — in particular on account of the minute execution of details — of great value from the point of view of a museum.



Sign from the transportation office at Kolding, riddled by rifle bullets during street fights in 1864

On the walls there are signs from various periods, provided with the inscription "Befordringskontor" (Transportation Office). Among these the sign from the Søndergade post office

at Kolding is also a memory of war from the street fights in 1864, as it is seen to have been exposed to fire from heavy bullets. A model of the post office building at Sindal gives an impression of a normal post office about 1910. The model is illuminated inside and through the windows all the fully furnished rooms of the post office may be seen. Furthermore, attention should be paid to the model of Postgaarden in Købmagergade prior to the extensive rebuilding which took place in the years 1916—1922. From this post office, among others, the most important mail connection of Denmark by the roads to Hamburg had radiated ever since the building was acquired in 1779.

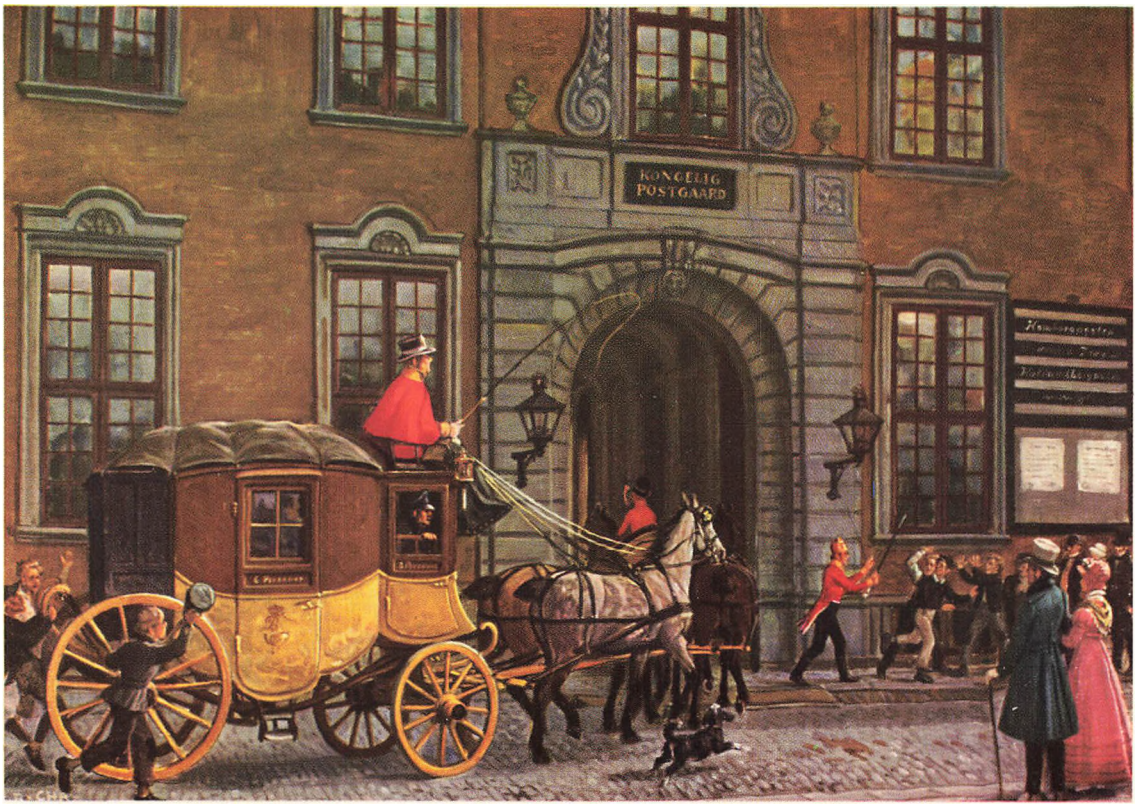


National coat of arms from a post office railway carriage. From the period prior to 1903

Finally, the models of two post office railway carriages made on the scale of one fiftieth of the natural size should be mentioned. The older one is from 1856 and is the earliest railway carriage of the Post Office, whereas the other one is from 1941. Here the looker-on may, since the roof of the model is oblique, get a bird's-eye-view of the interior equipment of the carriage. Some colourful national coat-of-arms placed nearby used to adorn the sides of the post office carriages in earlier days, but the use of this kind of decoration ceased from 1939.

The next room contains memories of ferries and vessels, as it has, owing to the fact that Denmark consists of so many islands, to a very great extent been necessary to transport the mail by sea. In accordance with its own wish the General Post Office was, by Royal Ordinance of the 24th March, 1807, entrusted with the supervision of all ferries and sound crossings in Denmark with the exception of the ferry service between Nysted and Heiligenhafen. This supervision did not, however, involve the taking over of ferries and sound crossings as, to a great extent, the ferrymen (the ferrymen's guilds) had the operation of these services under a royal licence; the supervision solely involved the right to issue special directions for the individual ferry services and to fix the fares for transportation of travellers and for carriage of domestic animals, carriages, and goods. As from the 1st April, 1872, however, this right was entrusted to the Ministry of the Interior, always provided that the Post Office was to continue to supervise some ferry services which, at the time, belonged to the state (the Post Office). In the course of time these ferry services have either been closed down, where bridges have been built, or been disposed of, and to-day the Post Office owns and operates only one ferry service, Esbjerg—Nordby Fanø.

The collection of models of ships of the Museum is divided into two main groups, sailing ships in the right half of the room and mail steamships in the left half. The former group of vessels placed in exhibition cases includes: a ferry sloop from the period about 1800, a mail smack from about 1835, the mail smack "Magdalene" from the Assens—Aarøsund crossing, a boat-mail vessel for sailings to minor islands, and an ice-boat. The original equipment for an ice-boat, such as a provision-box, baler, lantern with horn-panes, ice-axe, ice-club, ice-spear, harnesses, ice-shoes, and a signal horn made of a cow's horn, is exhibited on a shelf. In a special exhibition case containing some compasses which were used at ice-boat transports, there is an ice-boat of beaten silver of the length of about 23 cm., which was a present given by the



The stage-coach from Hamburg pulls in at the post office in Kobmagergade, 1845

After a painting by Rasmus Christiansen

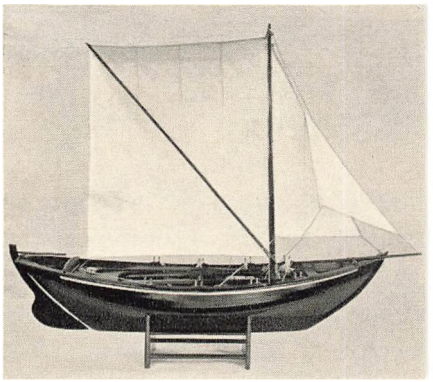


A rural postman in Jutland about 1860

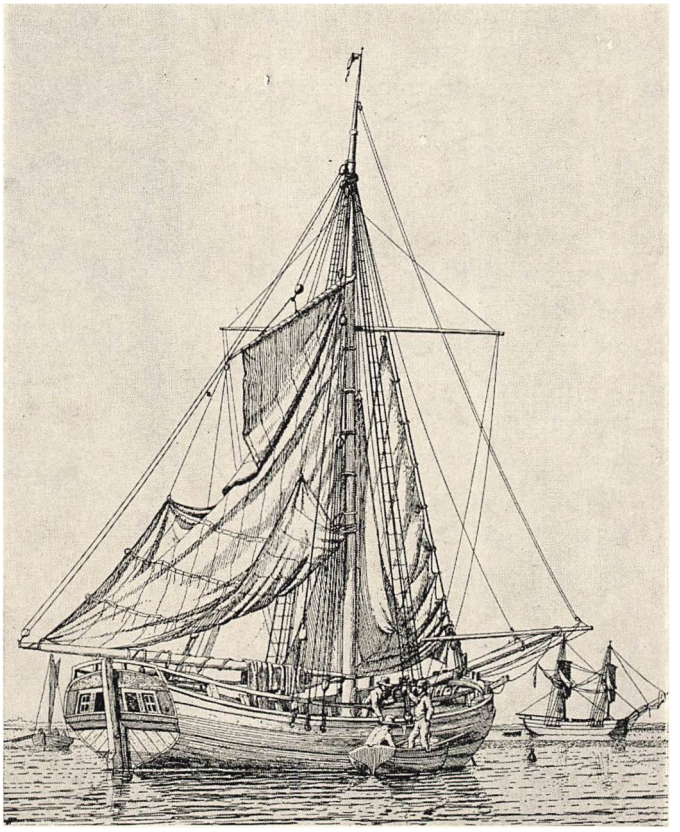
After a painting by Christen Dalsgaard



Model of a mail smack from the Great Belt service



Model of an ice-boat from the Great Belt service



Mail smack drying sails
An etching by C. W. Eckersberg

crews of the ice-boats on the occasion of the golden wedding of the Councillor of War, Dyrhauge, for many years the leader of the ice-boat transports on the Great Belt, whose certificate as Belt-mail-skipper is placed next to.

Furthermore, regulations, ferry time-tables, fare tables, etc. are exhibited, among other things a list of the periods of ice-boat transports across the Great Belt. From this list it appears that, in 1799, the winter had been so hard that ice-boat transports had to be carried out for as much as 114 days, during which period it had been impossible to cross the Great Belt in any other way. Once, in 1814, when the said Dyrhauge transported the mail, he had to spend four days and three nights in the masses of ice of the Belt, and it was only with the greatest efforts that he brought the greater part of the mail ashore. It frequently happened that the ice-boats went adrift with the ice. In this way, in 1871, four ice-boats drifted northwards out of the Belt and only after 36 hours of hardships did they manage to get ashore in Æbelø off the north coast of Funen. In such conditions the island of Sprogø, in the middle of the Belt, was a natural and much used point of support, where, in 1792, the Post Office erected some buildings with living-rooms for the convenience of the travellers. A model of the buildings is exhibited here.

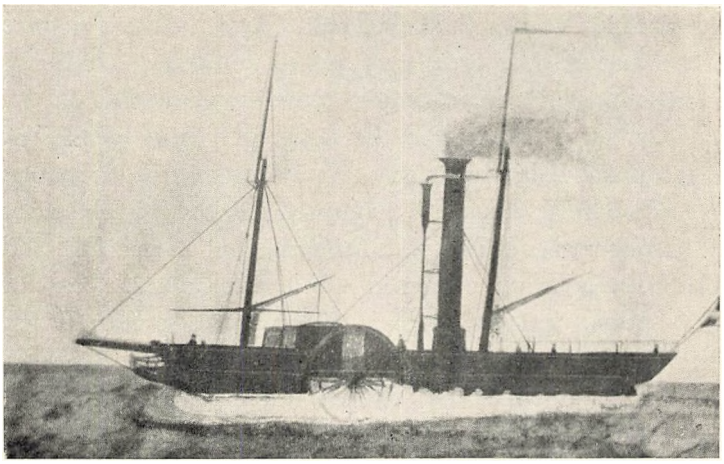
The pictures on the walls show all types of vessel from the day of the sailing vessels: mail sloops, smacks, sailing, rowing, and trail ferries, as well as boats either proceeding on their voyage or calling at a specified ferry port.

On the outer wall some types of postal flag are hung up. The most interesting specimen represents the oldest form of the postal flags, prescribed in 1793 for the royal mail sloops, this type of flag was to have a coach horn in the middle of the cross. In 1864 this flag was lowered by the postmaster at Højer, Nagel, who was also a dispensing chemist, and it was kept as a symbol of Danishness in his family till after the Reunion in 1920 when it was presented to the Museum.

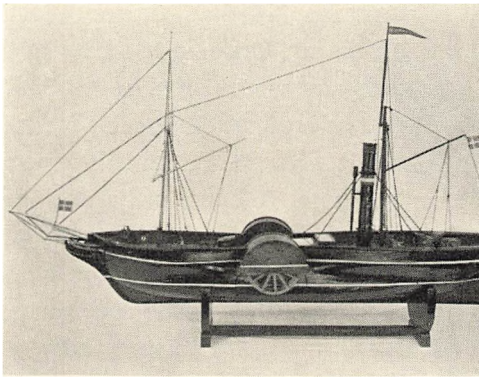


Ice transport across the Great Belt. 1890
A painting by Børge Nyrop

That half of the room which is reserved for the postal steamships is dominated by five very beautifully made models of ships placed in exhibition cases. In a central place on the wall is a picture of Denmark's first steamship, the "Caledonia", from 1819, and of the first steamship of the Post Office, the "Mercurius", from 1828, which as well as the later mail steamers were paddle steamers. The model of the "Ørnen" from about 1840 has an unusual narrowing on the middle in order to provide room for the paddle-wheels for the purpose of preventing them from extending too far to the sides. The model of the mail steamship "Niord" from 1857, is remarkable in that this vessel was the first vessel to be built of iron in a Danish shipyard and was thus an expression of the Post Office as a pioneer in this country. Whereas, on most of the models, the wheel is found to be placed astern, above the helm, it will be noticed that on the model of the "Freja", which was built in 1863, there is also a wheel on the bridge. In this case too the Post Office was a pioneer as the steering from the bridge was tried for the first time in this country on this ship. The most beautiful model is the one representing the mail steam-



The first steamship of the Danish Post Office, the "Mercurius".
In service from 1828



Model of the mail steamship "Ørnen" from the Great Belt service about 1840



Rowing ferry across Vildsund. 1890
A painting by Børge Nyrop

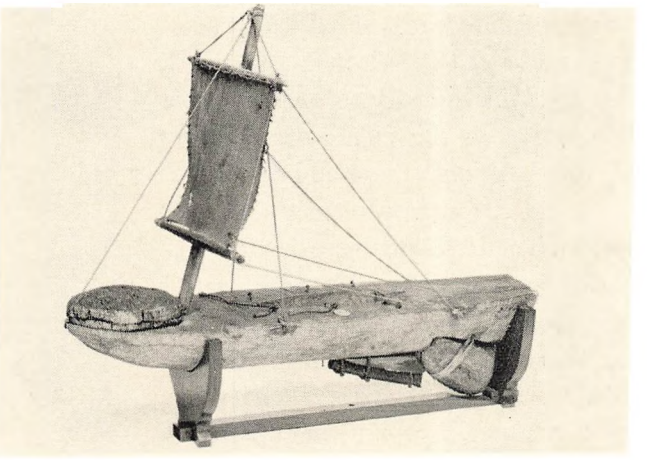
ship of "Sophus Danneskjold-Samsø", built in 1876, the last ship of the fleet of steamships of the Post Office. One side of the hull of the ship is uncovered, which allows the looker-on a look into the lay-out of the vessel below deck, such as the dining saloons, the berth accomodation, and the crew's quarters. A collection of dinner service made by the Royal Copenhagen Porcelain Factory originates from the mail steamships. Plates and dishes are decorated with, among other things, a picture of a steamship, and the cutlery of silver plate is marked "KGPD", i. e. Kongelig General Post Direction (Royal General Post Direction).

However, the time as shipowner on the large scale of the Post Office came to an end in 1883 when the state railways took over the ferry services as well as the entire fleet of the Post Office, consisting of twelve steamships. The last model of a ship shows the motor ferry "Nordby", which was built in 1931 for the service Esbjerg—Nordby Fanø, the last ferry service owned by the Post Office.

A vessel of an unusual construction proves to be a veritable "flaskepost" (a bottle in which a message is placed and which is then thrown into the sea). The boat-shaped hull of the ship, which has a length of 87 cm., has a bottle-shaped hollow in the "deck" and is rigged with a single mast with a square sail. The balance is secured by means of a stone and a piece of iron attached to the keel. The vessel was launched by Swedish fishermen on the Dogger Bank in the



The mail steamship "Slesvig" in the naval harbour
A painting by Carl Bille



A "bottle-mail" (a message in a bottle thrown into the sea). 1908

southern part of the North Sea on the 13th September, 1908, and was picked up five days later to the north of Thyborøn by Danish fishermen. For the amount of postage enclosed in cash the correspondence contained in the bottle was sent by post to addressees in Sweden on the 19th of that same month. In connection with this curiosity two letters which have been contained in bottles thrown into the sea are exhibited. The letters are stamped in 1953 and are provided with an endorsement to the effect that they were sent "by bottle mail" in the Strait of Messina.

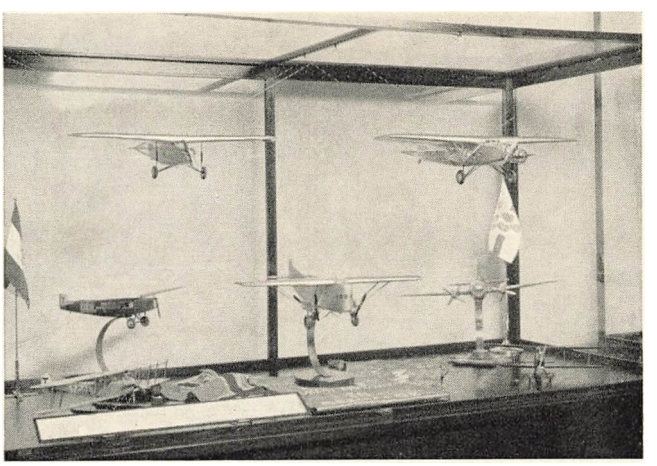


A sign from the post office station at Assens. The day of Christian VII (1766—1808)

Among the abundance of pictures on the wall special attention is attracted by Carl Bille's fine painting of the paddle schooner "Slesvig", which got a chequered career. The ship was originally built in 1845 under the name of "Copenhagen" and was used by the navy during the years of war from 1849—1850, whereupon it was taken over by the Post Office under the name of "Slesvig". However, in 1855, it was acquired by the navy, which rebuilt it to be used by the King, and it was on this ship that, in 1863, the dead body of King Frederik VII was carried home from Holnæs to Copenhagen.

A strain of colour is created by two very beautiful and characteristic signs from the old post station at Assens, which was the ferry station of the Assens —Aarøsund crossing. Two later signs, one on top of the other, proved to cover a third sign, the earliest one. Through skilled work of preservation and reconstruction it has been possible to give the last one, from the day of Christian VII (1766—1808), and one of the younger signs, from the day of Christian IX in the years around 1890, their original forms. Finally, a replica of the decorative sign of the ferrymen's guild at Helsingør (Elsinore) should be mentioned. This sign shows two sailing ferries with the castle of Kronborg in the background.

On the floor there are two yellow-painted, box-shaped mail-carrier caskets from the Faroe Islands. To the handles on the sides of one of the caskets some kind of porter's braces is fastened, a so-called "fetil". "Fetilinen" is a woollen band knitted with a circular needle and placed across the head or the forehead when the casket was to be carried hanging on the back, which would allow the carrier to have his hands free. — Next to these caskets a big, cushion-shaped leather bag is exhibited, it is lined with canvas and is a so-called Belt-mail bag which was used in the service on the Great Belt. Between the circular end pieces of the bag one longitudinal side is open and the edges are provided with eyelets. The letter mail bags were transported in this leather bag which, after being laced, was placed on the deck of the ship with the lacing on the bottom side. If, during the voyage, the vessel took in water, it would not matter as the mail was well protected in the heavy waterproof bag.


Models of aircrafts. 1920—about 1945



Postgaarden in Købmagergade. The central office of the Danish Post Office 1779—1912
A painting by Alfred Broge

Aircrafts as means of transportation of mail are also represented in this room. A large exhibition case contains a collection of models of such aircrafts made on the scale of one-forty-eighth of the natural size, acquired during recent years. The collection includes seven types of aircraft by which Det Danske Luftfartsselskab (The Danish Airlines System) (DDL) has carried, among other things, air mail, during the period from 1920 till the merger with the Scandinavian Airlines System (S. A. S.) in 1947.

In a special show-case there is an exhibition of directions for postmasters, form of an oath, etc. together with two historical documents. The former is the letter from the Director of the General Post Office, Paulli, dated on the 18th January, 1772, to the Danish post office in Copenhagen to the effect that the King has ordered that all letters and parcels for the persons arrested yesterday (i. e. the Queen Caroline Mathilde, and the counts Struensee and Brandt) should until further notice was given be delivered to the royal privy cabinet. The second is a letter from Crown Prince Frederik (later King Frederik VI), dated the 14th April, 1784, by which Wöldike, the mail contractor, is ordered, without delay, to send a dispatch rider with a letter to count Bernstorff of Borstel. The letter was the one in which the Crown Prince called back Bernstorff after having overthrown the government of the queen dowager and Guldberg and taken over the power himself. — Furthermore, this exhibition case contains the keys of the letter box with collection from the bottom side which was designed in 1871 by Louis Pio, then post office clerk (the well known socialist leader). Finally, the original deed of con-



The Central Post Building in Tietgensgade. Used from 1912
A painting by Paul Fischer

veyance from 1779 covering the purchase of Postgaarden in Købmagergade by the Post Office should be noticed.

In connection with these things the wall at the door leading into the end room of the ground floor towards Vesterbrogade is covered by pictures of post office buildings. In a central place Alfred Broge's, the painter's, beautiful painting of Postgaarden in Købmagergade is seen. This painting is of particular value to the Museum as it was originally a present from the office staff of the Copenhagen post offices to the founder of the Museum, J. W. Mørch, then headpostmaster, on the occasion of his fiftieth anniversary. The same building is depicted on a vase of Copenhagen porcelain in the form of a lutrophore (a Greek vase), decorated in gold and colours. The vase, which is placed in a wall exhibition case, is also a present given on the occasion of a fiftieth anniversary, as G. H. Monrad, then general decider, received it in 1866 after having completed 50 years of service with the Post Office. In another place Paul Fischer's small painting of the Central Post Building is seen, and on the floor there is a replica of a fine little office casket from Christiansfeld. The casket is dated 1829 and is provided with Frederik VI's monogram and the name of the office, all made in shining nailheads of brass.



Office casket from Christiansfeld
Dated 1829

The end room of the ground floor contains the collection of postal uniforms, ten in a big and three in a smaller show case, both provided with a back of plate glass. The uniforms, of which the first five are copies, are arranged in chronological order on wax figures. The oldest uniform, relating to a Copenhagen local delivery postman, originates from the local-delivery-postman institution established on private initiative in 1806 for the purpose of transportation of local letters; this institution existed till it was taken over by the Post Office in 1849. As the landlords did not allow the postmen to move about in the staircases, the postmen were provided with a gong which they belaboured with a small club in order to announce their presence in the street. The addressee or the house-maid then had to apply to the postman. The percussion instrument, which would soon break, was, before long, replaced by a signal horn, but the inhabitants of the town complained of "this constant hooting", whereupon the postmen were, instead, provided with a small bell. — The two following figures,



Copenhagen local delivery postman
about 1810

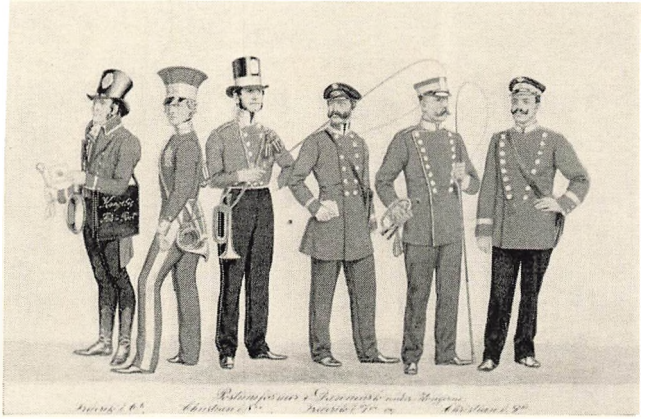


Uniform of a mail carrier 1812

with uniforms from 1812, show a transportation contractor, who was in charge of the sea transportation across the Great Belt, and a mail carrier, the successor of the riding postmaster from 1777. Both are in full dress, and according to the custom at the time they wear shoes with silver buckles. — The postrider's uniform from 1840 following next was, till about twenty years ago, known only from a drawing, but as the uniform is not mentioned in the contemporary circulars of the General Postal Direction, the drawing was supposed to be only a suggestion for a uniform which had not been approved. However, a keeper of the museum at one time found an original uniform in the Historische Landeshalle at Kiel, and this uniform refuted the former assumption. — Next following the mail-coach driver's uniform from 1843, which was described in details above, there are three postmaster's uniforms from 1843, 1849, and 1889, respectively. The first, with a crimson tunic, was the prescribed undress uniform till 1849, when the undress uniform of dark cloth was introduced. The crimson uniform was then used as a full dress uniform till 1889, from which time the full dress uniform was also made of dark cloth, and this put an end to the strain of colour in the postmaster's uniforms. — The two last wax figures of the big show case wear red postman's uniforms from 1851 and 1889, respectively. The essential differences are found in the height of the collar and in the cut of the tunic, which in the 1889 uniform is more elegant and has a certain military character. The latter uniform was used with no changes at all till 1950 when, at the request of the staff organizations, it was changed to have its present appearance where the tunic is single-breasted and has a facing.

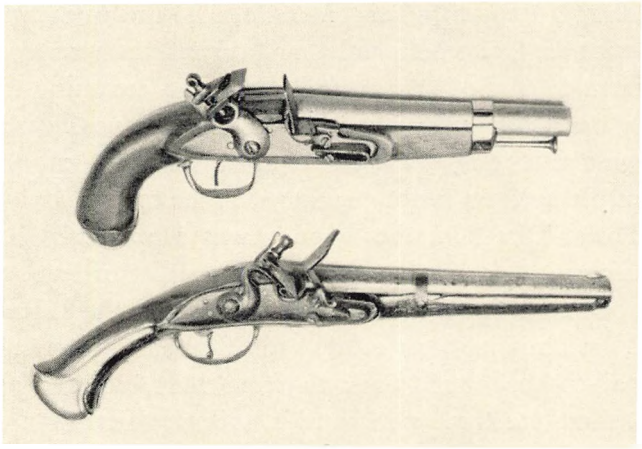
The three wax figures of the small show case represent a telegraph messenger from about 1865, a sorting clerk from a travelling post office wearing a red greatcoat from 1889, and a rural postman wearing the dark blue uniform, which was not prescribed until 1893. On his shoulder he carries the heavy leather bag, in his hand a knotty stick, and, of course, on the upper part of his left sleeve a medal for rural postmen.

On top of the large case is a bronze statuette of a postrider from about 1730. It was modelled by Johs. Bjerg, the late sculptor, and similar statuettes now adorn the wall façades of a number of post offices in the provinces. On the wall above the show case some pistols and dress-swords are hung up, whereas some cutlasses, with which at one time the mail guards were armed, are placed above the small show case. Moreover, the space on the walls is occupied by pictures of uniforms, among which the half-length portrait of a postman by F. Vermehren, the painter, is distinguished for great artistic execution.



Postal uniforms. 1806—1950

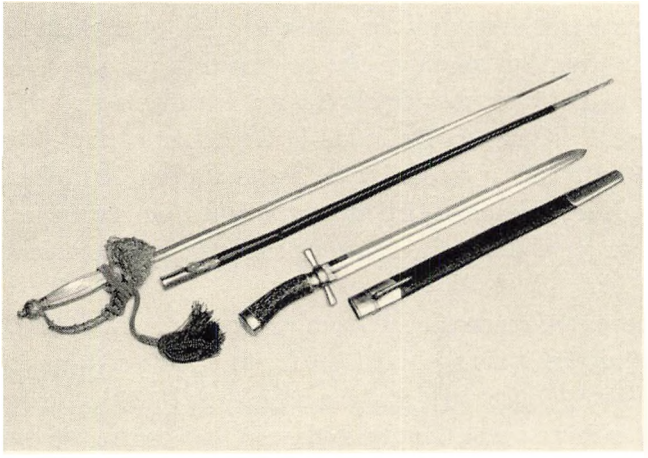
Finally, the room contains an exhibition of some "felleis" or rider's bags of leather, in which the letter mail was carried. One of them is provided



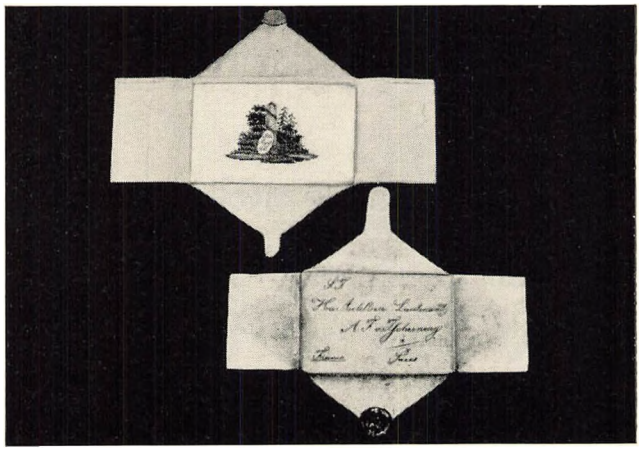
Rider's pistols. 1700—1800



Bronze statuette of a postrider from about 1730
Modelled by Professor Johs. Bjerg, the sculptor



Above a dress sword forming part of the full dress uniform of the official classes of the Post Office, 1889. — Below a cutlass of a mail guard, about 1880



Luxury letter covers made of silk. 1810—1820



Letter box from about 1862

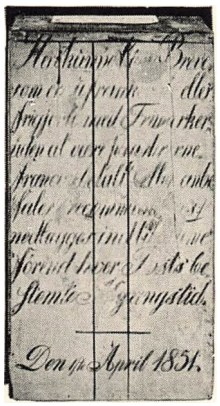


Felleis (rider's bag) used till 1889

with the monogram of Frederik VII and is, thus, from the period 1848—1863, whereas one of the others was used as late as in 1889, when the riding post service between Rønne and Hasle was terminated. The bags have circular end pieces and are closed by means of a flap which can be strapped on. Under this flap there is a further ingenious closing device, an iron chain being led from one end of the bag through a number of eyelets of iron and, at the other end of the bag, being fastened to a lock placed there.

The collection of letter boxes is exhibited on the first floor in a small room with light walls and yellow linoleum on the floor, an excellent background for these specimens.

In Denmark, the letter boxes and stamps were introduced simultaneously on the 1st April, 1851. As the circulars of the General Directorate concerning the letter boxes did prescribe only the inscription to be found on them, whereas the manufacture of them was left in the hands of the post offices, the oldest letter boxes are found in a large number of variations of wood or sheet iron. The only one having the date of introduction indicated at the foot has a front painted in white colour and with an inscription in black, but is otherwise painted brown. The box has been placed in a cutting in a door, with the front to the public and the back to the office; the clearing of the box took place from the office through a shutter on the back of the box. This box was found as late as in 1932 in a bookseller's shop at Næstved, where, with the back shutter to the front, it served as a small cupboard. It was only when the shop was modernized and the "cupboard" pulled down that its true identity was revealed.



Letter box with statement of the day of introduction of the letter boxes (1st April, 1851)

About 1860, at the same time as the introduction of the red post office signs, the letter boxes became red too, and in this colour there are letter boxes of differing shapes and sizes according to their use: urban letter boxes, which may or may not be cleared from the bottom side, rural letter boxes, mail-carriage letter boxes, and ship's letter boxes, in addition to which there are the fronts of various large and small wall-letter boxes. A modern stamping table forms a strong contrast to an old stamping



Postal convention. 1846

block from the 1890s. The latter simply consists of an oak log, placed upright without cover of any kind on the top side, which, of course, has influenced the stamp marks. There is, moreover, here a stamp machine and two stamp cancellation machines, the older one is Norwegian, Krag's make, the other one German, Sylbe & Pondorf.

The stamp department and the last room of the first floor make a very gay impression with the ochre colour of the walls and the red linoleum covering on the floors. In the room behind the stamp department, which department will be mentioned last, sundry material is exhibited in show cases. The first one contains copies of old newspapers, the oldest of them in the form of photocopies. Most interesting is a copy of a manuscript newspaper from 1794. At the time such newspapers were written by several postmasters on the basis of ordered foreign papers. In this way the postmasters secured an income from the subscribers, who are seen to be entered on the front page of the manuscript newspaper. The subscribers were allowed to keep the newspaper for two hours only, whereupon it was to be delivered to the next subscriber on the list.

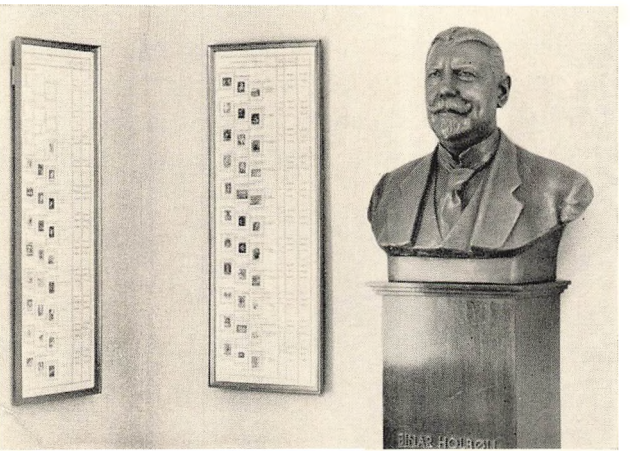
The monument of the Universal Postal Union, in miniature, is placed close to a collection of letters showing the story of the letter, from the oldest letters consisting of single folded and sealed sheets of letters to later letters which were placed in envelopes. The female visitors to the Museum must, in particular, admire a few luxury letter covers from 1810, made of silk and with internal pockets and art-embroidery. On one of them the address has even been embroidered so exactly that, usually, the spectator mistakes it for indelible pencil. — On some Swedish "kronopost" letters (correspondence exchanged between the sheriffs mutually outside the general postal service), from 1838, it will be seen that some bits of feather are melted into the wax seal. The number of bits of feather (one, two, or three) indicated how urgent the correspondence was. — Some letters sent by balloon from the besieged Paris in 1870 are placed next to reports from the same time, in microphotography, the said reports were sent by carrier-pigeon from Tours to Paris; and, of course, there is also a letter signed by Rowland Hill who in 1840 introduced the stamps and the penny postage in England. — There is, besides, in this room a full collection of postal seals and hand stamps from various periods with appurtenant stamping equipment.



Map from 1698 with the mail routes through Sweden

One exhibition case contains a large number of photos of postmen and letter boxes from many countries, and next to them are some postal conventions of magnificent execution, among these the convention agreed upon in 1846 between Sweden, Denmark, and Norway. The binding

of this convention is of dark blue velvet with yellow silk inside, the writing in calligraphic execution, the cord of twisted blue and red silk threads and silver threads which in the tassels are spirally twisted; and the enormous Swedish royal seal (of a diameter of 15 cm.) is enclosed in a silver capsule the cover of which is adorned by the Swedish national coat of arms in gilt brass.



Bust of the father of the Christmas seal, Einar Holbøll, postmaster (1865—1927)
Modelled by Charles Arvesen, the sculptor

The same exhibition case contains writings concerning the formation of the Universal Postal Union, and next to it stands a bronze bust of Joseph Michaelsen, who, in 1859, wrote the paper, "About the Abolition of the Transit Postage and the International Postage". This paper is exhibited in a frame, which also contains a specimen of the Joseph Michaelsen Memorial Medal, which, every year, is granted to the post office servant who passes the examination for the administrative and executive staff of the Post and Telegraph Office, part one, with the best result.

The walls are adorned by some beautifully decorated mile tables from the 18th century. Furthermore, there is an old map from 1698, drawn by hand, on which the mail routes through Sweden are marked; and a collection of photos showing the passing of a letter through the postal channels from the moment when it is posted in a letter box till it is delivered in an urban or a rural district.



The Joseph Michaelsen Memorial Medal in silver. Instituted 1906

One corner is reserved for Einar Holbøll, postmaster, the father of the Christmas seal, whose bust is placed here. In a frame a complete collection of Danish Christmas seals is arranged in the form of a Christmas seal barometer, which, besides the name of the artists, indicates the annual number of sheets printed of the Christmas seals, the annual revenue, and the total revenue which in the course of the years has been collected for the work of the institutions of recovery for sick children under the Christmas-seal committee.

On his way back to the stamp department the visitor will pass a recently acquired bust of M. W. Ferslew, the designer, engraver, and printer of the two first Danish stamps, and a mention of the stamp department will complete the review of the postal part of the Museum. — The coming into existence of the stamp collection originates from the time when in a number of countries it was customary for the postal administrations to send to each other specimens of their new stamps, but when, in 1874, the Universal Postal Union had been formed, the postal administrations became liable to send specimens of their newly issued stamps to the other administrations through the bureau of the union at Berne.

For a number of years these stamps were arranged in albums and kept by the postal administration, but when, in 1913, the Museum was opened, this collection was transferred to the Museum. The collection, which, at the time, numbered 20,000 stamps, was now arranged on boards and placed in swing exhibition cases and in this manner the collection was exhibited in its entirety.

The strong growth which took place during the earliest 25 years increased the collection to approximately 55,000 specimens of principal types without variants. The growth during the following 25 years up to the present day has more than doubled this number to approximately 115,000, of which by far the majority is in mint condition. Some of the stamps are provided with the stamping "specimen", which is due to the fact that in some countries such stamping is prescribed.



Bust of M. W. Ferslew (1801—1852), made the two earliest Danish stamps
Modelled by Frederik Meyer

About 1935 lack of room caused that the whole of the collection could not be exhibited, and a change was therefore introduced, aiming at exhibiting only parts of the collection and then gradually, through changing exhibitions, show the whole of the material, a procedure which has been maintained. At the same time the stamps of the collection were removed to plates of the current exhibition size and arranged in such manner as to make it possible for the Museum, without difficulty, to participate in stamp exhibitions in this country as well as abroad.

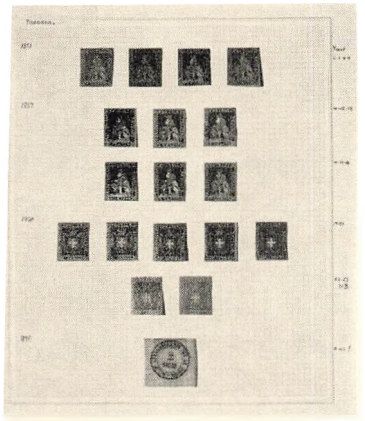
The exhibiting takes place in desk type exhibition cases which are indirectly lighted in the manner that, on the exhibition cases, spotlights are mounted, directed upwards, and their light is then thrown back from the white ceiling. This results in an even, excellent lighting of the room without giving any play of light and shade and without any reflected light from the glasses of the exhibition cases.

As a rule the stamps of the Scandinavian countries are exhibited permanently, and in glass exhibition cases on the walls there are a series of printing plates for Danish stamps. A special exhibition case contains material showing the course of the production of a stamp.

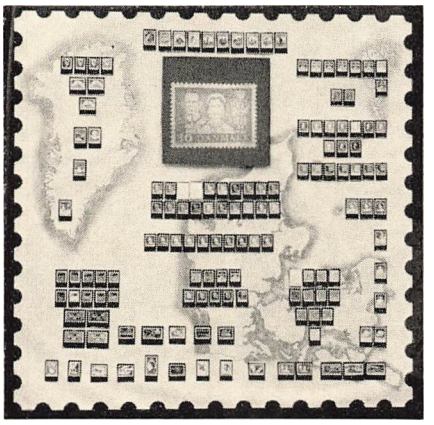
The collections of the stamp department are arranged in the following principal groups:

A. a collection of models consisting of:

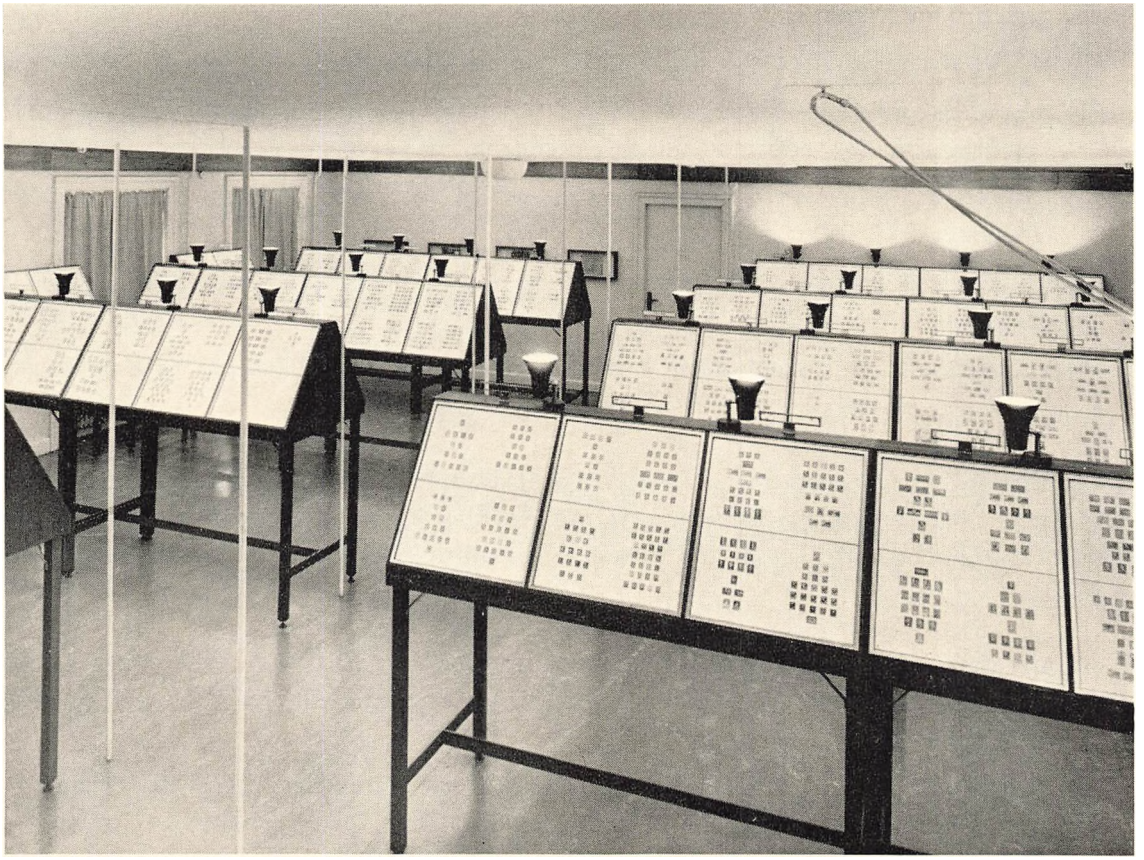
(1) a chronologically arranged collection including one specimen of each of the stamps issued in Denmark with details about the day of issue of each stamp, the last issue, and the number of sheets printed,



The most precious plate of the Museum with stamps from Tuscany, among others, the rare 3 lire stamp, 1860



Board with stamps on sale at the Postal Philatelic Agency



Interior from the stamp department

(2) a chronologically arranged collection of the sheets approved, the drafts approved, drawings and specimen copies of these stamps, and

(3) a collection of the corner stamps with the number of the issue,

B. a trial collection consisting of drafts, experimental copies, and specimen copies which have not been approved as stamps,

C. a collection of blocks relating to the printing of stamps,

D. a general collection comprising the foreign stamps received from the bureau at Berne, and

E. special collections, among which a large collection of the first Danish stamp, "FIRE R. B. S.", which at one time was presented to the Museum by G. Becker, head of department, of Copenhagen. The said collection comprises 22 plates.
Since 1950 the large scale donor of the Museum, Master of the Royal Foxhounds, G. A. Hagemann, B. Eng., of Bjersjöholm, Ystad, has bestowed the below collections of considerable value upon the Museum:

(1) a special collection of Danish-West Indian stamps, 137 plates,

(2) a volume of Danish-West Indian post cards, letter cards, etc. in stamped condition and in mint condition,

(3) a special collection of the two-coloured stamps of Denmark 1875—1905, 489 plates,

(4) a special collection of the two-coloured "Skilling" stamps of Denmark 1870—1875, comprising many curios and unique specimens, 36 plates,

(5) a special collection of the stamps of the coat of arms type of Denmark 1882—1896, 47 plates,

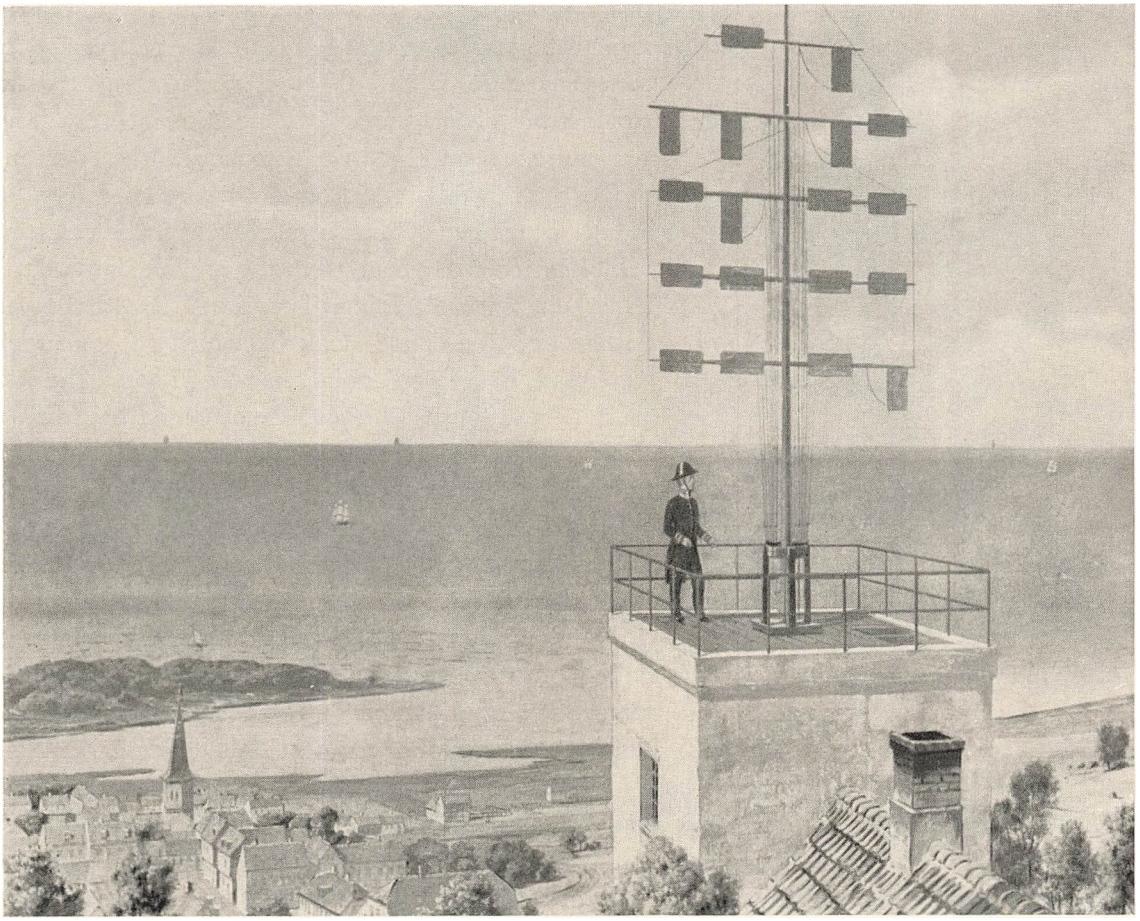
(6) a special collection of the Government service stamps of Denmark 1871—1923, 56 plates, and

(7) a collection of the classic Danish stamps and the Chr. IX and Fr. VIII issues and others, 53 plates.

Furthermore, the Museum owns a collection of Danish-West Indian stamps with, among other things, 161 complete sheets in printing issue, a chronological collection, and specimen sheets, drawings, etc., in all 266 plates, to which are added two collections acquired by the Museum:

(1) the study collection of William Thomsen, merchant, consisting of two-coloured "Skilling" stamps 1870—1875 and 4 and 8 øre two-coloured stamps 1875—1895, in all 188 plates, and

(2) postmaster, L. D. Hansen's collection of provisional stamps from the Faroe Islands.



The semaphore at Nyborg. 1801

In addition to this the Museum has in its possession a considerable collection of postmarks, whole letters with special postmarks, letters with first day cancellation marks and letters from first day flights. Parts of these collections are exhibited at intervals.

With a view to the visitors' placing of orders for stamps in the Museum a notice-board has been placed in the stamp department. On this notice-board all the stamps are shown which are on sale at the Postal Philatelic Agency, and, by means of a Liesegang projector, stamps are shown automatically, magnified 6 to 7 times and in colour reproduction. The board takes the form of a stamp of the size of 90×90 cm. with the Danish provinces sketched in and the stamps distributed on them. The projector can show 48 different stamps which makes it possible to present all the usual types of stamp and the special stamps. The projector may be started by the visitors by means of a columbus pressure by which the projection is continued for 3 to 4 minutes at a time.

The last department of the Museum, the teletechnical department, is located in a large room behind the vestibule of the ground floor. At the entrance hangs a concession of the construction of a transatlantic telegraph line, which, however, was never carried out, the concession is prepared, rather unusually, on a tanned hide in 1854 for Tal P. Schaffner, and to the right of this concession are, in the room, memories of the semaphore established between Copenhagen and Schleswig in 1801. A special exhibition case contains a model of a semaphore,



Bust of Peter Faber, Telegraph Director.
(1810—1877)
Modelled by L. Hasselriis, the sculptor

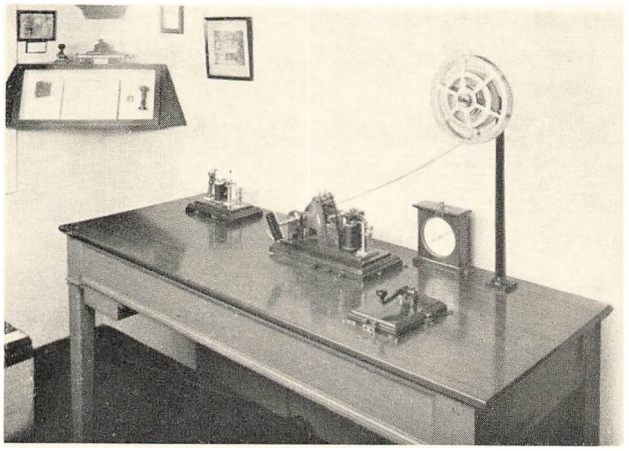
which was made on the basis of drawings found in the principal archives of the General Directorate, and by this semaphore 42,221 different signals could be set. Among the picture material a painting of very large size hung up on the wall is noticed. This painting shows the semaphore station at Nyborg, and there is, besides a number of drawings of semaphore poles, an exhibition of a telescope from the earliest days of this telegraph, two old binoculars from the station in Sprogø and the signal book by which the telegrams were read. In a waste book from Sdr. Højerup the visitor may read the sad message from the battle at Fredericia in 1849, "Unfortunately General Rye was killed the day before yesterday", and according to a photocopy of the records of the semaphore from 1817 it is stated, "Napoleon has tried to escape from Sct. Helena in a furniture box".

Side by side with this is a fully mounted telegraph table from the electric telegraph between Elsinore and Hamburg, the so-called "Øresundslinie" (the Sound Line), which was opened on the 2nd February, 1854. On a shelf in the corner is the bust of the first Telegraph Director, Peter Faber, the poet, made by Hasselriis, the sculptor. Below his bust is Faber's writing set and an exhibition case contains his tinder-box and seal and a copy of his "Viser og Vers" (Songs and Verses) opened at his well-known poem, "Dengang jeg drog af sted". On the floor stands the cover of a transmitting box, on which the inscription "Königl. dänische Telegraphen-Station Hamburg" can just be made out.

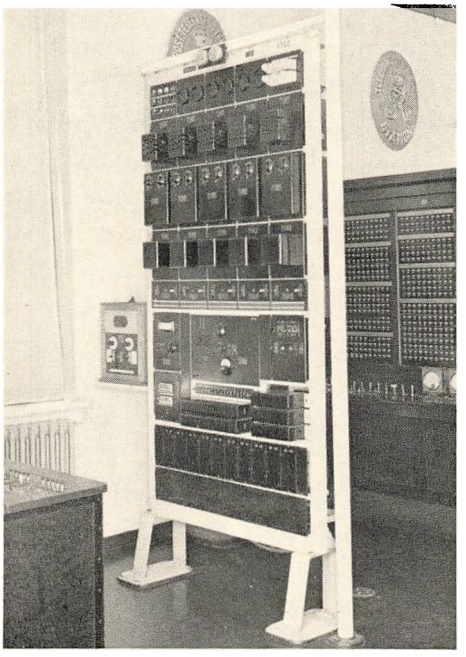
The principal wall is decorated with the old badges of the State telegraph service, some telegraph office signs, and a number of decorative, minor, teletechnical objects. On a shelf below these things a collection of morse instruments is arranged in chronological order from the relief printing instrument rebuilt in 1863 to colour printing to a power-driven specimen from the young days of these instruments. A dial telegraph used at the Belt crossings is also seen, but these instruments were rather unsatisfactory as the speed of the telegraphic transmission was low. Thus, a postmaster at the Little Belt reported that the mail across the Belt arrived before they had finished receiving the message of its departure from the opposite shore.

On a shelf above a partition stretching out from the middle of the main wall are some lightning arresters, a telegraph flash box, a couple of sounders, and a test undulator, dot — dash. Along the said partition there is a fully mounted morse table from 1865 and a mounting of an automatic telegraph in its earliest form, from about 1875, with a punching table, a transmitter, and a morse receiver. Along the other side of the partition a Gell perforator from 1908 is mounted and after that follows a complete Wheatstone set 1910, the corresponding Creed receiving perforator, and the Creed printer which transforms the perforator printing into type printing.

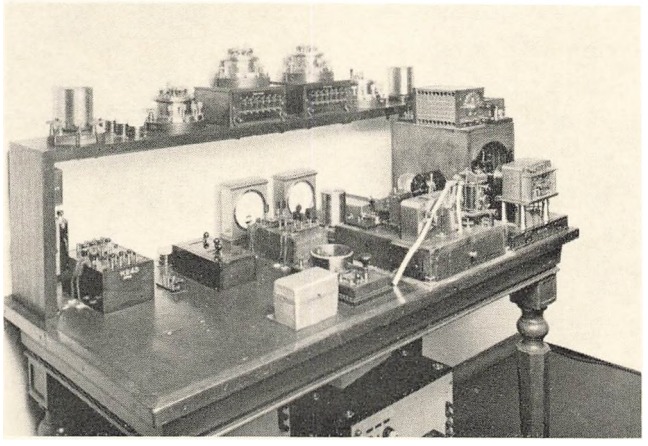
Opposite to these instruments, along the outer wall, the visitor will see a couple of type printing apparatuses; a teleprinter used by way of experiment in 1910 between the Central Tele-



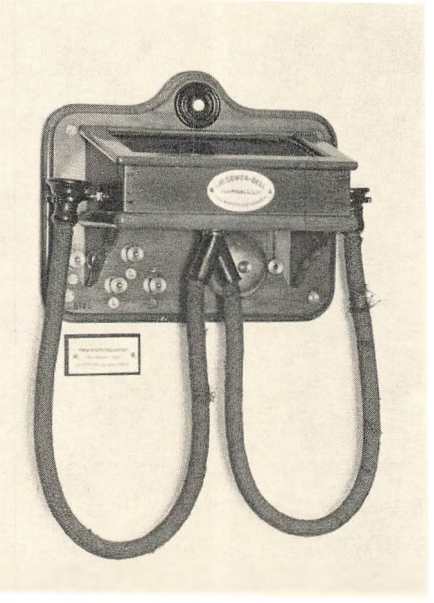
Telegraph table from the Sound Line (Elsinore—Hamburg). 1854



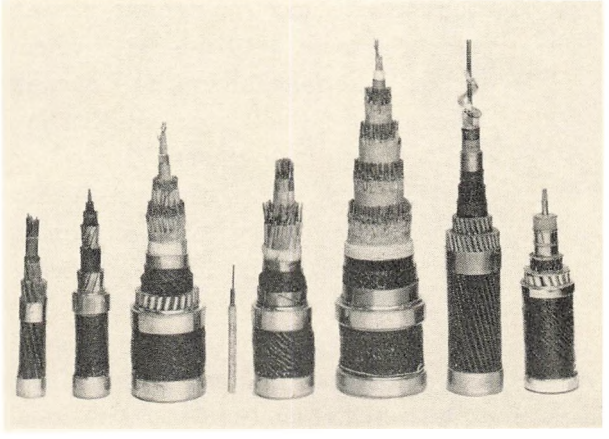
Repeater bay. 1932



Wheatstone set. 1910



Wall telephone. 1879



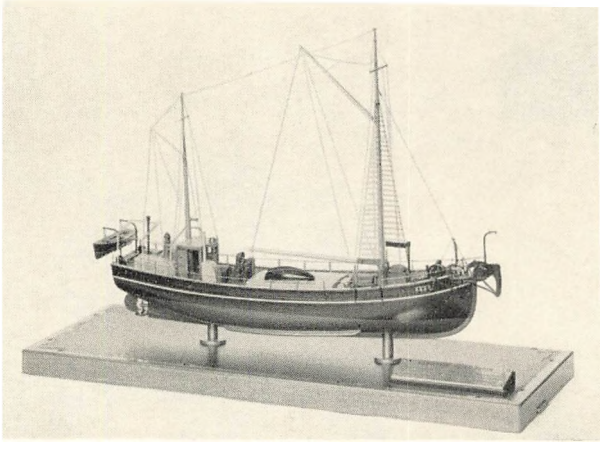
Various types of submarine and underground cable through a hundred years

graph Office and Privatbanken for direct transmission of hand-written messages; the first page teleprinter from Ritzau's Bureau, and, on a long table, a number of teleprinters from the earliest day, 1924—1928, of these apparatuses.

A case containing a large collection of teletechnical measuring instruments etc. as well as a model of a cable-laying-machine is followed by an exhibition case with a large number of exploded views of underground and submarine cables, among others, the oldest underground cable in Denmark and the corresponding submarine cable, all exhibited in front of a mirror so that the cross sections of the cable specimens are reflected in such manner as to make them visible to the looker-on. The new co-axial cables are also represented together with examples of damage to cables, such as a heavy submarine cable which has been broken by the pull of the anchor of a 10,000 tons steamer.

Above this exhibition case the laying out of cables across the Great Belt is perpetuated on two excellent copies of C. F. Sørensen's original paintings. A photo of the constructor of the Sound Line, Captain, afterwards Colonel, V. O. V. Lehmann is seen hanging next to a map on which this telegraph line is marked. On wall shelves is the model of the "Peter Faber", the first cable-laying ship of the Telegraph Office, which was built in 1913, together with the model of the "C. E. Krarup", the cable-laying ship which the Post and Telegraph Office acquired in 1941. The original name plates and service badges of the "Peter Faber" adorn the wall. The exhibition of cables is flanked by a cable-end box 1910 and a length of cable provided with loading coils in 1920, having an opening through which the row of coils can be seen.

Some old portable telegraph and telephone apparatuses of different types and a number of universal measuring instruments are placed in a case, and the two following cases contain a copious collection of sources of current from the "sand battery" and other galvanic cells to the dry battery in a number of variations. A couple of alternators are hung up on the wall here. Then a test field follows, and a fully mounted repeater bay from 1932, used in Kalundborg; and next a measurement panel used 1926—1938 in Nykøbing Falster which was the terminal station of the long distance cables from abroad during the period 1926—1931, when the cables were laid through to Copenhagen. Repeaters of small sizes are seen in connection with these things.



Model of the cable-laying ship the "Peter Faber", built 1913

The back corner of the room has exhibits consisting of wall telephones of various types, the oldest one being an apparatus of the make of the Gower Bell Telephone Co. Ltd. from 1879 and, besides, of wall switchboards, among which several are pyramid switchboards; and, in addition, some desk switchboards are placed on the floor. One of the desk switchboards, which is provided with badge III of the State Telegraph Service in the foot, was used from 1922—1945 at Amalienborg Palace, and from the marking out it appears that members of the Royal Family have been served there.



The cable-laying across the Great Belt on the 7th May, 1853
A painting by C. F. Sørensen



The principal wall of the teletechnical department

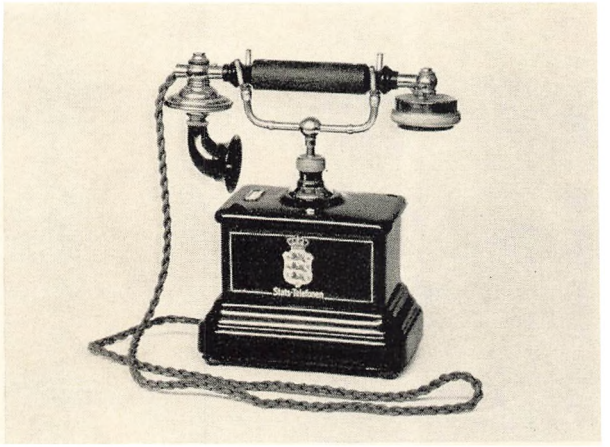


Wall with the bust of H. C. Ørsted, the discoverer of electromagnetism, (1777—1851). — Replica of the original modelled by Herman Wilhelm Bissen, the sculptor

The central decoration of the end wall is a bust of Hans Christian Ørsted, the discoverer of electromagnetism, and his epoch-making discovery in 1820 is illustrated to the visitors by a mounting of an apparatus on which the visitor, when pressing a button, will send a current through a wire above a suspended magnetic needle which will give the famous deflection exactly as shown on a picture from that time, on which Ørsted is seen demonstrating his discovery. Ørsted's bust is surrounded by a collection of photographies relating to the fields of telegraphy, telephony, cable and wire systems, and radio and television, i. e. the fields within which Ørsted's discovery is of the greatest importance to the Post and Telegraph Office. Close to this arrangement a case contains sundry old desk telephones and many special parts of telephone material of smaller size.

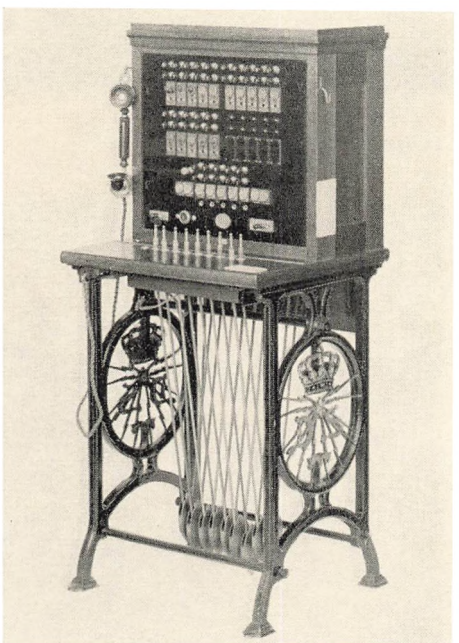
The central part of the room is divided by means of a breast-high partition. Along both sides of this partition there are exhibition cases in which collections of morse keys, telephones, microphones, bells, insulators, and other specimens of telegraph and telephone material have been arranged. Some material of that kind is placed on the shelf above the partition, such as

insulators, inductors, a. c. bells, and transformers. At one end of the partition there are three cable-testing boxes of cast iron, the oldest box being provided with the Danish coat of arms and the year of 1852. Such testing boxes were placed along the underground cables spaced 1,400 "alen" apart ("alen" is an old Danish unit of measurement, 1 alen = 0.6277 of a metre or about two feet). This system, which was used till other methods were discovered by which it became possible to locate the faults direct through measuring, limited the possible digging out of the cable, in case defects or faults should occur, to the distance between two cable-testing boxes. At the other end of the partition is a supervisor's panel used at the service for telephoning of telegrams 1925—1946.

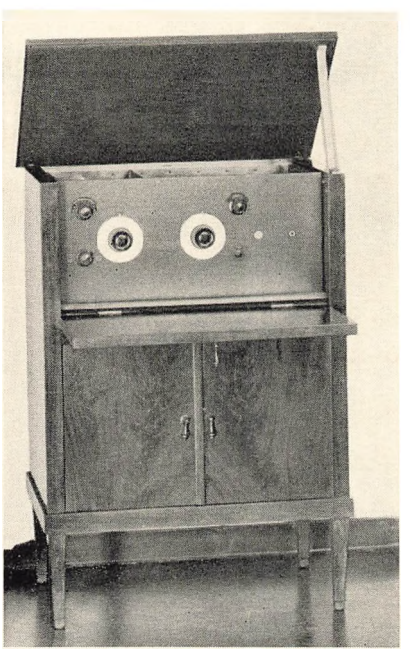


Desk telephone about 1910

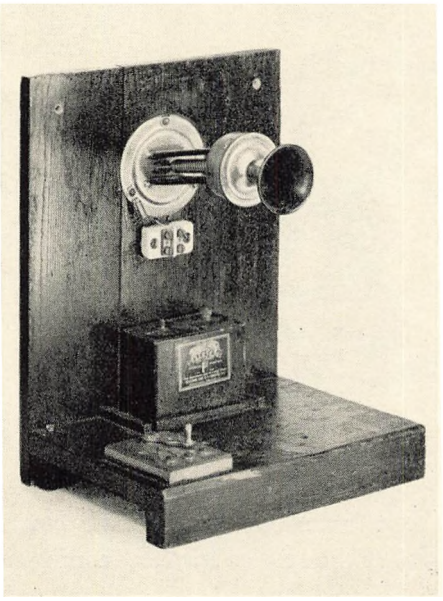
Along the inner wall of the room is an exhibition of material relating to the radio, first an apparatus corresponding to the one which, in 1899, was used for the earliest experiment with wireless telegraphy in this country, made between Korsør and the island of Sprogø. A big case next to this apparatus contains old radio equipment from 1920 and afterwards, such as crystal receivers, valve receivers, amplifiers, microphones, etc. — On top of the case is a decorative radio direction-finder from 1925, the circular frames of which are the size of a bicycle wheel; and a couple of loudspeakers with horns.



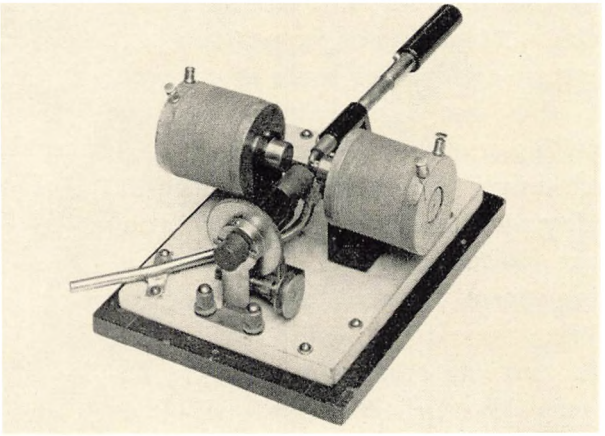
Desk switchboard used 1922—1945 in Amalienborg Palace



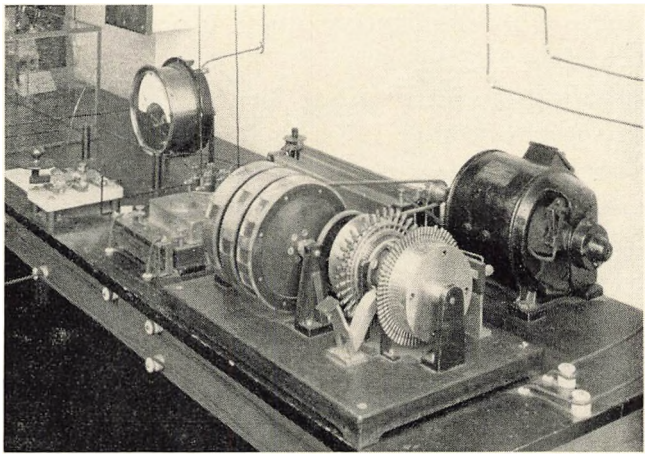
King Christian X's receiver from Marselisborg Castle. 1927



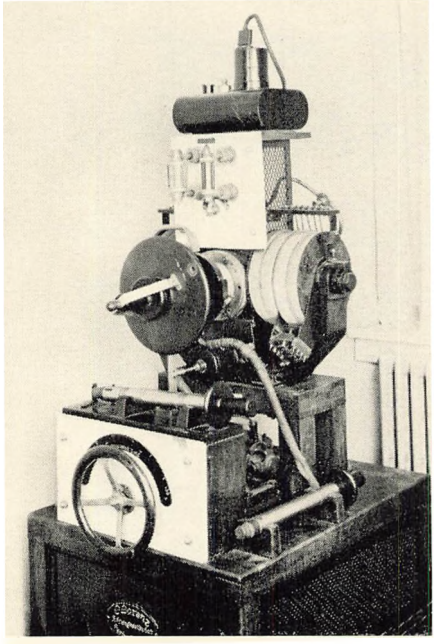
Microphone from Lyngby Radio 1922



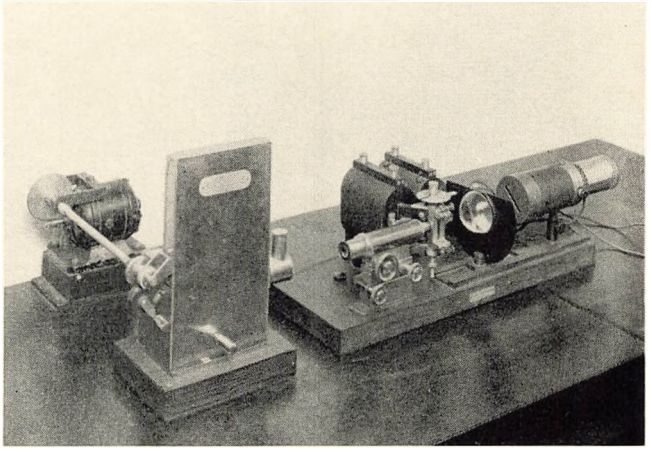
The first arc of Valdemar Poulsen, Doctor of Engineering.
The arc was designed in 1903



High speed telegraph apparatus
Designed 1910 by Professor P. O. Pedersen



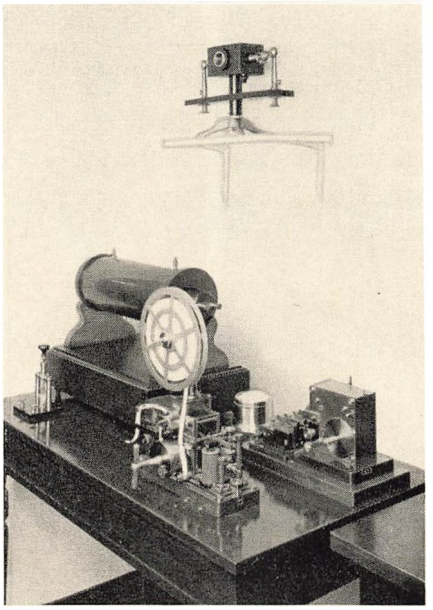
Poulsen-arc from Hammeren Radio.
Used 1922—1928



Receiver for high speed telegraphy
Designed 1910 by Professor P. O. Pedersen

In an exhibition case opposite this, the visitor will find some detectors, tuning coils, etc., and of curiosities may be mentioned a crystal receiver mounted on a slate and a receiver built into the case of a watch. From the early days of the radio a simple microphone from Lyngby Radio is preserved, and, besides, there is a microphone originating from concert broadcasts from Tivoli, the latter microphone used to be suspended in the straps attached to it.

Standing on the floor is King Christian X's valve receiver from Marselisborg Castle, mounted in an exquisite mahogany cabinet which was made in 1927 by the technicians of the Post and Telegraph Office. Furthermore, the visitor will find, along the inner wall, a ship's radio made by Telefunken and used about 1912—1920; a case with a transmitting valve of a length of approximately 1.25 metre from Kalundborg Radio; an apparatus which was used by way of experiment in 1923 for reception of press statements broadcast by Lyngby Radio; Denmark's first thermionic valve transmitter mounted in 1920 in the island of Christiansø; and on a wall shelf there is a model of Kalundborg Radio made on the scale of one-hundredth of the natural size. A small and a larger case contain the collection of radio valves in sizes and of makes according to their application. On top of the larger case the visitor will see the simple frame antenna which was used in the studio in Købmagergade for monitoring of broadcasts in 1924.



Apparatus for experiments with wireless telegraphy in 1899

Finally, a beautifully made model of the TV and FM radio station Aarhus, made on the scale of one-fourhundredth of the natural size, is exhibited in a case in front of the Ørsted wall. The ground bounded by the anchorings of the stay-wires is modelled in plaster with roads, planting, etc. painted in the natural colours. This model was made recently and presented to the Museum by S. P. Hansen, one of the mechanics in the service of the Post and Telegraph Office.

At the back a supporting wall separates a small room from the large one. Here the radio experiment apparatuses used by Valdemar Poulsen, Doctor of Engineering, and Professor P. O. Pedersen in their laboratory at Lyngby and afterwards kindly presented to the Museum by them, are mounted in a manner as near as possible to the original mounting.

The greatest rarity here is the original arc by means of which, in 1903, Valdemar Poulsen made his epoch-making invention in that he was the first man to produce continuous radio valves by which it was possible to broadcast speech and music. The principle of this simple arc generator is seen in a developed form in big Poulsen arcs, of which the biggest was used as a transmitter at Hammeren Radio in the island of Bornholm from 1922—1928. The mounting of the experiment apparatuses comprises the first Poulsen arc which was used at Lyngby Radio when this station had been taken over by the State Telegraph in 1915, and, under a cover of glass, a couple of very complicated apparatuses, one of which is the high speed telegraph designed by Professor P. O. Pedersen in 1910, with the appurtenant receiver, a string galvanometer for photographic registration of high speed telegraphy.

Unfortunately, the presentation of the other great invention made by Valdemar Poulsen, in 1898, the telegraphone, is possible only by means of a telegraphone made in the U. S. A. under a licence.

The floors of the teletechnical department are covered by dafoleum of a warm red colour whereas the colour of the walls is aquamarine. In addition to pictures relating to the specimens exhibited, the walls are mainly adorned by red telegraph office signs lending a certain gay air to the department.



Cable-test box.
1852

In addition to the exhibits mentioned above there is a considerable number of specimens in the stores of the Museum, in particular of teletechnical material, and many pictures, which it has been impossible to exhibit on account of lack of space in the rooms of the Museum, are placed in the offices of the General Directorate and the Regional Directors. Furthermore, there is an extensive collection of photographies, an alphabetically arranged collection of portraits of persons from the Post and Telegraph Office, a collection of negatives (plates and films), a collection of blocks, and a collection of old moving pictures.

These collections are increased year by year, in part by specimens sent in from the offices and agencies of the Post and Telegraph Office, in part through purchases. Besides, the Museum enjoys the pleasure of having large and small gifts amply bestowed upon it from widely different quarters, and these gifts all serve to supplement or complete the picture of the Post and Telegraph Office in the past and in the present. In this way several things of substantial interest have in the course of time been granted to the Museum, and there is every reason, on this occasion, to express the warmest thanks of the Museum to these contributors.

EVEN IF THE PROGRAMME for the celebration of the fiftieth anniversary of the opening of the Museum to the public has not yet been arranged in details, the board of directors of the Museum has already decided that, in thankful memory of the founder of the Museum, Jens Wilcken Mørch, late Head Postmaster, titled "Konferensraad" (a high Danish title, now obsolete), and his exceptional effort to have the Museum created, the day is to be marked by erection of a permanent monument in memory of him. For this purpose Max Krause, the sculptor, has, to the order of the Museum, on the basis of existing photographies of Mørch, modelled a bust, which will be unveiled in the Museum, where, quite naturally, it ought to find a permanent place. The bust is of bronze with reproduction of Mørch's orders, Mørch being Knight of the Dannebrog, decorated with the Silver Cross of the Order of the Dannebrog, Knight Commander of the Swedish Vasa Order, and having been awarded the War Medal of 1864. — Moreover, the board of directors of the Museum intends, on the day, to place a wreath on Mørch's grave in Garnisons Kirkegaard, on which the Museum has already placed a tomb-stone of granite.



Bronze bust of Jens Wilcken Mørch
Modelled by Max Krause, the sculptor



SOURCES USED:

The archives and accession registers of the Museum.

"Le Musée Postal et Télégraphique danois" by H. Hjorth-Nielsen.

"The Danish Post and Telegraph Museum, the History of the Museum" by E. H. C. Mikkelsen in the publication "Det danske Post- og Telegrafvæsen" (The Danish Post and Telegraph Office, issued by the society of "Vort Samfund".

"Postvæsenet i Danmark" (The Danish Post Office) by Fr. Olsen.

"Postvæsenets Historie" (The History of the Post Office) by Jørgen Bergsøe.

"Post- og Telegrafvæsenet i ældre og nyere Tid" (The Post and Telegraph Office in Former and Recent Times) by P. Knutzen.



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