

Jørgen Steen JENSEN

CHRISTIAN JÜRGENSEN THOMSEN
(1788-1865)



J. Magnus-Petersen, portrait of C.J. Thomsen 1846. Later on the artist reproduced the portrait as an etching (National Museum of Denmark)

Christian Jürgensen Thomsen was a widely known Danish numismatist, both because of his great personal collection and because he was a curator (1832-42) and later on a director (1842-65) of The Royal Cabinet of Coins and Medals, at the time at the palace of Rosenborg in Copenhagen.

C.J. Thomsen was born in a well-to-do merchant family in Copenhagen with parents who took care of his education and the development of his interests. He knew and wrote several foreign languages (English, German and French, besides he had taught himself to read Latin). On the whole he was well-read and travelled often in his own country and abroad, but he never got an academic education. The plans were evidently that he should enter the family merchant business in Copenhagen. So he did, and after his father's death in 1833 as one of the directors of the National Bank (since its foundation in 1818)^[1] he took care of the family business until the death of his mother in 1840. He never had any municipal licence to trade, but he was probably acting in the business on behalf of his mother. When she died, Thomsen withdrew from business, and later on some of his activities in this field were illustrated in Jules Verne's novel *Voyage au centre de la terre* (1864).

As time passed on Thomsen had a wide portfolio of posts within committees and institutions, which were to be the nucleus of the Danish National Museum, the State Museum of Art and the Arsenal Museum. In 1818 he was appointed as a secretary to the Commission of Antiquities, which since 1807 had been responsible for the prehistoric and historic collection of Nordic antiquities and the acquisition of non-numismatic 'Danefæ', i.e. treasure-trove. Until the war of 1864 the Commission of Antiquities in Copenhagen also covered the Duchies of Schleswig, Holstein and Lauenburg.

Thomsen's first paid job in the museum field was that of a curator at the Royal Cabinet of Coins and Medals 1832. Gradually his responsibilities were growing. He took a great interest in the foundation of the Ethnographic Museum, the development of the Antique Cabinet, the Museum of Arms, and the Royal Museum of Fine Arts. Thomsen's importance in all these fields was illustrated and discussed at a symposium in connection with the bicentenary of his birth (1988), the papers were published in a jubilee volume of the annual of The Royal Society of Northern Antiquaries.^[2] A general chapter on Thomsen and numismatics was written by Anne Kromann and the present author.^[3] It includes Thomsen's numismatic bibliography.

This is my background for dealing with C.J. Thomsen as a numismatist. He was developing his numismatic collection through his whole life since he was a boy. According to information from Thomsen himself, he began collecting in 1804, and in 1806 he had already a small series. At the age of 15 he was encouraged to ask the experienced numismatist G.F. Timm

^[1] Axel RUBOW, *Nationalbankens Historie 1818–1878*, Copenhagen 1918, p. 417.

^[2] Christian Jürgensen Thomsen 1788 – 29. december – 1988. *Aarbøger for Nordisk Oldkyndighed og Historie 1988* (ANOH). Det Kongelige Nordiske Oldskriftselskab (The Royal Nordic Society of Antiquaries), Copenhagen 1988, 225 p.

^[3] *Ibid.*, p. 97–112.

(1746–1829) for advice, and the acquaintance developed into a friendly and close relation between the two men, who were separated by nearly 40 years of age. Timm was a locksmith at the Royal Court. He was a specialist in all sorts of metal works, and in this way he gained a great knowledge of fakes. As a young man Timm had been travelling in Germany, France and Italy for more than ten years, and he was an experienced artisan when he settled in Copenhagen as a master locksmith.^[4]

Thomsen's father helped his son in 1808 to acquire the important Greek and Roman coin collection of the statesman and civil servant Ove Høegh-Guldberg (1731–1808). Even if Thomsen perhaps later on parted with some of the classical coins to selected friends and connections, he left a sufficient number of them to form a catalogue of two volumes (8,777 nos). The Roman coins, 6,012 nos, were sold at auction in Copenhagen in 1867, and the Greek coins, 2,755 nos, were auctioned in 1869.^[5]

Thomsen had also an important modern numismatic collection, which was sold at two auctions in Copenhagen, totalling 8,156 items: the modern coins including the medals were sold in 1868, while the Nordic coins and the great numismatic library were sold in 1871.^[6] To dispose of collections at public auctions is an age-old custom, which had one of its great times in Thomsen's Copenhagen. He himself saw to it that a number of important collections were appropriately catalogued: two volumes for the estate of the civil servant H.H. Frost,^[7] three volumes for the one of the aforementioned locksmith G.F. Timm,^[8] and also three volumes for the one of the learned bishop F. Münter^[9]. Finally Thomsen took care of the first volume of his old assistant Ole Devegge's collection.^[10]

It was not only a question of writing catalogues, but the catalogues had also to be distributed to European fellow numismatists. Later on he collected their bids, and finally he distributed the relevant acquisitions to their final destinations. We may suppose that Thomsen's practical experience and knowledge of trade, ports and ships were helpful for this purpose. So one may say that Thomsen combined his mercantile and numismatic knowledge. No doubt, Thomsen played an important part in developing

[4] Victor HERMANSEN (†), 'Christian Jürgensen Thomsen og G.F. Timm', *Nordisk Numismatisk Unions Medlemsblad (NNUM)* 8/1988, p. 162–167.

[5] *Catalogue de la Collection de monnaies de feu Christian Jürgensen Thomsen, I^{ère} partie, Les monnaies antiques, I–II, ventes publiques, Copenhague, 6 mai 1867 et 24 mai 1869.*

[6] *Catalogue etc. III partie. Les monnaies du temps moderne. Tome I... les monnaies du Danemark, de la Norvège, de la Suède, du Slesvig et du Holstein; Tome II, contenant les [autres] monnaies de 1788 à 1865 ... ainsi que une suite de médailles et quelques sceaux en cire, ventes publiques à Copenhague le 8 mai 1871 et le 14 mai 1868.*

[7] 198 and 242 p., 1826–27.

[8] 334, 292 and 254 p., 1831–34.

[9] 216, 284 and 167 p., 1836–39.

[10] 268 p., 1851.

the Danish and the North European parts of the collection of J.J. Reichel (1778–1856) of St. Petersburg. After the death of this collector his foreign coins entered the huge collection of the State Hermitage. We shall later on return to Reichel.

It should of course be added that with his ever increasing official duties Thomsen passed the jobs of a *commissaire* on to younger assistants, e.g. Ludvig Læssøe (1808–78), C.F. Herbst (1818–1911) and J.B. Sorterup (1815–49). As young men they probably got a considerable part of their income thanks to their service at auctions.

Thomsen's main interest was undoubtedly medieval numismatics, and his collection of European medieval coins was really, so-to-say, all embracing. Many of the coins were acquired through exchanges with foreign numismatists, Thomsen often being the one who approached his fellow-collectors with offers and requests. The catalogue of the medieval part of his collection has three parts and 12,683 nos., selected coins are illustrated on 14 lithographic plates, and the catalogues were published in the years 1873, 1874 and 1876.^[11] The author was actually the young historian Kristian Erslev (1852–1930), who in due time was going to be the doyen of Danish historians. We shall return to the medieval collection later on. The importance of this catalogue can be illustrated by the fact that the 19 coins of the Pomeranian king Boguslaw I (1180–87), which are found here (nos. 7413–31) help in reconstructing the otherwise unknown hoard, which is called 'the hoard of Thomsen', and which is supposed to have been found either in Pomerania or in Brandenburg c. 1830.^[12]

Thomsen had a wide European network, acquired through exchange of letters and frequent travels abroad, as well as visitors to Copenhagen. Sometimes the letters contain special numismatic essays or papers. In some cases such letters were published in the numismatic journals of the time, e.g. in the 2. Series of the *Revue de la Numismatique belge* (RNB).^[13] These letters were addressed to Ch. Piot, one of the editors of this *Revue*.

The first letter was partly inspired by the great hoard from Enner, Eastern Jutland, 1849. It had two coins from the Flemish count Baudouin IV, which entered the trays of the Royal Cabinet of Coins and Medals. At the

[11] *Catalogue etc.* II partie. *Les monnaies du moyen-âge*, 1–3, 356, 318 and 288 p., Copenhagen 1873, 1874 and 1876, 14 plates.

[12] H. DANNENBERG, *Münzgeschichte Pommerns im Mittelalter*, Berlin 1893, p. 11–12, p. 27–28 and plate 1, 8–14; Ryszard KIERSNOWSKI, 'Denary zachodnio-pomorskie z drugiej połowy XII wieku', *Wiadomości Numizmatyczne*, 4, Warszawa 1960, p. 209–232, especially p. 211–212 and p. 220–224; short summary in English.

[13] RNB, 2^{ème} série, vol. I, v, and VI, 1851, 1855–56. 'Lettre de M. le chevalier Thomsen, concernant des monnaies de Baudouin IV, comte de Flandre, et autres', vol. I, 1851, p. 81–85; 'Lettre sur des pièces [qui] sont des copies de copies des monnaies si connues et frappées par Charlemagne à Dorstad', vol. v, 1855, p. 297–300 et pl. VI, fig. 7; 'L'esterling de Jean de Flandre', vol. VI, 1856, p. 104–107 et pl. VI, fig. 2.

same time Thomsen published five coins from his own cabinet.^[14] The editor made an introductory note excusing the indiscretion of publishing this, hoping that Thomsen would forgive him. We understand that the importance of this communication and the European reputation of its author made it in some way a duty for the editor to publish it.

The main part of the second letter has a discussion by Thomsen of the degenerated Dorestad coins of Charlemagne. It was called forward by a short editorial comment by the president of the Belgian Numismatic Society, R. Chalon, to a drawing of a coin found near Gdansk (Danzig) and sent by the Belgian consul in this town. It was offered as a riddle to the readers of the Belgian journal,^[15] but today we would follow the classification by the Swedish numismatist Brita Malmer and place it as Malmer KG 9. Thomsen comments that the finds in the Scandinavian countries prove that these coins are from the 9th or the following century. Such a great degeneration could not have happened at once, but slowly and gradually. The Dorestad coins were well known in Germany, Poland and in Scandinavia. Thomsen does not know where the degenerated copies were made, but the original type was certainly from Dorestad. Thomsen then asks if such coins also were found in the regions of the readers? To avoid misunderstanding Thomsen enclosed a drawing, which shows another coin of the ‘degenerated Dorestad’ type, which Brita Malmer more than a hundred years afterwards classified as KG 2. This group is rather small, but thanks to the good quality of the drawing which Thomsen forwarded, and the quality of Brita Malmer’s drawing, the coin can be identified as having been found at Jæren, Rogaland, Norway in the 1850’s.^[16] Today the coins usually are classified according to the system of Brita Malmer, which she developed in her great book from 1966.^[17] According to her book, the coin, KG 2, can be dated after c. 840, while the coin of her type KG 9b is dated from c. 975. Brita Malmer later on (2002) proposed a somewhat earlier date and Jens Christian Moesgaard agreed: ‘An introduction of this type to the late 960s – or 970 at the very latest – thus seems secure’^[18] The coins are usually believed to have their origin at Hedeby

^[14] They remained in Thomsen’s medieval collection, see *Catalogue etc.* II partie, 1, 1873, p. 312, nos. 3694–3699. In the American edition, 1992 (see n. 35), the coins are found at p. 286; both versions of the catalogue have Baudouin IV (988–1036), duke of Brabant. In the addendum to the American edition the editors cautiously comment the description of nos. 3694–3699 ‘Possibly correct, but unverified’, p. 340. In the *Atlas der munten van België*, Herent 1996, p. 112–113, Boudewijn IV (989–1036) is, however, placed as a count of Flanders.

^[15] *RNB*, 2^{ème} série, 1854, p. 472 and plate xx, 3.

^[16] Brita MALMER, *Nordiska mynt före år 1000*, Lund-Bonn 1966, p. 283, find 113. The find is dated after 840 (*ibid.* p.202).

^[17] See reference above.

^[18] Jens Christian MOESGAARD, *King Harold’s Cross Coinage*, The National Museum, Copenhagen 2015, p. 58.

(Haithabu). Thanks to more than a hundred years of research, the more recent classification of today is much more precise than at the times of Thomsen. His letter is illustrating the gradual steps of research in this difficult field of Nordic numismatics at the same time placing Thomsen as a precursor in the early studies.

In the third letter Thomsen discusses some of the many imitations of Edwardian sterlings from the last decades of the 13th and first half of the 14th century. The inspiration came from a note by Ch. Piot on the sterling by John of Flanders (d. 1323), struck at Arleux, in the previous volume of the *Revue*, to which Thomsen had supplied the relevant drawing.^[19] Now Thomsen is discussing the various ways in which the inscriptions could be read. I think Thomsen seems to have wanted to indicate that the sterling imitations in question were issued by John the Blind, King of Bohemia and count of Luxembourg, who was killed at the battle of Crécy 1346. This is the same attribution, which Nicholas Mayhew gave in his standard book on the sterling imitations.^[20]

Thanks to the help of Dr. Vitaly Kalinin, director of the Numismatic Department of the State Hermitage in St. Peterburg, I was able to publish the letters exchanged between Reichel and Thomsen in the long period between 1821 and 1855. In one of them, written 3 February 1835, Thomsen argued that a series of Russian gold coins in the Royal Danish cabinet had their origin from the first visit to Moscow of Valdemar Christian (1622–56), a son of Christian IV, King of Denmark and Norway. The visit took place in the years 1641–42. The arguments of Thomsen appear completely convincing, and they are now published in the series of letters exchanged between Reichel and Thomsen. Thanks to a translation by Dr. Tatyana Smekalova the results were also made accessible to Russian numismatists.^[21]

The relations between Thomsen and Swedish researchers were very important. Thomsen expected much from Sven Hylander (1797–1825), but the expectations were not fulfilled due to his early death. But soon a contact was established with Bror Emil Hildebrand (1806–84), and this relation was of long duration. Hildebrand was prepared to learn from Thomsen's experience, not only in numismatics, but also in general about

[19] Ch. PIOT, 'Un sterling frappé à Arleux par Jean de Flandre, *RNB*, 2^{ème} série, vol. 5, p. 425–427, pl. XIX, 4.

[20] N.J. MAYHEW, *Sterling Imitations of Edwardian Type*. Royal Numismatic Society, London 1983, p.106, no. 263 a–b.

[21] J. Steen JENSEN (ed.), 'Christian Jürgensen Thomsen og Jakob Reichel – en numismatisk og etnografisk brevvæksling mellem København og Sankt Petersborg 1821–1855', 1–2, *Danske Magazin*, 9. series, vol. 1, fasc. 3–4, 2002–04, pp. 391–475 and 541–607, especially pp. 465–467. In Russian in *Numizm. Sbornik*, XV, Moskva 2001, pp. 232–237. (= *Trudy GIM*, vol. 125); in the exhibition catalogue of the State Hermitage, V.A. KALININ and others (ed.), *Jakob Reichel' ... 1780–1856*, St. Petersburg 2003, the relations between Thomsen and Reichel are mentioned at several places in the introduction, e.g. p. 24 and 45 and pp. 77–82.

museum exhibitions and research. Soon after Thomsen's death Hildebrand, who at the time was State Antiquarian in Stockholm, saw to it that all his own letters were taken to Stockholm to avoid that confidential material should be abused by his enemies. Today both the letters of Thomsen and of Hildebrand are in the ATA-archive of the State Historical Museum, Stockholm. They were used as one of the bases of the thesis for the doctorate by Bengt Hildebrand about Thomsen and his learned relations in Sweden 1816–37.^[22] The Thomsen–Hildebrand material was the basis for several papers by Ian Wiséhn, formerly director of the Royal Coin Cabinet in Stockholm, and the late professor Mats P. Malmer actually prepared an edition of the letters. His material is now deposited in the University Library of Lund.^[23]

In most cases the letters are still awaiting their editor. This is *e.g.* the case with the letters exchanged between Thomsen and the German researcher G.C. Friedrich Lisch, Schwerin (1801–83).^{[24],[25]}

Also Thomsen's relations to Norwegian numismatists have caught the attention of later generations. A collection of typewritten copies of letters was at some time found at The Royal Collection of Coins and Medals. They caught my attention. It was evident that Hans Holst, formerly keeper of the University Coin Cabinet in Oslo (1927–56), had taken care of having them transcribed. Dr. Kolbjørn Skaare, at the time director in Oslo, prepared the manuscripts for publication and made indexes of persons and finds mentioned in the letters. Most of the letters were between Thomsen and the orientalist, professor Christopher Andreas Holmboe (1796–1882), who was a director of the University Coin Cabinet in Oslo 1830–76.^[26] The letters cover a period of 35 years, 1828–63, and Kolbjørn Skaare made in all respects a good editorial work.^[27]

^[22] B. HILDEBRAND, *C.J. Thomsen och hans lärda förbindelser i Sverige 1816–1837. Bidrag till den nordiska forn- och hävdaforskningens historia*, I–II, Stockholm 1937–38, 835 p.; I. WISÉHN, 'C.J. Thomsen och B.E. Hildebrand 1838–1865', *Aarbøger ... 1988* (cf. n. 2), p. 113–128. English summary.

^[23] Note in the *NNUM* 2015/2, p. 56 about the personal archives of Brita Malmer and Mats P. Malmer.

^[24] Elizabeth ANDRE, Brigitta STEINBRUCH and Karl-Heinz STEINBRUCH (bearbeitet von), G.C. Friedrich LISCH. Schweriner Nachlass und Briefe in auswärtigen Institutionen. *Findbücher, Inventare und kleine Schriften des Landeshauptarchivs Schwerin*, vol. 7, Schwerin 2001, p. 155; personal index p. 226.

^[25] The curator Victor Hermansen (1894–1960) was preparing a book about Thomsen when he died; his material was given by his widow, Inger Hermansen, to The Royal Library in Copenhagen, cf. Birgitte POSSING & Bruno SVINDBORG, *Det Kongelige Biblioteks Håndskriftafdeling. Erhvervelser 1924–1987. Vejledning i benyttelse*, vol. 1, Copenhagen 1995, p. 290. Ny Kgl. Samling, 4546, 40. 'Victor Hermansen, Efterladt materiale til en biografi om Christian Jürgensen Thomsen'.

^[26] At the time Oslo was called Christiania.

^[27] Kolbjørn SKAARE, 'Korrespondanse mellom C.J. Thomsen og C.A. Holmboe', *Nordisk Numismatisk Årsskrift* 1987–88, p. 5–106; English summary, p. 98–100.

Peter Berghaus (1919–2013) was especially engaged in medieval numismatics and he was also much interested in the history of numismatics. He had often occupied himself with Hermann Grote (1802–95), a rather singular person, who lived as an eremite and appears to have had difficulties in maintaining social contacts. But he was a busy publisher, both of journals and of his own studies. Thomsen was in contact with him in two periods, first a direct contact during four years (1835–39) and later on, in the last ten years of his life, an indirect contact via the publisher of Grote, Fritz Hahn. In his first letter Thomsen had sent him three plates from his private ‘*Cabinet d’ignorance*’, i.e. medieval coins from his own collection which Thomsen was not able to identify convincingly himself. He was, however, somewhat surprised when Grote published the plates with his own comments!^[28]

Thomsen was also in contact with another German numismatist, Hermann Dannenberg (1824–1905), who got a much greater importance thanks to his four volumes *Die deutschen Münzen der sächsischen und fränkischen Kaiserzeit*, 1876–1905.^[29] In the introduction to the first volume Dannenberg expresses his hope that his book will encourage more attention to the importance of coin hoards, a fact to which Thomsen repeatedly had drawn the attention.^[30] It might be added that it was not only in oral communication or via letters, but it was also in Thomsen’s part of the now classical guide to Nordic antiquarianism, published in Danish and German by the Royal Society of Northern Antiquaries.^[31]

Now we shall return to the medieval collection of Thomsen, according to his catalogue of 12,683 coins.^[32] Thomsen had provided that after his death Danish coins from his private collection were going to be given to the Royal Cabinet, if they were lacking in its holdings. They were probably acquired by him before he got his appointment as a curator. But the coins should be included in the great catalogue of his collection, which he also provided for. In this way 114 Danish medieval and modern coins were added to the Royal Collection of Coins and Medals.^[33] Thanks to the energy of Thomsen’s former assistant C.F. Herbst the substantial amount of 15,000 rigsdaler (c. £ 1,675) was collected from 39 nobles and land pro-

^[28] Peter BERGHAUS, ‘Christian Jürgensen Thomsen und Hermann Grote’, *ANOH* 1988, p. 129–140.

^[29] J. Steen JENSEN, ‘Hermann Dannenberg und Christian Jürgensen Thomsen’, in P. BERGHAUS and others (ed.), *Commentationes Numismaticae 1988. Festgabe für Gert und Vera Hatz*, Hamburg 1988, p. 9–17.

^[30] ‘... nachdem schon Thomsen wiederholt auf die Wichtigkeit der Münzfunde hingewiesen hat.’, H. DANNENBERG, *Die deutschen Münzen...*, vol. 1, Berlin 1876, p. VII.

^[31] *Ledetraad til Nordisk Oldkyndighed*, Copenhagen 1836, p. 80–86, especially p. 81; German translation, *Leitfaden zur Nordischen Altertumskunde*, Copenhagen 1837, p. 82–88.

^[32] Kirsten-Elizabeth HØGSBRO, ‘Thomsen, Herbst og Erslev’, *NNUM* 1991/5, p. 78–88.

^[33] Protocol of Donations no. 752.

prietors. This amount was used to buy the medieval collection from Thomsen's estate; afterwards it was presented to The Royal Collection of Coins and Medals.^[34] This donation was given with the provision (according to Thomsen's will) that the Cabinet would prepare a catalogue in French with a description of every coin and with illustrations of those which had not been seen before. In this way the catalogue would be a manual for collectors of medieval coins. When this was completed, then Thomsen's collection could be included in the Royal Cabinet. The work was started by C.F. Herbst, the assistant keeper, but he was not able to finish it. Instead, in 1871, the job was assigned to Kristian Erslev, at the time a student of 19 years of age. The catalogue was printed in three parts from 1873 to 1876. From September 22, 1876 onward the duplicate coins were sold by the Cabinet at a public auction.^[35]

The Thomsen coins are an important part of The Royal Collection of Coins and Medals of today. As an illustration I can mention that the present-day Spanish medieval collection (Christian part of Spain, 11th to 16th century) holds 369 coins of which 145 are from the Thomsen collection. The Portuguese medieval collection has 102 coins, 47 of which originate from Thomsen. Or, in other words, nearly 40% of the Spanish and c. 45% of the Portuguese medieval coins have entered the trays of The Danish National Museum thanks to Christian Jürgensen Thomsen's gift!^[36]

The catalogue of medieval coins was sold from the Royal Collection of Coins and Medals until the middle of the 20th century, when the stock ran out. At the time when the English edition was under preparation I prepared a list of Thomsen coins, which are found in the relevant part of the Royal Collection of Coins and Medals today.^[37] It appears that among the 4,124 coins in the first part of the medieval catalogue, 2,738 are found in the trays, that is approximately 66.4%. Of these coins there are 149 pieces which are probably from Thomsen's original collection (according to a reference copy of the catalogue), without this fact being corroborated from indications on the tickets. Perhaps more coins of this category may be found, bringing the total of this group up to 282 from this part of the

^[34] Protocol of Donations no. 612; the Collection got its present name in 1867.

^[35] The previous paragraph is more or less identical to part of my introduction (p. xiv–xv) to the English translation of the first volume of Thomsen's medieval catalogue, which was due to the initiative of Alex G. MALLOY, *Medieval coins in the Christian J. Thomsen collection. I: Byzantine, Dark Ages, Crusader, Islamic, England, Serbia, Italy, Spain, Portugal, France and the Low Countries*, Attic Books, South Salem, New York, 1992, 390 p. with 22 photographic plates. Important notes and indexes were added by Alan M. STAHL and Allen G. BERMAN.

^[36] J. Steen JENSEN, 'The Danish numismatist Christian Jürgensen Thomsen and the formation of the ancient and medieval Iberian collection of coins in the Danish National Museum', in M.G. MARQUES & D.M. METCALF (ed.), *Problems of Medieval Coinage in the Iberian Area*, 3, Santarém 1988, p. 569–578, especially p. 575.

^[37] The publication mentioned in n. 35, p. 342–348.

Thomsen catalogue. The catalogue has an important addendum, covering new or changed attributions to several of the coins. Two American numismatists, Alan M. Stahl and Allen G. Berman, put this condensed result of more than a century of numismatic studies at the disposition of the readers of the catalogue from 1993.^[38]

Thomsen never married, but he must have had an overwhelming energy, which is demonstrated through his work in his various fields. In 1992 when the National Museum was reopened after restoration with a considerably modernized exhibition, my late colleague and namesake, Dr. Jørgen Jensen (1936–2008) published a great book about Thomsen and the National Museum.^[39] Here the author deals with most of the fields, which are part of the present National Museum, but not numismatics! The readers of the *Compte-Rendu* may already know of Thomsen's interest in coin hoards and coin finds, a fact which made him famous all over Europe. But he was also a pioneer in archaeology, he proposed *i.a.* a relative chronology of the Danish neolithicum and the bronze ages, and the results of his studies were reflected in the showcases of his exhibitions at the museum. And the Ethnographic Museum which Thomsen opened in the middle of the 19th century had also pioneering exhibitions.^[40]

So in conclusion we may say that Thomsen was an excellent representative of the cultural life in the golden cultural age of Copenhagen, the first half of the 19th century.

^[38] As above, p. 325–341.

^[39] Jørgen JENSEN, *Thomsens museum: historien om Nationalmuseet*, Copenhagen, Gyldendal, 1992, 432 p.

^[40] Jørgen Steen JENSEN, 'Christian Jürgensen Thomsen og Etnografisk Samling, set fra Sankt Petersborg', *Jordens Folk*, vol. 34.3, Etnografisk Samling i 150 år, p. 17–20, December 1999.