

# 1930: RETROSPECTIVE UNDER THE RADIO TOWER – THE EXHIBITION AS A MEDIUM OF RECONSTRUCTION

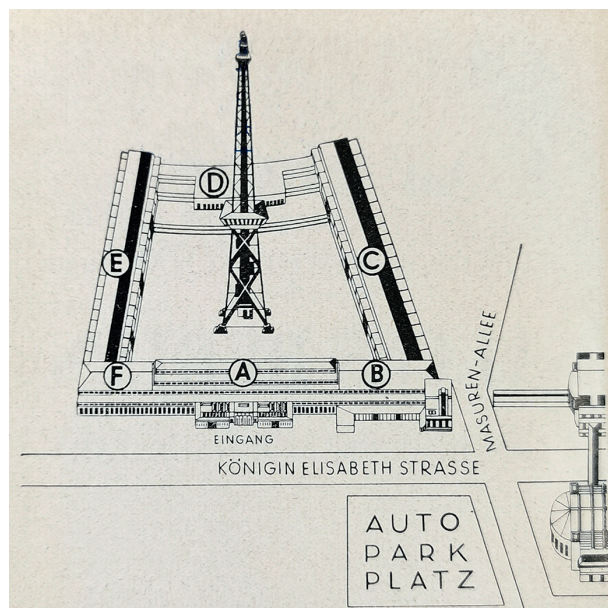
- 1 On the circumstances of this re-discovery, see Bahl/Reichl 2017, p. 33.
- 2 See Reichl 1931.
- 3 See SMB-ZA, Ident.-Nr. ZA 2.20./01267 and Ident.-Nr. ZA 2.20./01268.
- 4 See *Altes Berlin* 1930.
- 5 For example, with the toy exhibition at the Märkisches Museum in 1928. See the report by Walter Benjamin in Benjamin 1999a, pp. 98–102.

## Old Berlin – Foundations of the Metropolis

An exhibition of art and cultural history was held in the halls of the Messe Berlin on the Kaiserdamm for the first time in 1930. The exhibition *Old Berlin – Foundations of the Metropolis* took place between 23 May and 3 August at this location – which had previously been reserved for competitive shows such as the Radio Exhibition – and focused on the history and culture of Berlin. At the exhibition, the Berlin Kunstammer, whose rooms had been rediscovered in the Berlin Palace only shortly before,<sup>1</sup> had its own section, underscoring its role as the nucleus of the Berlin museums.

This exhibition provides insight into the reception of the Kunstammer during the interwar period. Given the temporary character of the show, documents and images give us an idea of its appearance and intention. One important source is the article “Die Staatlichen Museen auf der Ausstellung ‘Alt-Berlin’” [The state museums at the exhibition “Old Berlin”], written by curator and art historian Otto Reichl and published in the journal series *Berliner Museen*<sup>2</sup> the year after the exhibition. In this article, Reichl devotes four pages to a description of the rooms of the Kunstammer and provides information about their contents. In addition, we also have two photographs of two exhibition rooms by Gustav Schwarz<sup>3</sup> as well as a catalogue<sup>4</sup> with more than thirty pages of information about the organization of the exhibition and a list of the 146 rooms, in part with brief descriptions of their contents.

1 | Schematic drawing of the Radio Tower halls with site plan of the Old Berlin exhibition of 1930, illustration from *Altes Berlin – Fundamente der Weltstadt*, 1930.



The primary concern of the Old Berlin exhibition was to show the development of the city into an economic and cultural epicentre and to examine the conditions that had led to this rise. The

show was organized by the Exhibitions, Trade Fairs, and Tourism Office of the city of Berlin. The organizational management was headed by art and cultural historian Walter Stengel, who had been the director of the Märkisches Museum (Stadtmuseum Berlin) since 1925 and who understood how to inspire people with little museum experience.<sup>5</sup> We can assume that within the trade-fair context, this exhibition offered a low-threshold opportunity for entrance into the domain of art and culture and tapped new visitor groups who were familiar with the local context of the exhibition, especially through the Green Week trade fair, which had been held since 1926, and the annual Radio Exhibitions.<sup>6</sup> The Old Berlin exhibition was held in the extensive halls of the Radio Tower grounds (fig. 1) and was divided into six thematic areas: “Creative Hands – Workshops of the Mind” (Hall A), “From Mühlendamm to Kaiserdamm” (Hall B), “The Cultural Will of Old Berlin” (Hall C), “Berlin Porcelain” (Hall D), “How Berlin Laughs and Cries; How Berlin Hurries and Laughs” (Hall E), and “From the Spree

to the Havel” (Hall F). The *Kunstammer* was located within “The Cultural Will of Old Berlin” and formed a unit with the sections “Municipal Library” and “Academy”.<sup>7</sup>

### Otto Reichl and the Excavation of the Berlin *Kunstammer*

The section on the *Kunstammer* was curated under the auspices of the *Staatliche Museen zu Berlin* by Otto Reichl, who had recognized the great potential in the rediscovered collection rooms in the palace and already had plans for their reconstruction.<sup>8</sup> Reichl was the key figure in “excavating” the institutional history of the *Staatliche Museen zu Berlin* at the beginning of the twentieth century. Between 1928 and 1933, he was commissioned by the museums to conduct archival research, including the project of establishing a museum archive.<sup>9</sup> He meticulously reconstructed the *Kunstammer* from the scattered files and raised awareness among museum staff about its role as the nucleus<sup>10</sup> of the *Staatliche Museen zu Berlin* and about the individuals connected with it.<sup>11</sup> The chronicle of the *Kunstammer* that Reichl produced in this context and the architectural documentation of the collection rooms contained within it are of inestimable value today.<sup>12</sup> In this sense, he is the immediate successor to Leopold von Ledebur [●Around 1855].



2 | View of the former Model Cabinet of the *Kunstammer* in the Berlin Palace, photo by Gustav Schwarz, late 1920s.

Reichl’s research on the *Kunstammer* and the surviving room decoration in the palace formed the basis for implementing and designing the exhibition area devoted to the *Kunstammer* in 1930 within the halls of the Radio Tower, where three display rooms were reconstructed on the basis of the historical examples. This exhibition, however, marked a milestone not only in the twentieth-century history of the Berlin *Kunstammer*, but also in the exhibition practices and museum installations of the early modern collection type.

### Conception and Design of the Exhibition

The *Kunstammer* was elevated in Hall C and accessible over a broad ascent. This ascent had been designed according to the model of the Lustgarten (Pleasure Garden) façade of the Altes Museum, which had been established exactly one hundred years earlier in 1830 and also marked the founding of the *Königliche Museen* (later *Staatliche Museen*). This entryway had a gable with original ornamental figures from the former observatory which, like the Altes Museum, had been designed by Karl Friedrich Schinkel.<sup>13</sup> The entrance area, which recalled the architectural design language of important academic institutions in Berlin in the first half of the nineteenth century, led to three rooms in which the Royal *Kunstammer* was addressed from different perspectives. The interior surfaces of all the rooms had been designed or reconstructed by “experts in theatre decoration” according to the model of the collection rooms in the palace,<sup>14</sup> which resulted in a certain uniformity of design. In terms of content, however, each room was quite distinct. While the narrative aspect predominated in the first room, the two subsequent rooms represented attempts to reconstruct concrete situations.

The first room that visitors entered after the staircase was designed according to the example of the Model Cabinet in the palace (room 992) (fig. 2). In contrast to the subsequent rooms, this

6 That this exhibition was nonetheless a competitive show is evident from the fact that it would serve as the basis for the building exhibition *Neues Berlin* (New Berlin) the following year, where accomplishments and innovations of the construction industry were presented; see Altes Berlin 1930, p. 11. For this reason, the title of the 1930 exhibition already played with the term *foundations*.

7 See *ibid.*, p. 20.

8 See Reichl 1930, p. 246–7.

9 See Bahl/Reichl 2017, p. 30.

10 The title of Reichl’s extensive article in the *Deutsche Allgemeine Zeitung* (October 1930) on the history of the *Kunstammer* even proclaimed this explicitly; see Reichl 1930b.

11 On Reichl’s activities at the *Staatliche Museen zu Berlin*, see Stibinger 1990, pp. 54–6. Stibinger recognized Reichl’s significance for the institutional history of the *Staatliche Museen zu Berlin*.

12 See Reichl 1930.

13 See *ibid.*, p. 14.

14 Bahl/Reichl 2017, p. 34.





3 | Reconstruction of the former Instrument Cabinet of the *Kunstammer* in the exhibition halls at the Radio Tower, photo by Gustav Schwarz, 1931.

first room did not exhibit objects originating from the *Kunstammer*. The aim here was to convey to visitors a historical framework for the *Kunstammer* in the Schlüter building of the Berlin Palace. Two portraits had been hung on each side of the entrance, one of Lorenz Beger and the other of the recently deceased Wilhelm von Bode. Beger had been head of the *Kunstammer* when it was moved from the apothecary wing to the Schlüter building, symbolically marking its beginning in the palace around 1700 [●1696 vs. 1708]. The definitive dissolution of the *Kunstammer* had been decided under Bode around 1875, at a time when its holdings had already been distributed to various Berlin museums but the *Kunstammer* itself was maintained as a separate section in the Neues Museum, although no longer organized encyclopaedically [●Around 1855]. In addition to these two portraits, Reichl mentioned two loans from the Hohenzollern Museum in Monbijou Palace as “very characteristic examples of the old collection taste”.<sup>15</sup> These were two figures covered in mussels, an “Indian” and a “Turk”. None of the exhibits in this room had ever been displayed in the *Kunstammer*. For Reichl, they served merely to bring visitors closer to the history and character of the *Kunstammer*.

The design and exhibits of the second room made concrete reference to an ostensible *Kunstammer* situation in the palace by seeking to reconstruct the Instrument Cabinet, not only in terms of space but also of content. According to the floor plan of the third upper story of the Berlin Palace, where the collection rooms were situated, this cabinet was located in room 991. Comparing the photographs of the exhibition rooms in the Radio Tower halls (fig. 3) and the Instrument Cabinet in the palace (fig. 4), it is clear that the wall design in the exhibition made direct reference to that of the historical collection room, while the ceiling paintings merely adopted Baroque design idioms. At the centre of this staging was a life-sized wooden statue of Friedrich Wilhelm Elector of Brandenburg on a high

pedestal, surrounded by princely memorabilia and objects connected to Prussian history [■ Pearls / ■ Wax]. These included Friedrich Wilhelm's iron cap with a felt hat and a bullet hole from the Battle of Fehrbellin – which had led to Brandenburg-Prussia's victory over Sweden and resulted in the epithet “the Great Elector” – in an opulent Baroque vitrine with a table-shaped lower section that is also recognizable in the photo to the left of the wooden statue. In addition to these two exhibits, the photograph shows various hunting trophies hung over the door frame to the connecting room. In the foreground on the right, the stag antlers grown into a tree stump are presented on an ornate table, which Reichl mentions in his text as well [■ Antlers]. He also identifies a rhinoceros horn and antique statues that could be seen in the room. In this rather informal placement of exhibits, aspects can be recognized that were not only specific to Berlin, but also fundamental to a *Kunstkammer* in general, evident in the juxtaposition of objects of art and objects of nature.



4 | View of the former Instrument Cabinet of the *Kunstkammer* in the Berlin Palace, photo by Gustav Schwarz, late 1920s.

The third room represented an attempt to reconstruct the *Naturalia Cabinet* (room 990) (fig. 5). As with the previous rooms, here too the interior design made direct reference to that of the collection room in the palace, which was still preserved at the time (fig. 6). Harmonizing with the contents of the collection, the ornamentation of the interior surfaces had either been created from or was supposed to imitate natural materials. A frieze of bark ran along the upper wall area, while the base zone consisted of imitation rock. The wall surface in between was completely covered with mirrors. In contrast to the aforementioned reconstruction of the *Instrument Cabinet*, the ceiling painting in this room was largely modelled on what had been historically preserved in the palace, which especially in the spandrels reflected the contents of the room in an exemplary manner, with motifs including conches, corals, and a narwhal tusk. For the presentation of these objects, furniture and cabinets from the time of the *Kunstkammer* [◆ Cases, Boxes], which can perhaps be traced back to Andreas Schlüter, were also selected here for the overall impression.<sup>16</sup> One exception is the pyramid-shaped vitrine on bun feet that was constructed according to the model of the four vitrines depicted in the etching in the *Thesaurus Brandenburgicus* of 1696 (fig. 7).<sup>17</sup> The fact that the recreated vitrine is more an exhibit than exhibition furniture is suggested by its placement on a modern base. In the etching, the anterior vitrines are depicted on additional bases. According to Reichl, they contained small sculptures and *curiosa* from nature. Reichl's staging placed great emphasis on objects of minor art. He himself objected to the fact that at the time, this genre of objects was regarded as more artisanal than artistic and thus had been transferred from the display rooms to the depositories:

At the Old Berlin exhibition, however, it was precisely the artisanal skill and material curiosity that repeatedly fascinated visitors, in contrast to many artistically more valuable objects that were hardly noticed.<sup>18</sup>

Reichl also identified a display case on a small console table that contained the wax figure of a “Prussian prince”,<sup>19</sup> recognizable in the photograph in the righthand corner of the room [■ Wax], an art cabinet of tortoise shell with silver and gold plating that presumably can be seen in the opulent Baroque vitrine in the foreground of the photograph, and an ebony cabinet inlaid with stone, recognizable on the right beside the pyramid-shaped vitrine in front of the mirror wall.

15 Ibid., p. 15.

16 See Dilba 2015.

17 There had in fact been pyramid-shaped vitrines in the Royal *Kunstkammer*. They were removed in 1799 when Jean Henry was warden of the *Kunstkammer*; see Dolezel 2019, p. 76.

18 Reichl 1931, p. 16.

19 It is not known whom this wax figure represents; see Dilba 2015.



5 | Reconstruction of the former Naturalia Cabinet of the *Kunst-kammer* in the exhibition halls at the Radio Tower, photo by Gustav Schwarz, 1931.



The surviving photograph shows a narwhal tusk and a whale penis [■Priapus] next to it. François Duquesnoy's *Cupid Carving His Bow* – which cannot be seen in the photograph, but is mentioned by Reichl – was also exhibited [■Cupid]. In this room as well, the encyclopaedic aspirations of a *Kunst-kammer* can be recognized in Reichl's display of very diverse groups of objects.

### The Discovery of the *Kunst-kammer* as an Exhibition Model for the Twentieth Century

The selection of collection rooms and exhibits impressively reflects the understanding of the Berlin *Kunst-kammer* between the First and Second World Wars. Reichl – whose research and initiatives decisively shaped this understanding – indicated that three rooms had been made available for the *Kunst-kammer* exhibition,<sup>20</sup> which meant a selection process in the sense of choosing rooms and objects that would be as representative as possible. The exhibition included objects on loan from more than twenty Berlin museums.<sup>21</sup> A number of these can be traced back in the collection over centuries through existing sources. A clear heterogeneity in the selection of objects can be identified beyond the categories of artificialia, naturalia, and memorabilia in the sense that large-scale as well as small-scale exhibits were chosen, very different materials were emphasized, and curiosities were also interposed.

Regarding the selection of the rooms reconstructed at the exhibition, it should be noted that there was an emphasis on the juxtaposition of art and nature as well as on local history. This is suggested by the selection of the Instrument Cabinet and the Naturalia Cabinet. In their arrangements there is a richly contrasting interplay of artificialia and naturalia on all levels, even including the vitrines. Reichl selected the Model Cabinet (room 992) as the first room, presumably because in historical

20 See Reichl 1931, p. 14.

21 See *ibid.*, p. 14.

22 See for example Anonymus A, Anonymus B, Silbermann 1741.

23 These are interior spaces with historical furnishings that are supposed to convey the impression of certain epochs and are no longer exhibited *in situ*, but rather within a museum. An equivalent for natural history is the diorama. The exhibition concept of the period room emerged during historicism (for the first time in 1867 in the Bavarian National Museum) and was strongly influenced by Bode.

descriptions of the *Kunstkammer* in the palace, this was also the first room that visitors entered.<sup>22</sup>

One conspicuous aspect of the mode of presentation was that objects were exhibited in the open or in historical vitrines rather than modern ones. It remains unclear how the rooms and exhibits were illuminated, as no light sources can be identified in the existing photographs. The absence of text panels is also worth mentioning and underscores the scenographic element, as is familiar in period rooms.<sup>23</sup> At the time of the exhibition of 1930, such historicizing models of staging contrasted with purist techniques of presentation that had developed from the Vienna Secession and become established in museums over the course of the New Objectivity movement in the 1920s.<sup>24</sup> In this way, authentic and fictive moments were intermeshed in the exhibition of 1930, as could also be observed in later *Kunstkammer* presentations.<sup>25</sup> Reichl ended his article on the *Kunstkammer* exhibition with a brief report about the exhibition's effect on visitors:

In the vitrines there was the colourful chaos that we know from the inventories of old collections; objects of nature and objects of art from all domains were intermixed; in every corner you could see something different and surprising. From the behaviour of the public it was clear that the old kind of museum that is not so strictly specialized would still be popular even today.<sup>26</sup>

The ordering of objects that Reichl described as a “colourful chaos” is exemplary of the perception of the *Kunstkammer* at that time, which had been influenced by Julius von Schlosser's widely read book *Art and Curiosity Cabinets of the Late Renaissance* (1908).<sup>27</sup> In this work, von Schlosser described the ordering of this type of collection as an unsystematic, irrational, or whimsical assemblage “of the strangest quirks and fancies”.<sup>28</sup> It was only in the 1970s, with increasing research on the historical collection type, that a complex ordering system was recognized,<sup>29</sup> which could be seen in an especially impressive form in the example of the Royal *Kunstkammer* at the Prussia Exhibition of 1981 [■Nautilus].

This staging of the *Kunstkammer* at the Old Berlin exhibition demonstrated a shift in the valuation not only of individual object genres – such as *curiosa* and smaller artisanal works that were almost absent in museums at the time – but also of the *Kunstkammer* in general as an historical, encyclopaedic collection concept.

## The Dream of a Permanent Reconstruction

Otto Reichl played a central role in the rediscovery and revival of the Brandenburg-Prussian *Kunstkammer* in the twentieth century. Following in the footsteps of Ledebur, he reconstructed the history of the *Kunstkammer* from the scattered and recently rediscovered files. Reichl's article was published in the *Jahrbuch der Berliner Museen* on the one-hundredth anniversary of the Staatliche Museen zu Berlin. Here he compiled the results of his research and emphasized the significance of the existing remains in the palace.<sup>30</sup> In the course of research in the late 1920s on the acquisition dates of the objects in the *Kunstkammer*, interest developed in the history of the collection and the search began for the forgotten collection rooms in the palace. These rooms could be identified



6 | View of the former Naturalia Cabinet of the *Kunstkammer* in the Berlin Palace, photo by Gustav Schwarz, late 1920s.

24 See Koch 1986, pp. 147–59; Köstering 2016, pp. 52–6.

25 See Wagner 2021a; Wagner 2021b. The author's dissertation “Zwischen Authentizität und Fiktion. Das Kunst- und Wunderkammer-Prinzip und seine Ausprägungsformen in der aktuellen Museumspraxis” (Between authenticity and fiction: The principle of the cabinet of art and curiosities and its manifestations in the current museum practice) is a detailed examination of the *Kunstkammer* in museums and was submitted to the Friedrich-Alexander-Universität Erlangen-Nürnberg in 2021.

26 Reichl 1931, p. 16.

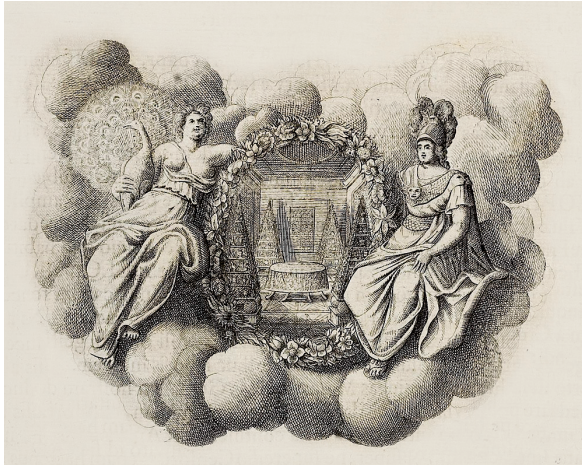
27 See Schlosser 2021. In this publication, which is still significant today, Schlosser mentions Berlin only once: “The Berlin *Kunstkammer* dates back to the early seventeenth century. With some modifications it, too, survived right up to recent times and was only completely liquidated in 1875” (ibid., p. 150).

28 Ibid., p. 159.

29 See, for example, publications by Balsiger 1970; Scheicher 1979; Impey/MacGregor 1985.

30 Reichl 1930.





7 | Pyramid-shaped vitrines with bun feet, illustration from Lorenz Beger, *Thesaurus Brandenburgicus*, 1696.

in 1928 on the basis of ceiling painting, and thus began the project of liberating the rooms from later built-in furnishings and restoring them. Reichl was a central participant in all of these measures.<sup>31</sup> He was aware of the significance of this discovery and the fact that the collection rooms had been preserved. In his chronicle of the *Kunstammer*, Reichl clearly emphasized the importance and the potential of the existing collection rooms in the palace and embedded the Berlin *Kunstammer* in the *Kunstammer* reception of the twentieth century. In doing so, he began with a reference to Schlosser's publication and criticized the purely textual and pictorial approach of the collection reconstructions undertaken there.<sup>32</sup> Reichl's line of argument subsequently led him to the Francke Foundations in Halle, where parts of the former Cabinet of Artefacts and Natural Curiosities (*Kunst- und Naturalienkammer*) had been preserved.

An article by Max Sauerlandt in the journal *Museumkunde* in 1911 introduced the collection as the “perhaps . . . only still existing monument to a forgotten epoch of museum history”.<sup>33</sup> Against this backdrop, Reichl recognized the significance and the potential of the discovery in the Berlin Palace. This was the beginning of the project to revive the *Kunstammer* in the palace and integrate it into the existing museum circuit.<sup>34</sup>

After removing the existing technical difficulties, the general management of the Staatliche Museen intends to incorporate the old locations of the former *Kunstammer* into the series of accessible museum rooms. A part of the oldest Berlin museum inventories is to be brought back there to its historical repository site, as a typical example of the old collection taste, but also at the same time as testimony to the tradition of Berlin museums. Here we have one of the very few, almost intact old “art and curiosity cabinets” that was built by one of the greatest German artists, Andreas Schlüter, explicitly for this purpose.<sup>35</sup>

Reichl's tireless research and the discovery of sources that had previously been lost<sup>36</sup> now enabled the revival of a second *Kunstammer* next to the one in Halle:

On the basis of the recently rediscovered old inventories, we are in a position to recreate the old collection contents almost completely, as most of the objects can still be identified today and the old rooms, which are indeed badly neglected, can be restored to their old condition without arbitrary additions. The practical execution of this work must be reserved for a later point in time, but we possess here the oldest North German art collection in original rooms at least as a theoretical possibility.<sup>37</sup>

The exhibition then took place in 1930 in the halls of the Radio Tower, and this may have served as a kind of vision for the project of a permanent restoration of the *Kunstammer* in the palace. The work on the collection rooms was continued after the end of the exhibition, but proved to be extremely expensive as well as difficult for structural reasons. No more funds were made available for the measures after 1933. Reichl, who as a Jew was persecuted by the Nazis, was forced to break off his life's work on the Berlin *Kunstammer* before its completion.<sup>38</sup> His flight from Germany, the serious damage to the collection rooms during the Second World War, and the dwindling interest in the *Kunstammer* combined to frustrate these plans entirely.<sup>39</sup>

31 See Reichl 2017, pp. 33–4.

32 See Reichl 1930, p. 246.

33 Sauerlandt 1911, p. 18.

34 Starting in 1921, the Museum of Decorative Arts (*Kunstgewerbemuseum*) was housed in part of the palace and, together with the Hohenzollern holdings, constituted the Schlossmuseum Berlin.

35 *Ibid.*, p. 227.

## The Museological Significance of the Exhibition of 1930

Although the project of a permanent reconstruction of the Brandenburg-Prussian *Kunstkammer* was unsuccessful, Reichl's staging of the *Kunstkammer* in the Radio Tower halls, his appreciation of the early modern collection type, and his plans to revive the Berlin *Kunstkammer* in the palace are crucially important. Prior to this, no *Kunstkammer* – with the exception of Halle – had been maintained in the form of a museum. The art and curiosity cabinets that had survived into the twentieth century had long lost their encyclopaedic aspirations.<sup>40</sup> In the Dresden museums, the idea of the *Kunstkammer* founded in 1560 by Augustus, Elector of Saxony, continued to exist at least until the outbreak of the Second World War. After its actual dissolution in 1832, an exhibition area established in the Historisches Museum in the Johanneum in 1876 was entitled “*Kunstkammer*” and recalled the historical collection, although the objects here were remainders of artificialia that could not be distributed to other art collections.<sup>41</sup> In Karlsruhe, under Friedrich I, Grand Duke of Baden, the holdings in the ducal palace as well as those from other palaces in Baden were combined in 1879 to establish a museum of decorative arts known as the Zähringer Museum, which existed there until the end of the First World War.<sup>42</sup> In 1921, Julius von Schlosser requested that the collection of sculpture and decorative arts that he managed at the Art Historical Museum in Vienna once again be named *Kunstkammer*<sup>43</sup> (to this day it unites the most significant treasures of artificialia from the Habsburg cabinets of art and curiosities). This request was not granted, however, and the name would be changed only in 1990. Already in his publication in 1908, Schlosser had criticized the fact that the encyclopaedic conception had not been retained at least in exemplary form.<sup>44</sup>

The Berlin exhibition was remarkable precisely in its implementation of this encyclopaedic aspect, which was reflected in principle in the unity of art and nature. Similar ventures have been undertaken only since the 1960s, for example in the temporary reconstruction of the Dresden *Kunstkammer* for the four-hundredth anniversary of the art collections in 1960<sup>45</sup> or the redesigning of the *Kunstkammer* in the Kremsmünster Abbey in Austria in 1962.<sup>46</sup>

We can speak of a reconstruction of the Berlin Palace show rooms in the Radio Tower – also in light of the ephemeral character of the exhibition – of course solely in terms of the interior surfaces, which were oriented only to a limited extent around the historical model. The ceiling paintings of the Instrument Cabinet did not follow those in the palace. And a faithful, detailed reconstruction of the furnishings as in the Francke Foundations would not have been possible either temporarily at the exhibition or permanently in the palace, given the available information. The inventories and descriptions that have survived from the time of the *Kunstkammer* in the Berlin Palace do indeed list the holdings, but, in contrast to Halle, provide few indications about how these were actually exhibited.<sup>47</sup>

Reichl did not reflect about which historical basis should be used to determine the placement of objects in the rooms at the exhibition. He merely wrote that it had been created “according to conditions between 1710 and 1874”. Even if the sources available here had been comparable to those in Halle, the Berlin *Kunstkammer* could not have been reconstructed, but only a specific temporal window according to a particular historical description, as was the case at the Prussia Exhibition of 1981 [■Nautilus], because the holdings exhibited in the collection changed on a regular basis and also because every surviving source offers its own perspective on this.

Translated by Tom Lampert

36 In the *GStA*, Reichl found the files on the *Kunstkammer* (1630–1830) that were believed to have been lost and that had still been available to Ledebur; see Stibinger 1990, p. 55.

37 Reichl 1930, p. 246.

38 See Bahl/Reichl 2017, pp. 30, 35.

39 Only with the Prussia Exhibition in 1981 and the special publication by Christian Theuerkauff (Hildebrand/Theuerkauff 1981) that appeared in this context did the *Kunstkammer* once again become the focus of interest.

40 See Wagner 2021b.

41 See Minning 2012, especially pp. 156–65; Bäuml 2004, p. 19–20.

42 See Grimm 1993, p. 76, 100; Stangl 1999, pp. 172–3.

43 See Haupt 1991, p. 227. I would like to thank Paulus Rainer for pointing this out.

44 See Schlosser 1908, pp. 46–8.

45 See 400 Jahre Dresdener Kunstsammlungen 1960, especially p. 5–7. I would like to thank Michael Korey for pointing this out.

46 See Neumann 1963.

47 A physical reconstruction of the collection in Halle was possible in the early 1990s on the basis of the structure and the existing conditions of the Cabinet of Artefacts and Natural Curiosities in the Francke Foundations. In addition to the inventory, volumes recording the respective contents had been compiled for each collection case during the configuration of the Cabinet of Artefacts and Natural Curiosities in 1741, see Müller-Bahlke 2012, pp. 7–11, 17.