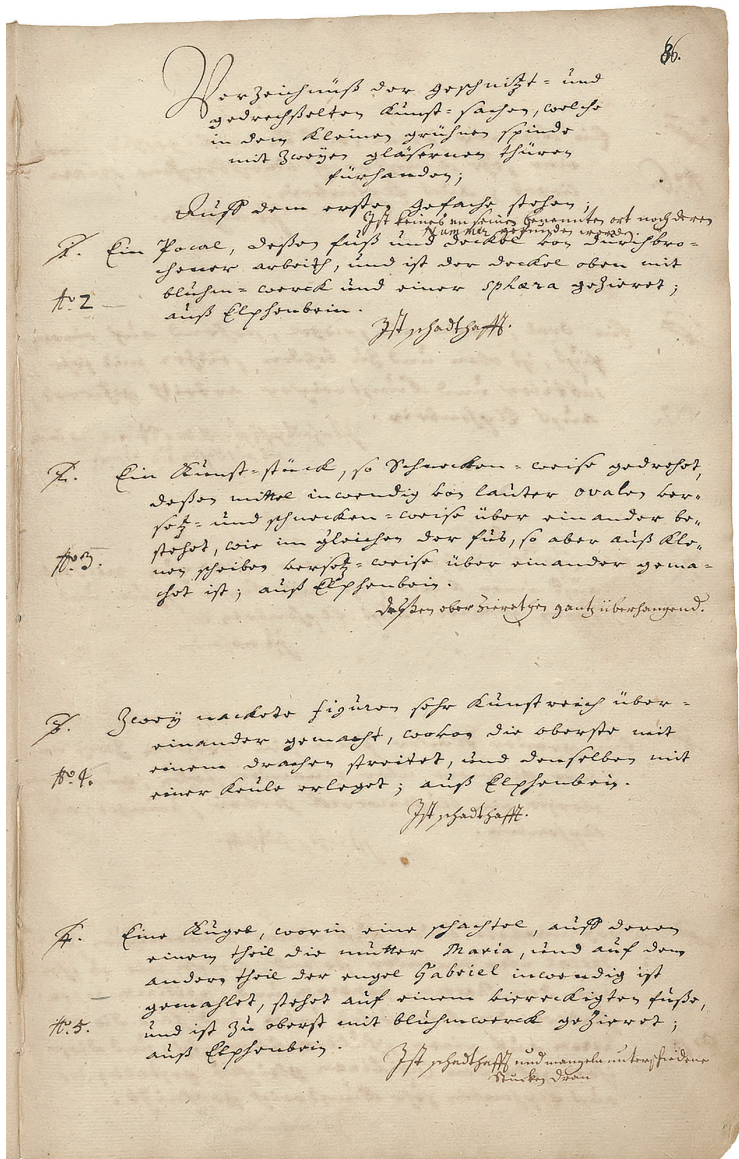


1 | Inventar 1685/1688. On this inventory, see also Dolezel 2022b.

1 | First page of the index of artificialia from the Berlin Kunstkammer inventory of 1685/1688.

An extant index of “Artworks and Rarities” in the Manuscript Collection of the Berlin State Library allows far-reaching insights into the Berlin Kunstkammer of the late seventeenth century (fig. 1).<sup>1</sup> Although little information is available on the design of the Kunstkammer rooms during this phase, this inventory compiled in the 1680s enables a detailed reconstruction of the layout, including even the specific arrangements of objects on the shelves, and allows conclusions about how exhibits were dealt with during visits to the collection.<sup>2</sup> Thus it offers a representative image of how the collection was presented shortly before the Kunstkammer was refurbished in the Schlüter palace at the turn of the eighteenth century [●1696 vs.1708].

When the index was first created, the Kunstkammer was located in the Apothecary Wing of the palace, directly next to the pleasure garden (fig. 2). As of the sixteenth century, the annex built on the eastern side facing the Spree River had housed the court apothecary and the printing workshop on the ground floor. It is not known precisely when the Kunstkammer left its original location in the “vault” (*Gewölbe*) [●Around 1600], but the move brought it into direct proximity to the library and the chambers of the elector.<sup>3</sup> It was most probably located in several rooms on the second upper floor of the building connecting the palace and the apothecary (fig. 3).<sup>4</sup> In 1682, Christoph Hendreich, the elector’s librarian, described a stairway leading from the “electoral residence” in the palace down to the library in the apothecary building, “where one could walk past rooms in which artfully made clocks, rare antiquities, statues, numismata, naturalia, and models of all sorts of inventions were kept”.<sup>5</sup> This and similar descriptions show that a visit to the palace in the seventeenth century followed a circular route that led through the reception rooms, magnificent halls, and private chambers of the electoral family down a stairway to the rooms of the Kunstkammer and the library, before the tour continued through the pleasure garden [■Cupid].<sup>6</sup> The proximity of the Kunstkammer to the library, printing workshop, and apothecary corresponds to a scheme that had already been described in Samuel Quiccheberg’s *Inscriptiones Vel Tituli Theatri Amplissimi* of 1565, the first museum-theoretical work on the Kunstkammer.<sup>7</sup> Almost two centuries later, in 1727, in the *Museographia* of Kaspar Friedrich Neickel, the





close connection between books and objects was even highlighted as the defining element of the museum.<sup>8</sup>

The index discussed here is the 1688 copy of a *Kunstkammer* inventory originally written in 1685. It represented a revision of the holdings as part of the process of restructuring and inventarization that was conducted before the collections were transferred to the palace redesigned by Schlüter. This process was initiated when Friedrich III became Elector of Brandenburg in 1688.

This was in keeping with the common practice of revising the inventory whenever there was a succession in ruler or a new *Kunstkammer* administrator was named [●Around 1600].<sup>9</sup> In April 1688, after the death of Friedrich Wilhelm, Friedrich III became the new elector of Brandenburg (and starting 1701, also king of Prussia as Friedrich I). In June 1688 he appointed Mining and Mint Councillor Christoph Ungelter as administrator of his *Kunstkammer*.<sup>10</sup> Ungelter's first task was to review the holdings together with his predecessor Christian Albrecht Kunckel.<sup>11</sup> The resulting index, which was prepared primarily for legal reasons, focused on localization: the objects were listed according to how they were arranged in the collection room, not based on any systematization separate from their actual location.<sup>12</sup> The contents of two cabinets are described; the first contained “carved and turned artworks” and the second held naturalia.<sup>13</sup>

## The Collection Furnishings

First of all, it is surprising that the index offers basic information about the design and construction of the furnishings. The installation site for the artificialia is listed as a “small green cabinet” with two glass doors. It contained five “compartments”, or shelves.<sup>14</sup> The naturalia, on the other hand, were located in a “large green cabinet with double glass doors”. This cabinet had four shelves and two drawers.<sup>15</sup>



2 | N. La Vigne, bird's eye view of the palace, 1685; at the bottom right is the connecting building to the court apothecary with the pleasure garden in front.

3 | Jan Ruijscher, view of Berlin from the northwest showing the palace grounds and the court apothecary, c. 1650–60, oldest painted view of the palace with the connecting building to the apothecary wing, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg.



Green is also the colour of the collection cases from the *Kunstkammer* of the Francke Foundations in Halle, which were constructed in the 1730s and are still extant today.<sup>16</sup> In the context of collections at the time, it was recommended as a background colour – as was blue – because it was considered pleasant for the eyes and it was also assumed that the objects contrasted well against it.<sup>17</sup> The invoice and receipts ledger of the administrator of the Berlin *Kunstkammer*, which was created at virtually the same time, does in fact list blue cushions as the underlay for presenting shells and sea snails.<sup>18</sup> This receipts ledger also lists additional collection cases painted grey on the outside and blue inside for the period from 1688 to 1692.<sup>19</sup> Most of the collection furnishings for the *Kunstkammer* that were newly created under Christoph Ungelter, however, were either stained or painted black, in the Dutch style common at the time [◆ Cases, Boxes].<sup>20</sup>

Glass doors were used for presentation furniture both in Halle and in other collections, but this was not yet common in the 1680s.<sup>21</sup> The naturalia cabinet was probably constructed in a manner similar to the cabinets in the Halle *Kunstkammer*, which had an upper section with several shelves and a lower, closed section with drawers. This type became standard in prestigious collections by the eighteenth century at the latest.<sup>22</sup>

The illustrations in the *Thesaurus Brandenburgicus*, published starting in 1696 by Ungelter's successor, Lorenz Beger, give an impression of the furnishings in the Antiquities Cabinet in the *Kunstkammer* [● 1696 vs. 1708]. One of the initials from the third volume shows a piece of furniture with *Kunstkammer* objects. The upper section has shelves and the bottom section has three rows with three drawers each (fig. 4).<sup>23</sup> Although no similar pictures of the *Kunstkammer* have survived, the inventory from 1685/1688 allows at least a conjecture as to the size of the naturalia display case. Among the objects presented in this case were “horns of a sea unicorn”, that is, teeth of a narwhal, “each of which was more than three cubits long”, and swordfish swords that were “two cubits” long. In other words, the display case must have been at least two meters wide.<sup>24</sup>

The smaller cabinet, dedicated to the artificialia, presumably had two doors, each with two panes of glass separated by a crosspiece. The top section had four shelves. It is also conceivable that this display case was placed on a stand, as was common for cabinets in the seventeenth century, as for example in the prince-archbishop's *Kunstkammer* in Salzburg that was established at that time (fig. 5). Some of the collection cases suggested by Leonhard Christoph Sturm in 1704 in his *Geöffnete Raritätenkammer* show a similar structure, as do the lacquered cabinets designed in the 1690s by Gérard Dagly for the Medals and Antiquities Cabinet in the Berlin *Kunstkammer* [◆ Cases, Boxes].



4 | Initial with *Kunstkammer* furniture; illustration from Lorenz Beger, *Thesaurus Brandenburgicus*, 1701.

## The Contents of the Display Cases

Thanks to its listing of the objects by their location, the inventory offers rather precise information about the contents of the individual shelves. Roughly two hundred objects are listed for the arti-

2 On the ordering principles and presentation of the *Kunstkammer* collection around 1700, see Stört 2022. Inventar 1685/1688 is part of an informative body of sources which includes other inventories, notes, and invoice receipts for the administration and establishment of the *Kunstkammer* over a period of only about ten years. Some inventories and documents from this period are stored together in the Berlin State Library (Staatsbibliothek) in a bundle with the call number Ms. Boruss. fol. 740: Eingangsbuch 1688/1692b, fols. 2r–25v; Korrespondenz Ungelter/Bock 1690, fols. 30–43; Inventar 1688b, fols. 44r–52v; Eingangsbuch 1688/1692a, fols. 53r–83v; Inventar 1685/1688, fols. 84v–122r; in the Staatsbibliothek, see also *Kunstkammer* director Christoph Ungelter's collection of invoices, receipts, and other lists and correspondence (Materialbuch Ungelter). On the *Kunstkammer* files in the Staatsbibliothek, see Schipke 2015; Döhn 1988. The corresponding “official” copies of the *Kunstkammer* inventories, which were placed in the Royal Coffer for safekeeping, are located in the Secret State Archives in Berlin: Inventar 1688a and Inventar 1694. Inventar 1688a has the same object list as Inventar 1685/1688, but omits the data on object locations. On these inventories, see Segelken 2010b, esp. pp. 112–30.

3 The former laboratory that belonged to the apothecary, on the upper floor of the building, was converted into the electoral library in 1661, which from then on was open to the public. On the construction of the court apothecary, see the detailed discussion in Geyer 2010, vol. 1, esp. pp. 38–40; on the formation of the library at that time, see most recently Winter 2015.





ficialia cabinet, distributed unevenly among the five shelves. There were somewhat more than twenty objects each listed for the first (from the top) and the fourth shelves. Almost fifty entries were listed for the second shelf, while the third shelf contained almost ninety, presumably small objects, likely positioned at eye level. Only thirteen entries were listed for the fifth (bottom) shelf.

The three upper shelves contained mostly ivory works, many of which had been turned. They therefore probably dominated the entire presentation of the artificialia. Among the objects were goblets, small vessels (*geschirlein*), bowls, and colonnettes. They were comprised of set pieces common at the time, each one repeated in different ways. The inventory often mentioned openwork (*durchbrochene*) pieces, “button works” (*knopff-werck*), “spiral-like” (*schneckenweise*) works, “spherical” or “floral works” (*sphaerae* or *bluhm-werck*). The language alone gives an impression of this part of the inventory as a combination of repeating forms in slight variations.

In the top two shelves, a certain symmetry of presentation is discernible: the row of objects on the top shelf starts and ends with ivory goblets made in a similar fashion, with an openwork flowerpot in the middle.<sup>25</sup> The second shelf groups the objects around an ivory pitcher and bowl,<sup>26</sup> flanked by two rows of ivory colonnettes, one descending and one ascending.<sup>27</sup> This symmetry supported the impression of a visual hierarchy that focused on ivory craftwork. The turned ivory objects presented in this way presumably created an overall sense of visual homogeneity that was

5 | Collection cabinet of the prince-archbishop’s *Kunstkammer* in Salzburg, 1660s.

4 See Hinterkeuser 2003, p. 70; Konter 1984, p. 17; Heres 1977, p. 97.  
 5 Hendreich 1682, unpag.; the identical wording is found in the anonymous description of the city *Berolino Marchici* (before 1704) (SBB PK, Ms. Boruss. fol. 29, fol. 3v).  
 6 See also Konter 1984, pp. 9–17; Kiesant 2020, p. 73.  
 7 See Quiccheberg 2013, pp. 25–9.



broken up by the individual figurative works. It can be assumed that virtually all of these holdings have been lost. Only isolated figurative works listed in the inventory still exist today in the Bode Museum.<sup>28</sup>

The bottom two shelves were generally filled with objects made of less precious materials. The holdings on these lower shelves were of much more varied content than the upper shelves. For example, there were a number of boxes containing small objects such as series of landscape paintings and portraits, blotting sand samples, or plaster copies of medallions.<sup>29</sup> This area also contained two objects from China: a carved soapstone vessel and a painting. Their counterparts could be found in the upper part of the cabinet, where thirteen small figurative sculptures from China, some of them depictions of deities, were displayed.<sup>30</sup>

The inventory has a total of 122 entries for naturalia, including some mixed lots such as “seasnails, various species” as listed under no. 318.<sup>31</sup> The four shelves in the naturalia cabinet were arranged roughly according to content categories. On the first shelf were a wide variety of fishes, snakeskins and snake skeletons, lizards, rays, and beaks of various birds, as well as palm and cinnamon tree branches. The second shelf presented a young crocodile, a whale foetus, other body parts of whales such as a penis [■Priapus], and other marine animals.<sup>32</sup> Regional hunting trophies could also be found there, such as the “jaw bone of a large pig”, of which a sketch was also displayed, and a skeletonized rabbit’s head “that had been hunted here in the Mark”.<sup>33</sup> Two birds of paradise hung together with other taxidermy specimens on the walls of the cabinet.<sup>34</sup> Objects that had been damaged or destroyed were also enumerated, such as two “Brazilian flower woodpeckers”, which were lying in a box and were “totally decomposed”.<sup>35</sup>

Corresponding to what at that time were termed “fossils” (“obtained by digging”), the third shelf contained mainly petrified plants and animals, amber, minerals, and artefacts [■Monkey Hand]. The fossils made up about three-quarters of the third shelf. Many of them were wrapped in paper or stored in boxes for protection. At some points in the presentation, the separation of naturalia and artificialia was broken down. There were artificialia that referred to natural objects either through their material or motifs, including a tobacco tin “made of a lobster’s or crab’s pincers” and an “oval saucer carved from an ostrich egg”.<sup>36</sup>

The fourth shelf of the naturalia cabinet presented mainly ethnographica. Shown here were sabres and knives of various origins, as well as arrows from Siberia, “Indian” and Chinese shields, two models of “Indian fishing boats”, a “round Chinese parasol”, a “box with various types of Indian plants”, and three “Muscovite oval saucers” made of tree bark.<sup>37</sup> The classification of the objects in the category of naturalia ruled out, as it were, their status as artefacts and thus had far-reaching consequences for the image that was conveyed of the corresponding ethnic groups.<sup>38</sup>

Finally, the two lower drawers of the cabinet contained a large, unsorted quantity of sea snails, some of which were stored in additional “drawers”, possibly in a small, separate cabinet that fit into the drawer of the main cabinet.<sup>39</sup> The aforementioned cushions that had been ordered for storing the molluscs indicate that Ungelter had taken on the problem of the disorder in the drawers; however, the separate index of mollusc shells has not been preserved.<sup>40</sup>

- 9 See Ketelsen 1990, esp. pp. 103–51; Seelig 2001, esp. pp. 24–6.
- 10 For Ungelter’s certificate of appointment of 29 June 1688, see GStA PK, I. HA Allg. Verw., Rep 9, no. D2, Fasz. I, fol. 167. On Kunckel and Ungelter, see Ledebur 1831, pp. 16–18; for the transcription of Ungelter’s certificate of appointment, see pp. 52–3.
- 11 See the certification notes by Kunckel and Ungelter in Verzeichnis 1685/1688, fol. 84v.
- 12 On the legal *Kunstammer* inventories, see Klapsia 1935; on the spatial records, see Ketelsen 1990, pp. 108–10.
- 13 Inventar 1685/1688, fols. 86r and 108r.
- 14 *Ibid.*, fol. 86r.
- 15 *Ibid.*, fol. 108r.
- 16 On the installation and painting of the stone and mineral cabinet in this collection, see for example Bruckhoff 2020.
- 17 See Stört 2020, pp. 127–30.
- 18 Materialbuch Ungelter, fol. 3v.
- 19 *Ibid.*, fol. 23r.
- 20 See various carpenters’ invoices in *ibid.*, esp. fols. 9r–10v.
- 21 Johann Daniel Major’s *Unvorgreifliches Bedencken von Kunst- und Naturalien-Kammern ins gemein* (1674) briefly mentions cabinets with “windowed doors” (Major 1674, ch. 8, §7, unpag.). Leonhard Christoph Sturm’s *Geöffnete Raritäten- und Naturalien-Kammer* (1704) mentions display cases as just one option among an enormous diversity of presentation furnishings described in the work, some of which were downright bizarre and included mechanisms for setting the objects in motion. See Sturm 1704, pp. 57–72; on the collection furniture described in Sturm, see Dolezel 2018, pp. 33–40.
- 22 On collection furniture around 1800, see Heesen 2011; Stört 2019, esp. pp. 221–2; Stört 2020.
- 23 Beger 1696/1701, vol. 3, Praefatio, unpag. On the Medals and Antiquities Cabinet, see Heres 1977.
- 24 Inventar 1685/1688, fols. 108r (no. 201), 109v (no. 231).
- 25 *Ibid.*, fol. 87r (no. 13), see also fols. 86r (no. 2) and 88r (no. 23).
- 26 *Ibid.*, fol. 90v (no. 45).
- 27 *Ibid.*, fol. 90r (nos. 36–43, nos. 50–4)..



With more than three hundred entries, the inventory of 1685/1688 gives the impression of an enormous number of objects and a crowded space. It also lists numerous objects outside of the two cabinets that were distributed throughout the room.<sup>41</sup> In the area of naturalia, this included horns and antlers, which due to their size alone would not have fit in the cabinet.<sup>42</sup> Some of them hung on the walls or from the ceiling, as is clear based on orders for suspension and mounting materials.<sup>43</sup> Traces of such mounting are visible on one of the oldest extant objects, antlers grown into a tree trunk [■ Antlers] (fig. 6). Numerous bones in a basket, individual teeth, entire sets of teeth, and skulls of animals are also listed, as well as ostrich and cassowary eggs.<sup>44</sup> A “very artful ivory cup” on three legs is also mentioned, two boats “artistically cut from paper”, and other artworks such as the “Battle of Fehrbellin . . . in a gilded frame” and brass images of the humanists Paracelsus, Philip Melanchthon, and Willibald Pirckheimer [◆ Cases, Boxes].<sup>45</sup>



6 | Stag antlers in a tree trunk, Königs Wusterhausen Hunting Lodge (permanent loan from the Museum für Naturkunde Berlin). Holes for mounting are visible on the back of the object.

Only one artificialia object is recorded as standing outside the cabinets: the first entry in this section describes Gottfried Leygebe’s almost 30 cm tall iron statuette, which still exists today, portraying Elector Friedrich Wilhelm as St. George (fig. 7).<sup>46</sup> Its description, very detailed as compared to the other objects, had a page of its own. According to Ungelter’s receipts ledger, it was presented in a “case” with a “black-stained stand”, presumably in front of the artificialia cabinet.<sup>47</sup> With this prominent position, both in the inventory and its staging in the room, it can be viewed as a kind of signum of the Kunstkammer under Friedrich Wilhelm. To this day, this figure remains one of the most intensively examined objects of the Berliner Kunstkammer [◆ Changing Focuses].

## Collection Profile and Museum Practice

All in all, the profile of the holdings that could be reconstructed on the basis of the inventory – with its interplay of crafts and naturalia as well as ethnographica and objects from the ruler’s area of dominion – appears to be typical of a Kunstkammer in the late seventeenth century. Here, too, significant focuses can be recognized for the subsequent development in the Berlin collection: in the early eighteenth century, hunting trophies again experienced a boom in this collection [■ Antlers]. The Chinese objects listed are part of the focus on East Asia that was built up under Elector Friedrich Wilhelm [■ Crab Automaton]. The relatively large number of petrifications also indicate a primary area of collection for the Berlin Kunstkammer [■ Monkey Hand].

With regard to the collection profile, it also seems significant that the index lacks anecdotal objects, as this genre of object was prominent in many Kunstkammers and in the eighteenth century was also a determining aspect of the descriptions of the Berlin collection [■ Shattered Die]. It is also striking that the index lists no scientifica at all. At that time there must have been clocks and models of “mechanical machines” in the Berlin collection.<sup>48</sup> The former were listed in a separate inventory, together with other clocks in the court [■ Night Clock].

However, the inventory not only provides information on the holdings and the presentation of the objects, but also offers insight into museum practice, conventions when visiting a collection, and the ways in which visitors and curators dealt with objects. In the case of artificialia, a great number of the objects are vessels or containers. This includes goblets as well as bowls, tins, and boxes. The boundaries distinguishing a vessel as an object or as a container are often fluid. Some ivory boxes had complex screw cap constructions.<sup>49</sup> Opening them was generally not an end in

28 See e.g. the statuette of a woman, possibly created in Regensburg in the early sixteenth century (*ibid.*, fol. 102v [no. 152], SMB, Sculpture Collection and Museum for Byzantine Art, Ident.-Nr. 813), or the Cleopatra and Eurydike alabaster and slate high reliefs by monogrammist P. E., 1532 (*ibid.*, fol. 104r [no. 163], SMB, Sculpture Collection and Museum for Byzantine Art, Ident.-Nr. 806).

29 *Ibid.*, fol. 106r (nos. 179–80, 183–4).

30 *Ibid.*, fol. 104v (no. 171, soapstone vessel), 107r (no. 190, painting), fols. 102v–103v (nos. 153–6, 159, small sculptures). Vessel no. 171 survived until the Second World War (see Reidemeister 1932, p. 180).

31 *Inventar 1685/1688*, fol. 117r.

32 *Ibid.*, fols. 108r–110v.

33 *Ibid.*, fol. 109v (nos. 229 and 233).

34 *Ibid.*, fol. 110v (no. 243).

35 *Ibid.*, fol. 110r (no. 236).

36 *Ibid.*, fol. 111r (nos. 254 and 257).

37 See *ibid.*, fols. 114v–115v.

38 This classification was abandoned by around 1800 at the latest under Jean Henry, who classified the ethnographica as artificialia (see Dolezel 2019, pp. 92–8, 122–36).

39 *Verzeichnis 1685/1688*, fol. 117r.

40 Ungelter noted in the Kunstkammer receipts ledger only that “the shells including the entire cabinet” had yet to be entered into the “Inventarium” (*Materialbuch Ungelter*, fol. 28r).

41 See the objects entered at the end of *Inventar 1685/1688* (nos. 319–49).





7 | Gottfried Leygebe, *Elector Friedrich Wilhelm of Brandenburg as St. George*, 1680, Staatliche Museen zu Berlin, Sculpture Collection and Museum for Byzantine Art.

itself, but revealed something inside that was hidden, which was to be looked at and sometimes taken out.

This suggests a museum practice that has been repeatedly described for early modern collections. In contrast to present-day museums, the objects here were removed from the cases and usually viewed on a table set up in the collection room. This was done even when – as documented in the Berlin inventory – there were transparent display case panes. This enabled a focused, multisensory perception of the objects, also including a haptic experience of the individual objects.<sup>50</sup>

In the Berlin *Kunstammer*, viewing the collection must have been virtually a game of opening and closing cases, boxes, and tins: for example, Conrad Meit's small bust of Philibert le Beau (fig. 8) was presented in a box lined in green velvet, with doors; it therefore had its own object stage that could be opened.<sup>51</sup> Other small sculptures were stored lying down in a box and had to be removed for viewing. Precious gems were shown in a box in book-form covered with red velvet.<sup>52</sup>



8 | Conrad Meit, bust of Duke Philibert le Beau of Savoy, before 1524, Staatliche Museen zu Berlin, Sculpture Collection and Museum for Byzantine Art.

### Dynamization Starting in 1688

The inventory also clearly shows how the administrators of a collection influenced its arrangement and how it was perceived. It depicts the extensive revision processes by the administrators Kunckel and Ungelter (fig. 1). There are comments with each entry, indicating whether the objects were extant or missing. A surprisingly large number of objects are noted as “damaged”, and in the case of naturalia as “decayed” or “dishevelled”, or with missing parts [◆ Intact and Damaged]. In addition, the numbering of the objects was repeatedly changed. It was originally arranged by shelf and started over for each shelf. This was later replaced by a continuous numbering system throughout both cabinets and beyond. In a second step, this numbering was again corrected when the objects were rearranged or new ones were added.

Together with the other surviving sources from that time, the inventory offers insight not least into the significant dynamic that the *Kunstammer* experienced in this phase.<sup>53</sup> Friedrich III's efforts to increase the value of his collections and bring them together in one location are clearly in evidence.<sup>54</sup> Once the status quo was determined, many new objects were purchased and others were transferred to the *Kunstammer* from the library or the armoury, or recalled from private households [■ Cupid]:<sup>55</sup> for although the focus of the holdings and the kind of presentation described in the inventory of 1685/1688 were firmly anchored in the collection culture of the time, during this phase the Berlin collection still could not keep pace with comparable projects at other royal courts with respect to size. A 1704 copper engraving in the Stuttgart *Kunstammer* shows a spacious hall with nine cabinets. The *Kunstammer* in Dresden in the late seventeenth century comprised five rooms. At that time the Copenhagen *Kunstammer*, together with the royal library, was even established in a building of its own. It is therefore hardly surprising that Elector Friedrich

42 Ibid., fol. 117v (no. 319), and *passim*.

43 *Materialbuch Ungelter*, fol. 2v.

44 *Inventar 1685/1688*, fol. 118v (nos. 320–1).

45 Ibid., fols. 119r (no. 323), 121v (nos. 347–8), 120r (nos. 340–2).

46 Ibid., fol. 85r (no. 1), *SMB, Sculpture Collection and Museum for Byzantine Art*, Ident.-Nr. 856.

47 *Materialbuch Ungelter*, fols. 10r and 3r. In Ungelter's receipts ledger, the receipt of a carpenter notes: “cabinet, with the iron horse beneath”.

48 Ungelter's certificate of appointment lists as one of his main tasks the renovation and expansion of this portion of the holdings, which at the time were rather dilapidated. See Ungelter's certificate of appointment of 29 June 1688 in *Ledebur 1831*, p. 52, quotation *ibid*.

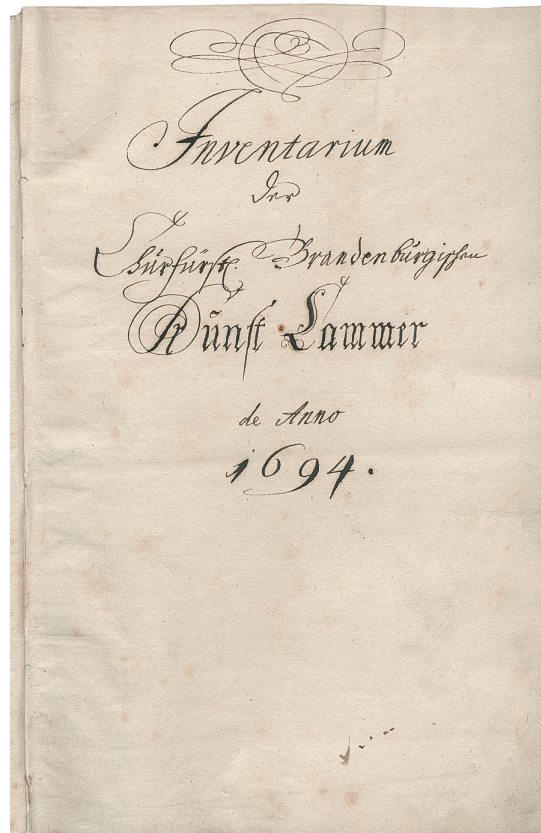
49 See for example *Inventar 1685/1688*, fol. 87v (no. 19).



entrusted his Kunstkammer director with numerous object purchases and the production of new collection furniture.<sup>56</sup>

Ungelter died in 1693, and when Lorenz Beger succeeded him, he was given the task of preparing a new inventory. This new Kunstkammer inventory, which was completed in 1694, is also extant. The number of objects had doubled in only a few years (fig. 9).<sup>57</sup> This is yet further evidence of a critical period in the history of the Berlin collection, since Friedrich III, as if in preparation for his coronation in 1701, established a Kunstkammer that would meet the standards of a Prussian king [■ Wax]. With the new construction of the palace, he created larger rooms for his collections and continually purchased new objects. Starting in 1703, a far more comprehensive Kunstkammer and Antiquities Collection moved into their new home.

Translated by Allison Brown



9 | Title page of the Berlin Kunstkammer inventory of 1694.

- 50 This is documented, for example, for the Kunstkammer in the Francke Foundations in Halle. See *Instruction für den der das Herumführen der Fremden in den Anstalten des Waysenhauses hat*, written in 1741 (Archive of the Francke Foundations in Halle [AFSt], W VIII/20, esp. §18). On museum practice in the early modern era, see Classen (Constance) 2007; with respect to the Berlin Kunstkammer around 1800, see Dolezel 2017b.
- 51 See Inventar 1685/1688, fol. 104r (no. 161), SMB, Sculpture Collection and Museum for Byzantine Art, Ident.-Nr. 818.
- 52 See *ibid.*, fols. 101r (no. 139) and 105r (no. 172).
- 53 On this, see also Segelken 2010b, pp. 113–30.
- 54 See Kiesant 2020, pp. 73–80.
- 55 See Eingangsbuch 1688/1692b, fol. 8v (no. 154) and *passim*; on this, see also Ledebur 1831, pp. 54–5; and Theuerkauff 1981b, p. 16.
- 56 See Materialbuch Ungelter. On Stuttgart, see Fey 2017; on Dresden, see Heres 2006, pp. 23–4; on Copenhagen, see Gundestrup 2017, pp. 129–30.
- 57 Inventar 1694; on this, see in detail Segelken 2010b, pp. 124–30.