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Kairos, or the right moment: that moment was 1868 for the foundation of the Münzkabinett as an independent museum within the fast-growing network of the Royal Museums in Berlin. [1] This act took place at a time when Prussia was on the rise politically, but the fact that this moment of opportunity was seized is largely the achievement of Julius Friedländer, whose persistent efforts at the Royal Museum since 1840 had paved the way for the new museum’s foundation. This elevation to the status of a museum is a highpoint in the history of the Münzkabinett, a history that goes back to the sixteenth century and which has reflected the eventful history of Berlin right down to the present day. An exhibition 2018/19 presents this history of the Münzkabinett for a whole year. They also bring into view the people linked together by the objects preserved in the Münzkabinett. They appear as collectors and previous owners of coins, as dealers, as the staff members, coin researchers and patrons. The Münzkabinett has changed over the past 150 years. That change is currently expressed by the successes of digitisation: 150 years ago visitors went into the museum to see a selection of coins and medals in glass cases, and that is still the case today for the more than 5,000 exhibits on display in Berlin’s Museum Island, but there are also more than 35,000 objects that would otherwise be held in the vault, inaccessible to the public, which can be viewed in virtual form in our largest exhibition, any time, anywhere in the world.

Researching the history of the museum is part of the everyday work of the curators, who address questions of provenance and consider the collecting strategy in the light of the existing holdings. [2] The objects in the museum link us to many people across two and half millennia. A look into the history of the Münzkabinett offers insights that cut across the eras: numismatics is an often underappreciated field in public perceptions and it can be tough to make the case for it in the mainstream of fashions and interests at any given time. But there have always been people with the breadth of vision to support this field. As for the museum staff, it can be established that none

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[2] The Münzkabinett, the Zentralarchiv of the Staatliche Museen zu Berlin, the Geheimes Staatsarchiv of the Stiftung Preussischer Kulturbesitz and other locations hold sources for the history of the Münzkabinett and the objects preserved in it. In the past two years, the digital catalogue of the Münzkabinett’s holdings has been strengthened with regard to provenience research, so in the coming years more advances in this field will become possible.
of them failed to fulfil their duties well. But many chose not to be limited by that yardstick and in fact contributed far more. Almost every one of them showed a commitment that went above and beyond the standard requirements, and beyond what was expected of them as employees, in order to promote the Münzkabinett and the study of numismatics.

From the beginnings to 1830

In the sixteenth century at the Berlin City Palace, as at many other princely courts, a Cabinet of Art, or Cabinet of Curiosities, was created. In the contemporary literature about how to set up such rooms, coin collections are counted an important component, so this will have been the case too for the Prince-Electors of Brandenburg. Elector Joachim II of Brandenburg (reigned 1535–1571) is the first collector of antiquities and coins to be mentioned, though the first inventory of coins dates from 1616. During the Thirty Years’ War (1618–1648), however, all the material acquired up to that date was lost. Frederick Wilhelm, the Great Elector (reigned 1640–1688), both out of interest and for the sake of his image, once again set up an Antiquitätsstube – an ‘antiques room’. In 1685 the collection of the Elector Palatine, consisting of 12,000 coins and medals, passed by inheritance to Berlin. Its custodian Lorenz Beger (1653–1705) also moved to Berlin in 1686 and was commissioned by Frederick III, the later Frederick I, King in Prussia, to produce the three-volume Thesaurus Brandenburgicus Selectus, completed between 1696 and 1701, an opulent baroque work which primarily represented ancient coins. The first of these volumes presents at the end of its preface an engraving with an idealised representation of the coin cabinet within the Cabinet of Art in the Berlin City Palace (Ill. 1).

Ill. 1 – View into the Cabinet of Art with the coin collection in the ‘Apothecary Wing’ of the Berlin City Palace, around 1685. The four lacquer cases for the various holdings can be seen clearly. On the basis of the decoration of the top of each case, the coins and medals seem to have been arranged by metal, into gold (Apollo = Sol), silver (Diana = Luna) and bronze (Venus = Cypria/Copper). The fourth case (Serapis) was for gems. From: L. Beger, Thesaurus Brandenburgicus (1696), engraving by Samuel Blesendorf. Credit: Bpk/Christine Kösser (Bildnr. 96186)
The *Thesaurus Brandenburgicus* is written in the form of a literary dialogue between the knowledgeable *Dulodorus* and the keen student *Archaeophilos*.\[^{13}\]
In Dulodorus it is not hard to recognise Beger himself. The dialogue is in the tradition of princely entertainment and education by means of coins and medals.\[^{14}\] The coins offer the opportunity for learned reflections on myth, iconography, history and art.

With the death of Frederick I in 1713, the Münzkabinett’s first heyday came to an end. His son Frederick Wilhelm I (reigned 1713–1740) had inherited along with the throne also the debts that his father had run up, and he now set about balancing the state’s books with an iron hand.\[^{15}\] Among the first measures taken was when the king personally removed 319 of the larger gold pieces (mostly modern medals), which were melted down to pay off debts. The new style of government evidently did not appeal to all the royal staff and in 1718 the Court Castellan Valentin Runck and the Court Smith Daniel Stief, were convicted of abusing their position of trust with the king by extensive thefts, including in the coin collection. They were found out by the librarian and superintendent of the royal collection, Mathurin Veissière de la Croze. The thieves were executed. In the reign of Frederick II the Great the coin collection did not make much progress either. Though he pursued very smart financial policies, the king showed hardly any interest in numismatics. During the Silesian Wars the collection was evacuated for safekeeping. In 1770 Frederick then had the ancient coins transferred to the ‘temple of antiquities’ near him in Potsdam, where the curator Friedrich Wilhelm Stosch could only access them with difficulty. Acquisitions continued to be made primarily in the form of legacies. In addition there were materials assigned to the king, such as the Preussisch-Görlitz Treasure in 1740, which contained 1,124 Roman denarii. In the reign of Frederick Wilhelm II (reigned 1786–1797) the Prussian king received the coin collection of the Franconian line of the House of Hohenzollern (1791).

The Enlightenment and the French Revolution influenced the government of his son Frederick Wilhelm III (reigned 1797–1840). In the first year of his reign he declared the artworks and antiquities in royal possession to be property of the State. Jean Henry, supervisor of the Cabinet of Coins and Antiquities now once again reunited the different parts of the royal coin collection, transferring them from their different locations back to the Cabinet of Art in the City Palace, which the king used only for opulent State ceremonies: the ancient pieces returned from Potsdam, and the recently created coin collection of the Academy was integrated into the collection.

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\[^{13}\] Dulodorus = *dulos* (Gk.) is ‘the slave’, so loosely translated perhaps ‘the servant’ or ‘the person bearing the burden’; Archaeophilos = ‘the friend of antiquity’.


\[^{15}\] His father had left the State indebted to the amount of 48 million thaler.
Formally the collections were assigned to the Academy at this point. In 1805 Jean Henry proposed to the king that a large museum should be founded which would unite all the art treasures, including the pictures and antiquities scattered around various palaces.

The planned changes took place in the unsettled times of the Napoleonic era, in which Prussia was drawn into the wars with France. Prussia’s defeat in the Battle of Jena and Auerstedt on 14 October 1806 was followed by the occupation of Berlin. Dominique-Vivant Denon on 5 November 1806 signed off the transfer of more than 12,363 coins which he transported to Paris on Napoleon’s orders as war booty. Other parts of the collection were taken by the king as he fled to Memel. After the defeat of Napoleon the coins removed to Paris were returned to Berlin. The period of peace that followed the Battle of Waterloo inaugurated the rise of the Münzkabinett as of the other Berlin collections. Planning for a museum intended specially

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[6] Friedländer 1880, 14: ‘Soon after his accession to the throne, Frederick Wilhelm III wanted to open the collections for scholarly use. The Academy retained the overall supervision, [...], but its influence has left no trace.’

[7] Friedländer 1880, 15. From 1804 to 1810 Henry was supported in the administration of the Ancient material by the knowledgeable Domenico Sestini (1750-1832).

[8] Friedländer 1880, 15: ‘On the morning of October 17, 1806, three days after the Battle of Jena, Henry received the order to pack up the Münzkabinett and the treasures of the Cabinet of Curiosities as quickly as possible. He began with a slowness that is only to be excused by the fact that it was not immediately understood how urgent the danger was. On the following day, after a repeated warning, the packing went faster, with the Henry and Buttmann families joining in, but nonetheless only the Stosch and other gems, the majority of the coins and a box of treasures from the Cabinet of Art. On the 19th, finally, once again exhorted by his superiors, he set off, accompanied only by a watchman. One of the containers could not be fitted onto the narrow Russian wagon, but was instead laid on top and got stolen on the way, but it probably did not contain any very valuable objects.’


[10] However, some holdings vanished, including 2,000 Roman bronze coins. Friedländer 1880, 16: ‘instead of the missing 2,000 bronze coins, which will certainly have been good examples, it received 3,000 poor ones, a loss that today has still not been fully replaced.’
for the public now took on concrete form.\footnote{Friedländer 1880, 17.} First, in 1815, the collections were detached from the Academy again and now assigned to the ‘Ministry for Religious, Instructional and Medicinal Matters’.\footnote{‘Ministerium für geistliche, Unterrichts- und Medicinalangelegenheiten’.} In 1818 Jean Henry compiled the first complete inventory in 12 folio volumes. A willingness to expand the holdings led to the first purchases of entire collections, such as in 1821 when after seven years of negotiations the 28,000 coins of the collection of Peter Philipp Adler were acquired for one-and-a-half times their metal value. The acquisition of single objects, on the other hand, was almost impossible: the bureaucratic demands of gaining the required ministerial permission took months to fulfil and scared everyone off.\footnote{Friedländer 1880, 23.}

1830 to 1868: A Department of the Royal Museum

On 3 August 1830, 60th birthday of King Frederick Wilhelm III, the Royal Museum opened on the Lustgarten, facing the palace and the cathedral, and with them it from now on created a strong visual impression legitimising the emperor’s political, religious and cultural power (ill. 2).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.jpg}
\caption{Ill. 2 – The Lustgarten with the Royal Museum (1869). The museum was accessible to the public and also offered a coin display. Watercolour by Franz Alt. bpk/Kupferstickkabinett, SMB, Jörg P. Anders (Bildnr. 90051).}
\end{figure}

The move into the museum had been carried out by Jean Henry. From 1822 onwards he had been assisted by Heinrich Bolzenthal, who was responsible for the post-classical coins and medals. All the numismatic objects were assigned to the Antiquarium. For Hugo Bolzenthal, however, independence
was a matter of importance and he succeeded in having his Medieval and Modern department exhibited in separate spaces. From 1835 on he carved out a quasi-autonomous position, which he defended energetically until his retirement. In the Ancient department, which for five years after Henry’s departure was jointly administered with the archaeologist Konrad Levezow, not much happened. From 1835 this collection area was assigned to the librarian Moritz Pinder, who, within the limits of the time available alongside his other duties, conscientiously administered it until 1858.

In 1840, at the accession of Frederick William IV (reigned 1840–1861), the collection of ancient coins consisted of 26,000 objects, including 6,510 Greek coins. In this year Julius Friedländer (1813–1884) joined the museum as an unpaid volunteer staff-member. Friedländer had that year taken his doctorate under Gustav Droysen in Kiel with a dissertation on unpublished Byzantine and Medieval northern Italian coins. He was the youngest son of Benoni Friedländer, an important and wealthy collector in Berlin. Julius Friedländer had been familiar with coins and medals from his early years. Dealers, collectors and scholars all met in his father’s house. Moritz Pinder was soon persuaded of his new staff-member’s abilities. He let him undertake a thorough reordering of the whole collection, in which, for example, the Roman provincial coins were removed from the Roman department and arranged by the location of their mints. Friedländer separated out the forgeries and collected some of the duplicates for auction, a sale that took place in 1844. [14] While he was still familiarising himself with the collection, he noticed the deficits of the acquisitions policy of the previous decades. Especially in the sphere of Greek numismatics he felt there were gaps. In 1841 the king had commissioned the art historian Gustav Friedrich Waagen to travel to Italy in order to acquire paintings and other artworks there, but the yields for the coin collection had been meagre. Friedländer promptly drew up a handlist of the materials in the collection and got himself released on sabbatical, in order to purchase the missing ancient coins for the collection in Italy. His travel expenses were covered by his father Benoni Friedländer, for whom he acquired post–classical coins and medals. [15] Friedländer was away for 30 months and the significance of this journey cannot be overstated. During it 3,356 coins were acquired for the Münzkabinett, including rarities and coins of historic importance. [16] Right at the start of the journey Julius Friedländer met Theodor Mommsen at the Instituto di Corrispondenza Archeologica, the later Deutsches Archäologisches Institut, and he would undertake many of his journeys with him (ill. 3).

[15] These coins, together with the collection of Benoni Friedländer, in 1861 likewise came to the Münzkabinett.
In the process, he got to know many of the existing coin collections and gained insights into the coin trade. From this time on it became common for dealers to send coins to the Münzkabinett to choose from. Whereas before this journey Friedländer had still been regarded as the privileged son of an important collector, he had now proved the quality of his expertise and created his own professional network, which he could always rely on in later years. Julius Friedländer also earned the confidence of the General Director of Museums, Ignaz von Olfers. For the Münzkabinett, too, this was the start of a flourishing period.\[12\] Until then only internal inventories had been compiled, but in 1850 and 1851 the first catalogues of the holdings and exhibitions were published.\[18\] After 17 years of working for the coin collection, in 1857 Julius Friedländer for the first time received a salary, as successor to Moritz Pinder. When purchasing entire collections, the Münzkabinett was able to profit from the state’s readiness to invest its rising revenues in improving the collection. The Münzkabinett was also offered collections on favourable conditions by owners who were connected to the Prussian king, but also to the museum and to Julius Friedländer.

The specialist for medieval numismatics Hermann Dannenberg, whose collections came to the Münzkabinett in various parts, described the situation after 1840 as follows: ‘My frequent visits to the Royal Museum soon brought me into closer contact with Dr. Julius Friedländer, who at that time

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\[12\] Friedländer & von Sallet 1877, 28.

\[18\] Bolzenthal 1850; Pinder 1851 (with the collaboration of Julius Friedländer).
was as volunteer assistant helping the superintendent of the ancient coin collection, Dr. Pinder, who was much occupied with other matters. Both gentlemen welcomed the eager student in the most friendly way and in particular Friedländer I cannot thank enough for support of various kinds.\textsuperscript{[19]}

This type of acquisition included the collections of August Rühle von Lilienstern (1842), Adolf von Rauch (1853), Benoni Friedländer (1861), the translator Emil Andreas Sperling (1862/1864) and the ancient items of Hermann Dannenberg (1863). This category also includes the collection of Friedrich Imhoof-Blumer, which came to the Münzkabinett in 1900 (ill. 4a and b).

\textbf{ill. 4a and b – Important collectors and numismatists whose collections came into the Münzkabinett: Hermann Dannenberg (1824–1905) and Friedrich Imhoof-Blumer (1838–1920). Archiv Münzkabinett, SMB.}

In the files for the year 1865 there is a public appeal by Ignaz von Olfers to send coin finds to Berlin, instead of selling them to be melted down unseen. He promised the senders the full metal value ‘and, according to the significance and rarity of the objects, an appropriate higher value’.\textsuperscript{[20]} It was probably Friedländer who convinced his director to undertake this campaign. The goal was not just acquisitions, but gains in scholarly knowledge, since the appeal ends: ‘If public collections in the provinces have the resources

\textsuperscript{[19]} ‘Mein häufiger Besuch des Königl. Museums brachte mich bald mit Dr. Julius Friedländer in nähere Berührung, der damals als freiwilliger Hilfsarbeiter dem anderweit sehr in Anspruch genommenen Vorsteher des antiken Münzkabinets Dr. Pinder zur Seite stand. Beide Herren nahmen sich des strebsamen Schülers freundlichst an, und namentlich Friedländer ist es, dem ich für vielfache Förderung nicht genug danken kann.’ Dannenberg 1903, 1f.

\textsuperscript{[20]} ‘und nach Maßgabe der Bedeutung und Seltenheit der Gegenstände einen angemessenen höheren Wert’.
to purchase the find in a given case, I will gladly retire in their favour, and in this case I wish only to receive notice of it in order to maintain a general overview." \[21\]


**1868–1884 Julius Friedländer as Director**

In 1868 Julius Friedländer’s 28 years of committed work finally bore fruit. First, the retirement of Heinrich Bolzenthal cleared the way for the two parts of the collection to be reunited. Ignaz von Olfers proposed to make Julius Friedländer director of the thus reunited Münzkabinett. On 30 May this proposal was realised by order of the king. Through this, the regrettable division of the numismatic materials was finally brought to an end, a problem that had been a cause of great annoyance for Julius Friedländer himself. One of his first tasks now was the re-ordering of the Modern department which had just been annexed. For example, he separated the

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\[21\] Central Archive of the Staatliche Museen zu Berlin, MK 45 – 413: ‘Wenn öffentliche Sammlungen der Provinz die Mittel haben, den Ankauf des Fundes in einem gegebenen Falle zu sichern, so werde ich gegen dieselben gerne zurücktreten, und in diesem Falle nur wünschen, der allgemeinen Übersicht wegen eine Notiz über denselben zu erhalten.’
medals and coins to improve the usability of the collection.\footnote{Friedländer 1880, 141.} In the following years (from 1869) the ancient historian Alfred von Sallet joined the staff. 1873 to 1875 brought important increases for the Münzkabinett: at the start of 1873 the collection of ancient and medieval coins of Lieutenant-General von Gansauge, which was donated by his widow along with a university stipend; then in the same year the collection of 11,500 Greek coins of the English General Fox; and finally an outstanding collection of 22 important Roman medallions from the Biedermann Collection in Vienna. Theodor Mommsen, although in this period not connected to the Münzkabinett in an official capacity, used his political contacts to encourage these acquisitions. Mommsen had from 1863 been a member of the old Prussian parliament (the Landtag) and from 1873 to 1879 sat as a National-Liberal Deputy in the Prussian House of Deputies (the Abgeordnetenhaus), in which he showed himself in debates to be an expert in all questions of science and scholarship and especially on the Royal Museums.\footnote{Rebenich 2002, 169.} Julius Friedländer thanked him expressly in many letters for his discussions with the government minister responsible for culture, Adalbert Falk, in relation to the Roman medallions and the acquisition of the von Prokesch-Osten Collection, which was achieved soon afterwards in 1875.\footnote{Staatsbibliothek Berlin, Nachl. Mommsen, 88–92.} While the acquisitions in the first half of the nineteenth century were still primarily from the immediate surroundings of Prussia, Friedländer was now successful also in the international competition for the most important collections. The founding of the Zeitschrift für Numismatik, which Alfred von Sallet edited from 1874 onward, raised the visibility of the Münzkabinett and realised a long-held wish of Friedländer. On the other hand, efforts to create an Academy Project for a corpus of Greek coin types were at first unsuccessful. Manuscripts for catalogues of the collection had been begun but had to be repeatedly updated due to new acquisitions. In 1876 the acquisition of the 15,000 oriental coins of the British Colonel Guthrie led to the appointment of Adolf Erman as third curator, with responsibility for the Islamic material. The growth of the collection made necessary a new arrangement in three rooms in 1876, but the premises remained cramped. From 1879 on, a specialist committee advised on purchases, sales of duplicates, and exchanges, as well as on questions of strategy for the museum. This committee initially consisted of Julius Friedländer as Chair, Hermann Dannenberg, Gustav Droysen and Theodor Mommsen. By 1880 the total holdings of ancient coins had risen to 90,000, a more than threefold increase since 1840, with the number of Greek coins rising from 6,510 to 57,000 pieces. The other collection areas too had grown in both quantity and quality. When Julius Friedländer died on 4 April 1884 at the age of 70, he left behind a museum in good order (ill. 6).
1884 to 1945 Heyday and Fall

The 42-year-old Alfred von Sallet, who now became director, had worked at the Münzkabinett since 1869 and so was thoroughly familiar with the museum. Adolf Erman, who in 1884 had become director of the Egyptian Museum, was replaced in 1885 by Julius Menadier, whose main interest was medieval numismatics. Heinrich Dressel, on the staff of the Archäologisches Institut in Rome since 1877 and a professor since 1878, transferred, at the urging of Mommsen, to the Münzkabinett in 1885 with responsibility for the ancient coins. In these three curators the Münzkabinett had both outstanding scholars and devoted custodians of the collections. Alfred von Sallet now as director took up the matter of the catalogues of the holdings and in the process came into conflict with Theodor Mommsen, who wanted to establish at the Academy a corpus of coin types across multiple collections (*corpus nummorum veterum*). Von Sallet had since 1874 regarded catalogues of collections, such as the British Museum in London had begun to publish, as an important first step towards such catalogues of types.\[25\] He won out.
Bernhard Weisser

In this debate and compiled the first two volumes, on Thrace (1888) and Macedonia (1889), while Heinrich Dressel published the volume on Italy (1894). Since 1891 the orientalist Heinrich Nützel had been working for the Münzkabinett and he too began to prepare catalogues of the Islamic coin collection. The death of Alfred von Sallet in 1897 at the age of just 55 brought to a halt the catalogues in the Ancient department. This was also a result of the acquisition of 48,000 Greek coins in the following years, which had rendered obsolete the catalogues that had already appeared by then.

The following decades, from 1898 to 1921, would be shaped by Julius Menadier, who was raised to the rank of director along with Heinrich Dressel, and who was an energetic spokesman for the museum. Menadier freed up his fellow director Heinrich Dressel, who was thus able to devote himself entirely to the ancient materials and to his work at the Academy. In 1900 the Münzkabinett received the 20,000 Greek coins of the collection of the Swiss numismatist and independent scholar Imhoof-Blumer, who donated part of the sale price to fund a numismatic position at the Academy. Together with the 28,000 coins of the collection of the Brunswick banker Arthur Löbecke, the holdings of Greek coins in 1906 amounted (after removing duplicates) to 102,000 pieces. Heinrich Dressel also worked on the coin finds from the royal excavations and was from 1902 a Member of the Prussian Academy of Sciences, where until 1911 he directed the Griechisches Münzwerk. He demonstrated his expertise when (in 1903) he acquired five Greek gold medallions of the third century AD marking Macedonian Games in honour of Alexander the Great and Caracalla. Nonetheless his extensive duties and his perfectionism meant that many of his works were left in manuscript, though at an advanced stage, and it was only under Kurt Regling as Dressel’s successor and the executor of his Nachlass that various of his works made it into print. The acquisitions of ancient pieces still derived from long-standing connections and Dressel for the most part remained within the prescribed budget, but for the Medieval and Modern department Julius Menadier built up an expansive acquisitions policy from 1887 onward. He not only strained the acquisition budget to the extreme, but got the Münzkabinett into debt, sometimes to 27 private individuals, dealers and institutions simultaneously. He pushed this ever further, even drawing on private resources of his own. His General Director Wilhelm von Bode was not amused. Yet, despite all his criticism, Bode repeatedly came round in the end to supporting Menadier and the Münzkabinett in acquisitions, such as when he persuaded Kaiser Wilhelm II to follow through with the acquisition of the Lübbecke collection, which had already been declined by the Finance Ministry. When coin finds were submitted to him, Menadier studied them promptly. The collection profited from this study of the finds, since he purchased the pieces it lacked, and the finders got the rest of the coins back with reliable identifications (Ill. 7).
From 1899 there were five scholars at the Münzkabinett. Kurt Regling strengthened the museum in the area of Antiquity and Friedrich Freiherr von Schröetter in the area of Medieval and Modern materials. The Münzkabinett had long suffered from a lack of space in the Altes Museum. The construction of the Kaiser Friedrich Museum (now Bode Museum) created an opportunity to construct an ensemble of rooms specifically for the coin collection. There is no comparable large coin collection where this has been done in such a far-sighted way.\textsuperscript{26} Julius Menadier was rightly proud that he had been able to see his proposals through. The division of rooms chosen then, grouped around a vault 50 m long, has continued to serve well ever since. A library, workrooms, visitor’s gallery and lecture room form a harmonious museum environment. After the move in 1904 the coins were laid in the vault. The Ancient materials needed only to be transferred to the new shelving: the existing order had proved itself and was retained. The Medieval and Modern items, however, were now laid out according to a geographical-chronological arrangement devised by Menadier. On this basis Friedrich von Schröetter began with a new inventory of the Medieval and Modern collection in 32 volumes, a work that took until 1930. In the Kaiser

\footnote{The collections in London, Paris, Vienna and St. Petersburg use pre-existing premises that were assigned to them, while the large collection in New York has even moved premises several times in the last few years.}
Friedrich Museum Menadier set out a numismatic history of the European states and exhibited in large vitrines a display collection of 12,000 coins, medals and other numismatic objects (ill. 8).[27]

![Image](image-url)  
**Ill. 8 – Display, from 1904 on, of 12,000 coins and medals in the Kaiser Friedrich Museum (now Bode-Museum). Archiv Münzkabinett, SMB.**

After this promising beginning to the century, the decades after 1914 would turn out to be catastrophic. With the start of World War I Julius Menadier saw it as his duty to raise wartime morale by issuing patriotic medals. Civilian life was soon subordinated to the war economy. A lack of gold reserves in 1917 led to the loss of the Medieval and Modern gold coins and medals, which Menadier struggled against, despite his patriotism. He achieved a small and partial success by persuading the decision-makers that the metal value of ancient coins stood in no relation to their value as collector’s items. And the 6,543 objects, weighing 48 kg of gold, delivered to the Reichsbank on 23rd August, were returned to the Münzkabinett unscathed already in 1918. In the following period acquisitions were barely conceivable. Tellingly, much space in the acquisitions journal is taken up in the next years by

money substitutes (camp money, emergency money), which it was usually possible to acquire at no cost. Heinrich Dressel retired in 1919, followed in 1921 by Julius Menadier.

It was now up to Kurt Regling, as the new director, to lead the Münzkabinett through the crises of the next years. He did his best to maintain standards. In 1924, his book Die antike Münze als Kunstwerk (‘The Ancient Coin as Work of Art’) appeared, in which he traced the development of Greek coins on the basis of the then current study of styles. The Corpus Nummorum Borussicorum was completed in 1926, and in 1930 a dictionary of numismatics appeared, written by Friedrich von Schrötter with the assistance of Kurt Regling and Arthur Suhle. There was now a regular acquisitions budget again, so in 1925 it was possible to acquire a selection of the ancient coins sold (against Regling’s advice) by the Landesmuseum in Kassel, before the rest were auctioned off. The collection of Greek coins that Friedrich Imhoof-Blumer had built up after the sale of his first collection until his death (1920) was purchased from his heir Oskar Bernhard-Imhoof in 1928. The Hoffmann Collection acquired in 1930 contained Pomeranian coins, and the Oriental one was strengthened by the Mordtmann Collection (1933). As new director Regling at first succeeded only in filling the position for the Medieval department, with the appointment of Arthur Suhle. The cuts in positions continued after the departure of Heinrich Nützel in 1927 and Friedrich von Schrötter in 1930. The Islamic and Modern positions remained unfilled, and only in 1928 did Regling gain assistance in the Ancient department with the appointment of Josef Liegle.

With the death of Kurt Regling in 1935 at the age of 59 the last personal connection to the scholarly culture of the nineteenth century was broken. The early death of the director brought business almost to a halt. The Zeitschrift für Numismatik came to an end in 1935 at Volume 42. Arthur Suhle and Josef Liegle were hardly able to manage the administration of the collection any longer. Perhaps due to this reduction in staff, or perhaps the biographical background of the curators, the old-fashioned ethos that still dominated in the Münzkabinett, or perhaps just by chance, for the most part the National Socialist confiscations and war booty did not come to the Münzkabinett, an exception being the transfer of certain coins that were Jewish property (in 1942, from the ‘Regierung Schneidemühl’).[28] Jewish citizens and the politically heterodox who suffered persecution by the National Socialist state included former staff members such as Adolf Erman, a coin-dealer and member of the Numismatische Gesellschaft. During World War II the collection was in 1942 removed to a cellar in the Pergamon Museum, where it survived the war unscathed. A threatened confiscation of the gold never materialised. Josef Liegle, called up to the army at the end of 1944, fell in the last days of the war in April 1945 in the Battle of Halbe near Berlin.

[28] This statement is based on researches in the Münzkabinett since 1990.
1945 to 1992 Losses and Reconstruction

Arthur Suhle was one of the first staff members to turn up for work again after the war was over and be welcomed, since he was not politically implicated in the previous regime. He began work already in July 1945. In 1946, however, the Red Army transported the collection to the Soviet Union, along with the archive and library. In this period when the total loss of the Münzkabinett threatened, Suhle did not remain inactive. He built up a new collection, very soon opened an exhibition and began to put together a new library. By taking over the coin dies of the Berlin mint in 1954 a new field of collection was even opened up and in the same year a restoration workshop was established. Through the appointment of Joachim Weschke (1950), Eberhard Erxleben (1951) and Lore Börner (1956) the group of scholarly staff had expanded to four again. At the same time, Arthur Suhle managed to revive the Griechisches Münzwerk at the Academy, which he directed together with the epigraphist Günther Klaffenbach. Edith Schönert-Geiß was appointed to the staff there in 1956, with her workplace in the Münzkabinett.
The return of the collection and archive at the end of 1958 was a great stroke of good luck for the Münzkabinett. However, the library remained in the Soviet Union; one cannot imagine the fate of the Münzkabinett if the collection and archive had stayed there too. Joachim Weschke, who had arranged the return of the collection, left East Germany in 1959 and settled in Frankfurt am Main, where from 1960 he ran the collection and Money Museum of the Deutsche Bundesbank. The group around Arthur Suhle in the Ancient department was now reinforced again, by the classicist Hans Dietrich Schultz (1959). Upon unpacking the returned collections, only a few losses were identified, but the collection was in disarray, and the re-establishment of the previous arrangement of the collection took up the next thirty years. Eberhard Erxleben transferred in 1964 to the position of Director of Inscriptiones Graecae at the Academy, and the classical archaeologist Sabine Schultz was appointed in his place.

Arthur Suhle retired in 1973 at the age of 75 after 52 years’ museum service. Already in 1972, the medieval historian and library scientist Bernd Kluge had been appointed, taking over from Suhle responsibility for the Medieval department. With the appointment of Heinz Fengler as director in 1973, for the first time responsibility for the museum was given to someone who had not previously worked for many years at the Münzkabinett. Furthermore, Fengler was an economist who had until then been in charge of the general administration of the Staatliche Museen. He had no numismatic qualifications. His interest in shares and securities and his role on the Numismatics Committee of the Kultur bund (the Cultural Association of East Germany) was evidently considered to be sufficient qualification for the position. He began by creating a collection of shares and securities and attempted to expand the collection profile, understood as a museum of money, to encompass all forms of modern money. Under his directorship in 1975 the long-vacant position of curator of the Oriental department was filled again, by Hermann Simon, who in 1985 moved to the newly created Centrum Judaicum. The position was not filled again to an adequate level, but instead converted to a position with responsibility for modern and non-coinage money. This position lapsed again already in 1990, nor, unfortunately, was it possible by any other means to maintain the staff of seven curators.

In 1988 Heinz Fengler retired. His successor was Wolfgang Steguweit, who had made a name for himself with his custodianship of the coin collection at Schloss Friedenstein in Gotha. With his doctoral training in art history, his specialism also made him the best successor for Lore Börner, who retired in 1990. He enlivened the exhibition practices and set a distinctive tone right from the start with the exhibition ‘Die Sprache der Medaille’ (‘The language of the medal’) in the Bode Museum. He offered reflections upon the reunification of Germany in a joint exhibition with the Staatliche

Münzsammlung in Munich, in which positions taken by East and West German artists were brought together under the motto ‘Aufbruch – Durchbruch’ (‘Emergence – Breakthrough’). Seldom has an exhibition been closer to contemporary events. On June 15th 1991, the Deutsche Gesellschaft für Medaillenkunst (German Society for the Art of the Medal) was founded in Bonn. Wolfgang Steguweit then decided to resign the administrative responsibility for the Münzkabinett.

1992 to 2014 New Times
For Bernd Kluge the fall of the Berlin Wall came at just the right time. After working for the Münzkabinett since 1972, he had taken his doctorate there and could boast an extensive publication list. His publications, which continue today and as of 2014 numbered 216 titles, are extremely impressive. In 1991 it seemed possible to make use of the new chances for mobility to pursue a scholarly life focused on research, but he was called upon as the new director. When he retired, on October 1st, 2014, after 42 years of service to the museum, 22 of them as director, he was able to present dazzling results. His period of office included the organisation of the XIIth International Congress of Numismatics (ill. 10) and the publication of the congress’s extensive proceedings.

Ill. 10 – Reception on the occasion of the XIIth International Numismatic Congress in September 1997 in Berlin hosted by Oberbürgermeister Eberhard Diepgen. Münzkabinett, SMB, Reinhard Saczewski

[30] Gnatzy & Weisser 2014. The reviews of each year are gathered under a single number.
In 1992 Kluge transformed the *Jahrbuch Berliner Numismatischen Forschungen*, founded in 1987, into a series of monographs, the ‘Berlin Numismatic Forschungen. Neue Folge’. By 2014 the series had grown to 11 volumes. A second series with the title ‘Das Kabinett’ has been published since 1994. This series provides accompanying publications for exhibitions and presents smaller groups of objects in the collection. Including the present one, 17 volumes have been published so far. In 1998–2004 the comprehensive renovation of the Bode Museum was undertaken. All the rooms around the large vault and all the furnishings were painstakingly renovated, in accord with conservation standards, to make them fit for the 21st century. The renovations led to an increase in the total area to 1,150 m² and also improved the usability of the museum spaces (ill. 11).

*ill. 11 – The vault, the heart of the restored Münzkabinett in the Bode Museum (2005)*

bpk/Münzkabinett, SMB, Monika Fielitz

In the ten years to 2014 new permanent displays in the Bode Museum and Altes Museum were created, as were numerous special exhibitions and, above all, these years saw the start of the digital publication of the collection. The museum’s connection to the Numismatic Gesellschaft zu Berlin (Numismatic Society of Berlin), founded in 1843, which had in the past not always been without tension, has developed into a close and friendly cooperation since 2006, when the Society declared itself to be a ‘Supporting Association’ of the museum. In times of public budgeting that, for understandable reasons, aims to break even and pay down debts, the financial
resources of the Staatliche Museen are limited. Since 2004, however, the Erivan und Helga Haub-Stiftung has stood by the Münzkabinett and has given it the room for manoeuvre that it needs to ensure that even after 150 years of existence the museum remains a lively and forward-looking institution.

It is a constant challenge to take care of the more than 540,000 objects\textsuperscript{[31]} of the museum in an appropriate way and to bring them into the digital era. In 2017 the internet catalogue \textit{ikmk.smb.museum}, by then ten years old, was refitted to meet current technical demands (ill. 13).

\textsuperscript{[31]} Kluge 2006, 6: ‘Ancient World: 152,000; European Middle Ages to 1500 (incl. Byzantium): 66,000; Modern Era: 103,000; Coins of Islam and Asia: 30,000; Coins from hoards: 12,000; Medals: 32,000; Paper money incl. paper emergency money and securities: 95,000; Metal emergency money, marks, tokens, jetons: 19,000; Historic mint tools: 20,000; coin forgeries: 7,000; seals and signets: 2,000; Other (non-coin forms of money, weights, bars): 2,000’. (‘Antike: 152,000; Europäisches Mittelalter bis 1500 (einschl. Byzanz): 66,000; Neuzeit: 103,000; Münzen des Islam und Asiens: 30,000; Münzen in Schatzfunden: 12,000; Medaillen: 32,000; Papiergeld inkl. Papiernotgeld und Wertpapiere: 95,000; Metallnotgeld, Marken, Token, Jetons: 19,000; Historische Münzwerkzeuge: 20,000; Münzfälschungen: 7,000; Siegel und Petschafte: 2,000; Sonstiges (nichtmünzliche Geldformen, Gewichte, Barren): 2,000’.) In addition, there is a collection of 200,000 plaster casts and the extensive photographic archive of the firm Lübke & Wiedemann.
Ill. 13 – More than 35,000 coins and medals have been published online; since 2017 responsive design has ensured that ikmk.smb.museum looks smart on all user-technology. A medal by Heinz Hoyer in honour of the Bode-Museum in front of the Bode-Museum. Münzkabinett, SMB, Bernhard Weisser

The old conflict with the Berlin-Brandenburg Academy of Sciences and Humanities over whether to catalogue holdings or coin types has been answered in joint projects on Thrace, Mysia, the Troad and Moesia Inferior by cataloguing holdings and coin types.\[32\] The project NUMiD has since 2017 made it possible for university coin collections to publish their coin holdings to a high standard and in an internationally compatible way with norm data and software developed in Berlin (ill. 14).\[33\] By this the museum is fulfilling its ambition to play a role across different institutions. Today it

\[32\] www.corpus-nummorum.eu. Funding from DFG and BMBF. Since 2008 Ulrike Peter has been our partner at the Berlin-Brandenburg Academy of Sciences and Humanities in various joint projects, which have increased in intensity since 2018.

\[33\] https://numid.online. Funding from BMBF. The spokesman for this network is Johannes Wienand. At the Münzkabinett the project is primarily the responsibility of Karsten Dahmen.
sees its role less as a lighthouse in a stormy sea than as a partner in a network of those who together aim to keep the numismatic light burning bright. We are grateful for the support of the Erivan und Helga Haub-Stiftung, but also to other patrons, Friends of the Münzkabinett and volunteer staff members. If we may make two wishes for the coming years, they would be, firstly, for support in the major task of transferring our holdings into the public sphere of the World Wide Web.\textsuperscript{[34]} Closely connected to this is our second wish, to fill the fifth curatorial position, vacant since 1985, to cover the Islamic and Asian department.\textsuperscript{[35]} For our internet catalogue is not primarily addressed to our professional colleagues, who are often happy with photographs, key data and a bibliographic citation. Rather, we see our role as being in the translation and communication of background knowledge about our holdings. Precisely in these times shaped by debates on identity, the Humboldt Forum and the Silk Road project, the rich holdings of the Münzkabinett, too, should be in a position to make well-founded contributions in the areas of the Orient and Asia.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Ill. 14a and b – Numismatic projects in the area of digitisation: the example of how the Münzkabinett database is linked to other numismatic portals. For NUMiD (Numismatische Universitätssammlungen in Deutschland – Numismatic University Collections in Germany) the software and norm data are distributed centrally from Berlin (as of 2018). Maps: Timo Stingl.}
\end{figure}

\textsuperscript{[34]} As of May 2019, more than 35,000 objects have been published in ikmk.smb.museum.
\textsuperscript{[35]} As of 2018 the Münzkabinett has the following curators and academic staff: Bernhard Weisser (ancient world to 3\textsuperscript{rd} century AD, the art of the medal in Germany since 1945), Karsten Dahmen (coins of late Antiquity and the early Middle Ages, Byzantium, Islam, medals of the Early Modern period), Christian Stoess (coins of the Middle Ages, Early Modern and Modern periods, Europe and Overseas), Elke Bannicke (coins and medals of Early Modern and Modern periods, German-speaking world; notes and securities; archive of historic coin dies); Johannes Eberhardt (Museumsassistent), Angela Berthold (DFG Project Thrace) and Georgia Bousia (DFG Project Thrace). Volunteer staff: Jean Hourmouziadis, Bernd Kluge, Horst Kosanke, Jürgen Morgenstern and Renate Vogel.
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