Lodoicea Seychellarum) with 17th century, seychelles-nut turned and carved ivory. Qing dynasty, 18th century, Wonder Sphere, China, Canton, ivory turned.

Four Contrefait Spheres, 18th century, oil on copper. Still life with Confectionary and Strawberries on Tin Plates and an ornate plate, a Würzburger porcelain bowl, and a filled wireglasses a la versteinere, studio of Oisias Beert the Elder (around 1570–1624), Flanders, 17th century, oil on wood.

Bernard Amos and Jonathan Nobles, Still lifes by Mat Collishaw, 2021, Riz Arms prints. Bread, a Cup of Wine, an Upturned ‘Roemer’ and a Cuttlefish on a Plate, Sebastien Stoskopff (1597-1657), around 1640, oil on canvas.

Room II

Adam und Eva im Paradies mit vonbornem Pflückten, Circle of Jan d. J. Brueghel (1606-1670), 17th century, oil on copper.

Ivory Tankard with wise and foolish maidens, Schwäbisch Hall, around 1650, Leonhard Kern, ivory, silver.

The same but silver, Jake & Dinos Chapman, 2007, silver.

Pair of Small Deaths, Italian, around 1600, boxwood, bases with mirror glass.

Coco de mer, Indo-Portuguese, 17th century, seychelles nuts (Lodoicea seychellarum) with carvings.

Ivory Tankard with wise and foolish maidens, Schwäbisch Hall, around 1650, Leonhard Kern, ivory, silver.

Four Contrefait Spheres, 18th and 19th century, wood and ivory turned.

Wonder Sphere, China, Canton, Qing dynasty, 18th century, turned and carved ivory.

Untitled Sphere, Alastair Mackie, 2009, mouse skulls, glass, wood.

Till Death Do Us Part, Lucy Sparrow, 2016, cabinet made up of felt poisson bottles. Wichhoff, Benjamin Bergmann, 2015, cast bronze.

Lanna Cabinet, by Adam Erk, Eger, around 1640; from the collection of the Baron of Lanna, pine wood, encaustic-painted pine veneer, relief intarsia; pine woods partly stained, brass.

Two baroque altars for private devotion made of coral, mother-of-pearl, and ivory, in Italy and South Germany.

Micro-carving of a walnut, Renaissance pendant, crab’s eye holder and pomander, North Germany or Denmark, around 1650, walnut, carved, fire-gilt.

This glass cabinet gives an insight into the variety of exotic materials in the Baroque era: Bezoar in its silver capsule, a mounted emu skin, turban snail, and tortoise shell carapace.

Kunstkammer tortoise, around 1620, shell of an Indian tortoise, silver, fire-gilt, tortoise shell carapace.

Nautilus cup used at court, goldsmith work, around 1670, black engravings around 1660, silver, partly fire-gilt, chased, engraved, worked in repoussé, polished nautilus shell (nautilus pompilius), partially carved, engraved and blackened.

Nut flacon used at court, around 1680, coquilla nut, turned and carved, wood.

Nut box with erotic representations, probably Dutch, around 1620, coquilla nut carved, polished and carved stag horn.

The Humboldt Chalice, Dutch, 1648-1652, made for Johan Maurits van Nassau, owned by Alexander von Humboldt, coquilla carved, silver, chased. The coconut is carved with scenes representing Brazilian canibals.

Heytag zur Naturgeschichte der Vögel (or Von der Natural History of Birds), Joachim Johann Nepomuk Spawowicz, 1711–1792, 2nd, 3rd, 4th vol., with large hand-coloured plates.

Death’s head pocket watch, around 1790, Jean-Antoine Lépine, gold, enamel, rose-cut diamonds. Active in Paris in the late 18th century, Lépine was one of the most celebrated watchmakers. Louis XVI and Napoleon were among his patrons. Around 1770, Lépine invented a new clock mechanism which allowed the production of radically smaller pocket watches than before.

Vanity gold works from Renaissance and Baroque:

The pendant in shape of a small coffin bears the inscription “ICH WERDE LEBENS / LANG MIT ZAHRN / ZU ZEHN / DEIN ZU LIEB / GEDENCKN EINER” (“I WILL HONOUR LIFE / LONG WITH TEARS / LIKE YOUR MEMORY FAR TOO DEAD”) and was manufactured for Ludwig IV von Hessen-Darmstadt in memory of his father, deceased 1661, landgrave Georg II von Hessen-Darmstadt. It also shows the initials of the client (“LH”) and the deceased father (“G.L.E.H.Z.H.”).

Renaissance pendant, crab’s eye holder and pomander, North Germany or Denmark, around 1650, walnut, carved, fire-gilt.

The “ruler’s staff of King David”, one of the wonders related in the Bible. A gift presented to the Prague court by Johann Graf Zrinyi (1597–1652), Altdiin Councillor of the Holy Roman Empire. Large Vinatius cabinet (Vinatius Vulbidol Vonatobas), Polynesia, Fiji Islands, around the century, fire-gilt mount: royal workshops of Prague, dated 1690 with original case.

A massive Vinatius rooth chest, Fiji Islands, around 1800.

Self Portrait as Great Scout Leader, Julie Heffernan, 1998, oil on canvas.

Dipsochelys, Seychelles.

Skull of a walrus (Odobenus rosmarus).

Gazelle (Pumphilje), Gitt Schäfer, 2011, glass, turbine shell, metal.

This glass cabinet is dedicated to precious art works made for a fish, modelling material, genuine teeth and claws. During the Renaissance and Baroque periods, princes, rulers, and scholars set up their ‘kunst- and Wunderkammer’ or collectors’ rooms in which precious artworks (artificialia), rare phenomena of nature (naturalia), scientific instruments (scientifia), objects from strange worlds (exotica), and inexplicable items (mirabilia) were preserved. They served to demonstrate the wealth and power of the owner and reflected the standard of knowledge and view of the world at that time. Almost restricted initially to a select circle, in the course of time they became accessible to a wider public. It is known, for example, that the Kunstkammer in Dresden admitted almost 800 visitors in 1648, which is a considerable number for the time. Not only nobles and diplomats travelled from far and wide to behold the Elector of Saxony’s collection, but also artists, tradesmen, students, scholars, craftsmen, and even wedding parties. One of the most important Kunstkammer still exists today in Austria: Archduke Ferdinand II. From the Tyrol extended Castle Ambras above Innsbruck adding another complex of buildings to house his collections.

Wunderkammer Olbricht

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