

Vanessa Sigalas

The Whole (New) World in a Cup

The Atheneum's *Narwhal-and-Ivory Cup*



Vanessa Sigalas

The Whole (New) World in a Cup

The Atheneum's *Narwhal-and-Ivory Cup*



Fig. 1
Covered cup, c. 1670–74, South German, possibly Augsburg, mounts by Hieronymus Priester (German, master in 1649, died 1697)
 Ivory, narwhal, silver-gilt, precious and semiprecious stones
 Wadsworth Atheneum Museum of Art, Hartford, CT. Gift in memory of Mae Cadwell Rovensky by exchange, The Anna Rosalie Mansfield, Gift by exchange, Gift of Miss Mary C. Barton by exchange, The European Decorative Arts Purchase Fund, and the Douglas Tracy Smith & Dorothy Potter Smith Fund, 2012.4.1. (Photo: Allen Philipps).

Introduction

In 2012, the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, added the narwhal and ivory cup (fig. 1) to its stunning collection of European decorative arts. The cup is currently featured in the museum's Cabinet of Art and Curiosity, an interactive gallery which was created as part of the renovation and reinstallation of the European galleries in 2015.¹

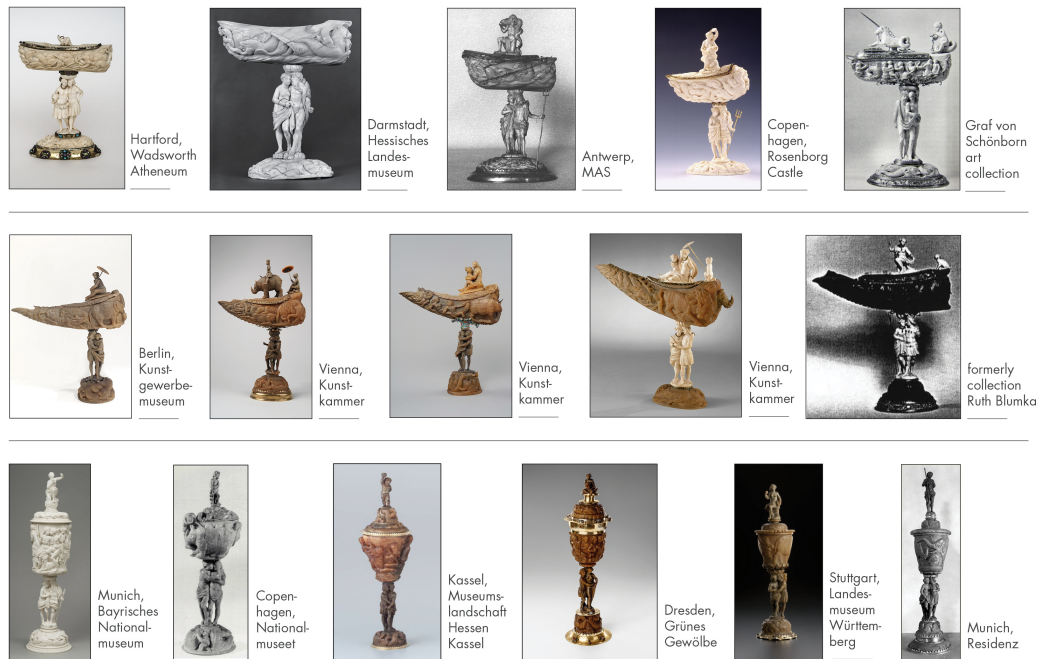
The cup was mounted between 1670 and 1674 in Augsburg by Hieronymus Priester, who became master in 1649.² The silver mounting is richly studded with precious and semi-precious stones, including turquoises, garnets, amethysts and emeralds. The bowl and foot are carved out of narwhal tusk, the stem figures out of ivory. While the carving style suggests the location of production, the materials used have significant bearing on the complex iconography of the piece.

The Group of the "Embracing Couples"³

In 1974, ivory expert Christian Theuerkauff identified a large group of vessels with kindred motifs and using similar materials;⁴ at least sixteen cups belonging to that group show an embracing love couple as stem (fig. 2).⁵

Out of the whole group only four other cups are believed to feature elements carved out of narwhal tusk.⁶ The majority are of slightly cheaper materials: ivory or rhinoceros horn. All of the cups show to greater or lesser degree similar friezes with sea creatures and exotic animals and fall back on a certain clear-cut repertoire of composition and stylistic types.⁷ What all of the cups have in common is their allegorical and/or mythological imagery. A comparison of all sixteen stems reveals that in eight examples the male figure wears a feather skirt, while the female figure is wrapped in some kind of cloth or drapery. Twice Venus and Adonis are depicted and five times Neptune and Amphitrite. In one instance both figures are dressed in a sort of cloth skirt hanging in folds.

Embracing Couples Group



©Vanessa Sigalas

Fig. 2

Row one: Cups with narwhal and ivory elements; boat-shaped bowl
From left to right: Hartford, Wadsworth Atheneum (see fig.1); Darmstadt, Hessisches Landesmuseum Darmstadt (last third 17th century, narwhal (?), Inv. No. Kg 63:418. (Photo: Hessisches Landesmuseum Darmstadt)); Antwerp, MAS (1690-1699, ivory, probably narwhal, mounts silver-gilt, cup lost in the 1960s, Inv. No. AV.1996. (Photo: Antwerp, MAS)); Copenhagen, The Royal Danish Collection, Rosenborg Castle (ivory, mounts Stuttgart, c. 1650, silver-gilt. (Photo: Kit Weiss)); Graf von Schönborn art collection (South German (Augsburg or Nuremberg?), late 17th century, ivory, probably narwhal, mounts maybe Nuremberg, silver-gilt. (Nuremberg 1989, *Schönborn*, p. 261)).

Row two: Cups with rhinoceros horn and ivory elements; horn-shaped bowl

From left to right: Staatliche Museen zu Berlin, Kunstgewerbemuseum (South German, circle of Georg Pfründt, last third 17th century, rhinoceros or zebu horn, mounts silver-gilt, Inv. No. K 3429. (Photo: Fotostudio Bartsch, Berlin)); Vienna, Kunsthistorisches Museum Wien, Kunstammer (South German, Nuremberg, attributed to Georg Pfründt, rhinoceros horn, mounts Nuremberg c. 1650, silver-gilt, Inv. No. KK, 3715. (Photo: Kunsthistorisches Museum Wien, Kunstammer)); Vienna, Kunsthistorisches Museum Wien, Kunstammer (South German, attributed to Georg Pfründt, second third 17th century, rhinoceros horn, mounts silver, partially enameled, Inv. No. KK, 3699. (Photo: Kunsthistorisches Museum Wien, Kunstammer)); Vienna, Kunsthistorisches Museum Wien, Kunstammer (South German, Augsburg, attributed to Georg Pfründt, second third 17th century, ivory, rhinoceros horn, emeralds, mounts silver-gilt, partially enameled, Inv. No. KK, 3689. (Photo: Kunsthistorisches Museum Wien, Kunstammer)); formerly Ruth Blumka Collection (1993) (South German, possible third quarter of the 17th century, ivory, rhinoceros horn, mounts silver-gilt and enameled with precious stones, present whereabouts unknown. (Theuerkauff 2003, *Baroque ivories*, fig. 21)).

Row three: Cups with rhinoceros horn or ivory elements; globular/ ball-shaped bowl

From left to right: Munich, Bayerisches Nationalmuseum (1685, ivory, Inv. No. R 4766. (© Bayerisches Nationalmuseum München; Photo: Haberland, Walter)); Copenhagen, Nationalmuseet (17th century, rhinoceros horn, Inv. No. D 89. (Photo: CC-BY-SA Niels Elswing 1972, Nationalmuseet)); Kassel, Museumslandschaft Hessen Kassel, Sammlung Angewandte Kunst (South German, Augsburg, attributed to Georg Pfründt, c. 1660, rhinoceros horn, mounts Nicolaus Fischer (life dates unknown), silver-gilt, Inv. No. KP B VI/III.102. (Photo: Museumslandschaft Hessen Kassel)); Dresden, Grünes Gewölbe, Staatliche Kunstsammlungen Dresden (rhinoceros horn, mounts Hans Jakob Mair (c. 1641–1719), Augsburg, before 1678, silver-gilt, red chalcedonies, agates, turquoises, Inv. No. VI 245. (Photo: Jürgen Karpinski)); Stuttgart, Landesmuseum Württemberg (mid-17th century, rhinoceros horn, mounts probably Hans Mayer, (b. 1649/50, traceable until 1682), Stuttgart, silver-gilt, Inv. No. KK braun-blau 44. (Photo: Hendrik Zwietasch)); Munich, Residenz München Schatzkammer (South German, c. 1670/80, rhinoceros horn, mounts probably Hans Ludwig Kienle the Younger (1623–1670), Ulm, silver-gilt, Inv. No. ResMüSch.1177. (© Bayerische Schlösserverwaltung)).

The couples' postures are similar but not identical. For instance, the Atheneum's couple is not in as tight an embrace as most of the other couples. Man and woman stand next to each other in a more upright pose, the man embracing the woman from behind, laying his arm on her shoulder instead of her hip. The effect is to make the sculpture extend more into the room and have a stronger visual presence. To achieve this, the carver must have used a bigger, dearer ivory tusk, thereby underscoring the high value of the cup.

The artist(s) and the workshop(s)

The identification of individual ivory artists or workshops proves to be difficult, since they rarely signed their creations and artists' names seldom appear in contemporary inventories.⁸

In the 1970s the whole group was attributed by Christian Theuerkauff to the German modeler, engraver and medallion maker Georg Pfründt, and/or to his workshop and followers.⁹ Pfründt lived and worked at various places in the German territories and France, among others in Nuremberg, Lyon, and Paris.¹⁰ Theuerkauff based his reasoning on an unidentified monogram found at the lower side of a plate in the Kunsthistorisches Museum in Vienna which he tentatively deciphered as "GP".¹¹ The plate and its related cup were, in his opinion, in the style of Pfründt.¹² Similarities of ornamentation and style between these two pieces and the group of vessels led to an attribution of all pieces to followers of Georg Pfründt. Later, Theuerkauff reconsidered this thesis saying that most of the cups were probably produced in Augsburg and Nuremberg (?) in the second half of the seventeenth century.¹³ Jutta Kappel and other ivory scholars currently question the identification of the monogram as "GP" and no longer support the association with Georg Pfründt.¹⁴

Kappel's call for a close examination of the individual cups seems reasonable.¹⁵ There is a wide range of style and quality within the stem figures in the group, with diversity in the body modeling and in the execution of fine detail, with differences in hair or facial expressions being particularly noteworthy.

This leads us to suppose that there was more than one sculptor working with the same repertoire of

motifs. Further research is needed to determine if all the various carvers operated in the same workshop, which is less likely, or in different ones. It is, however, conceivable that at least a few of the cups were produced by one master (still tantalizingly anonymous) who made the more accomplished pieces and who had several co-workers, assistants and apprentices who together produced cups of slightly lesser quality from the same designs and models. The different components of such a cup might thus have been carved by different artists, each according to his specialism. Division of labor of this kind was common practice in the workshops of the time. The potential client could acquire the various elements separately and have it assembled somewhere else.¹⁶ This explains the various places of manufacture of the group's mounts: two were made in Augsburg; two in Stuttgart; two in Nuremberg; one in Ulm; six are of unknown origin; and two have no mount at all.¹⁷ At that time Augsburg was renowned for its huge, distinguished, and opulent goldsmith industry. It is therefore a tribute to the high quality of the Atheneum's cup that it was mounted in Augsburg. None of the other cups boasts such an elaborate and costly mount with so many precious and semi-precious stones of such high quality.

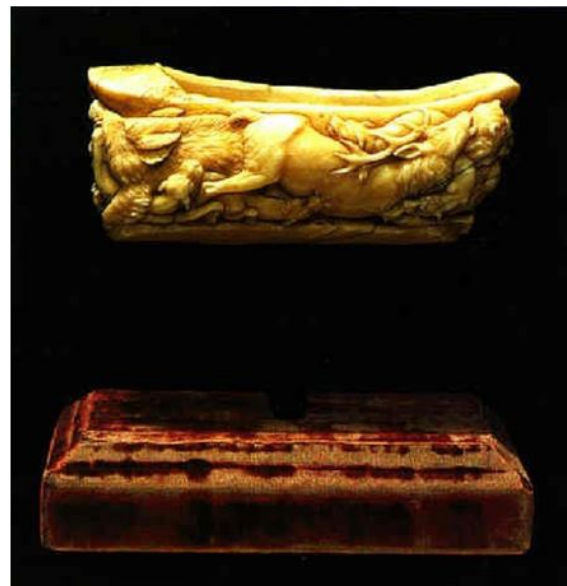


Fig. 3
Carved narwhal tooth, 1675, circle of Johann Michael Maucher, narwhal, Sotheby's London, European Sculpture and Works of Art, December 12, 1996, Lot 00115. (Photo: Sotheby's).

It is more likely, however, that the cups and variations of the separate parts of the cups¹⁸ were produced in multiple workshops, probably in Augsburg itself and the surrounding centers. Big associations of workshops were located in Southern Germany and had a viable going business with intensive exchange among each other. Especially Augsburg was known for its well-organized cooperation of different guilds. Ivory carvers worked for example closely with goldsmiths; and it seems as if an excellent network even beyond the city borders had been established.¹⁹ Jørgen Hein describes this so-called *Gesamtkunst* “Augsburg’s special forte on the international market”.²⁰

Taken together, the group of cups shows a high degree of innovation. They also demonstrate how workshops inspired each other and how certain motifs were passed on. Where exactly the cups in the group were carved remains a mystery, but stylistically they can be located with a fair degree of certainty in the southern German area.

The Atheneum’s *Narwhal-and-Ivory Cup*

Stylistic Analysis

In addition to the high quality of the materials used, the superior workmanship of the Atheneum’s cup points to thorough training. The carving is among the most skillfully executed; the stem figures especially show a mastery of anatomy. It is thus likely that the cup was made by the leading artist of a major workshop in the south of Germany, maybe in Augsburg as Theuerkauff suggests.²¹ However, other centers should be considered as well.

The monstrous sea creatures elegantly writhing around bowl and foot of the cup show similarities to the so-called Auricular Style, a sculptural style fluid in line and form that had developed in the Netherlands during the first half of the seventeenth century. Decorative arts in silver or wood representing the style – prints of those objects – were commonly available since artists specializing in Auricular designs traveled throughout Europe.²² Most southern German ivory carvers would have been familiar with their works.

The intensive crowding of fish and sea creatures, the repeating biting motif as well as the idiosyncratic modeling of the eyes and the surface structure of scales, fur or skin are reminiscent of the works of the monogramist HME (dates unknown),²³ or even more so of the output of the German sculptor Johann Michael Maucher (1645–1701).²⁴ Maucher was the youngest scion of a Swabian family of rifle makers, specialized in wood, ivory, and amber carving. Around 1670, he set up a successful workshop of his own in the southern German free city of Schwäbisch Gmünd, where he wrought sculpture on both small and large scale. A narwhal tusk with carved European wild animals as well as an ivory powder flask (fig. 3 and 4) – both attributed to Maucher or his circle – show a kinship to the Atheneum’s piece in the way their surfaces are handled, thronged as they are with intertwining animals in low relief.



Fig. 4
Powder Flask, c. 1680, Johann Michael Maucher, ivory, silver, Schwäbisch Gmünd, Städtisches Museum. (Photo: Schwäbisch Gmünd, Städtisches Museum).

The vibrant movement of the carving on bowl and foot of the Atheneum’s cup contrasts with the harmonic and balanced composition of the object as a whole but also with the figural group of the embracing couple.



Fig. 5
Calvary, around 1650, south German (Swabian?), ivory on wood, Stift Klosterneuburg, Inv. No. KG 164. (Photo: Stift Klosterneuburg).

For the stem figures, the artist created a self-contained, vertical composition. The two bodies appear almost block-like. The folds of the woman's skirt hang remarkably straight and parallel and bring to mind the so-called *Parallelfaltenstil* [parallel-fold style] – a term coined by Christian Theuerkauff.²⁵ He applied this term to a southern German, maybe Swabian, Calvary relief from around 1650 (fig. 5) in which the male figure on the far left, wearing a Roman general's costume, somewhat resembles our figures. The artist of the Atheneum's cup shows a mastery of anatomy; the richness of detail is astounding and recalls, especially in the liveliness of the facial features, a relief in the Reiner Winkler collection (fig. 6). In such details as face, hair and body treatment the couple is again reminiscent of the works of the Maucher family,²⁶ though without adopting the characteristic dramatic spiral compositions. In comparison with the bowl and foot of the cup, the

carving style of the embracing couple seems to be calmer, almost serene. The stylistic disparity hints at the possibility of the work of different hands for the stem figures and the components made out of narwhal tusk. Yet, even within the work of one artist, a variety of carving styles was not unusual – as indeed was Johann Michael Maucher's practice. These observations, however, cannot come to a final conclusion here.

Purpose and function

Other cups of the group were at one time in the most celebrated art and curiosity cabinets of the period such as those created in Vienna, Munich, Dresden, Berlin, Copenhagen or by the dukes of Württemberg. It is thus likely that the Atheneum's cup was made for a very special – and wealthy – client who owned a *Kunst- und Wunderkammer*.²⁷

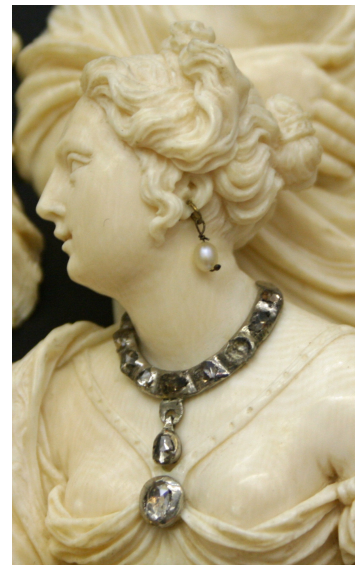


Fig. 6a and 6b
Allegoric depiction of the arts and sciences, second half 17th century, south German, prob. Augsburg, ivory, Collection Reiner Winkler, Wiesbaden. (Photo: author).

Widespread in seventeenth-century Western Europe, notably in the German-speaking territories, these cabinets' roots lay in the growth of humanism in Italy at the turn of the fifteenth and sixteenth centuries.²⁸ The *Kunst- und Wunderkammer* was a place of universal learning and humanist scholarship, designed to be a reflection of the world in miniature and to illustrate man's place within it. The aim of a *Kunstammer* was to encapsulate the known world as a whole. Soon these "rooms of wonder" transmuted into encyclopedic collections in their own right. Although they were intended to be places of knowledge, they also became a popular way to flaunt the power and wealth of their owners. Usually amassed by princely rulers, aristocrats, wealthy merchants, rich private citizens, or well-to-do scholars, their need of public representation made *Kunstammer* collections fairly accessible to observers of the period.²⁹ A typical *Kunstammer* contained *naturalia* (products of nature), *artificialia* or *artefacta* (man-made objects), *exotica* (exotic materials or ethnographical artifacts), and *scientifica* (scientific instruments). Collectables were often organized by material, although the boundaries between categories, e.g. *naturalia* and *artificialia*, were fluid.³⁰ Raw exotic materials, belonging to *naturalia* as well as *exotica*, were highly sought after as collectables.

Exotic materials, enhanced by European craftsmen, were often used to demonstrate their skill in elevating nature through art. These objects were typically small in scale so that they could be held in the hand and inspected closely, often without a proper function.³¹

This was intended to lead to lively discussions among the visitors of a *Kunstammer*. The Atheneum's cup is a quintessentially *Kunstammer* piece. Owing to its elaborate mounts and carving the cup would have been classified as *artificialia*. However, at the same time it also belonged to *naturalia*, *exotica*, and *mirabilia* (natural works of wonder and marvels). *Mirabilia*, around which tales and myths grew, belonged to the most coveted non-European natural objects.³² This was particularly true of the narwhal tusk, more so even than of ivory or other exotic materials.³³

Iconographic Analysis

Sea creatures and unicorn

The Atheneum's cup prominently features a sea-unicorn on the side of the narwhal-tusk bowl. The unicorn alludes to the material of which the bowl purports to be made.³⁴

The narwhal is a whale that lives in the Arctic waters around Greenland, northern Canada, and

northern Russia. The male of the species is distinguished by its long, straight, spiral tusk. Its overall body length can range from 13 to 18 feet.³⁵

It is not known when the tusks of narwhals began to circulate in Europe, but by the twelfth century the narwhal tusk was known to Icelandic sailors as a valuable item of trade.³⁶ By around 1200 people had started to believe that the tusk of the narwhal was the horn of the unicorn.³⁷ According to Pliny's *Natural History*,³⁸ all terrestrial creatures had their aquatic counterparts. This led to the belief that the narwhal – or the animal to which the “horn” belonged – was the counterpart of the unicorn, in other words a sea-unicorn.

Until the early 1700s, conviction about the unicorn's existence was still widely held. Conrad Gesner's book *Historiae animalium* (first published in Zurich 1551–58 and 1587) was reprinted many times, for example in Frankfurt in 1617–21 by Henricus Laurentius (1588–1649). It illustrates a unicorn as well as a sea-unicorn. Swiss-born Gesner (1516–1565) was a well-known naturalist who published all kinds of extant and allegedly extant animals. In 1638, however, the unicorn horn was shown to be the tusk of the Greenland narwhal by the Danish physician and natural scientist Ole Worm (1588–1654), who, moreover, owned a cabinet of curiosities of his own.³⁹ Nevertheless, the myths surrounding the unicorn lived on.

The unicorn, or at least a single-horned animal, a *monoceros* in Greek, occurs in the bible. When this was later translated into Latin it was named a *unicornis*. However, the *Physiologus*, an early Christian text of the second to fifth century AD, with descriptions of animals, birds, and fantastic creatures, associates the unicorn with a virgin for the first time. The unicorn was generally described as a shy (hence never seen) but wild and fierce animal. According to the *Physiologus*, the unicorn could only be tamed by a virgin. Attracted by her purity the unicorn sidled up to her, laying his head on her lap.⁴⁰ Christian thought, commingling with mythology, saw the unicorn as a metaphor for Christ as well as for chastity. The unicorn was a figment of the imagination in the Middle Ages and the Renaissance. In the Middle Ages theories emerged showing the unicorn in a more sexual context: according to a widely held belief, there were so-called “wild people” living deep in the

woods who were naked and hirsute. These “wild people” possessed the power to tame unicorns and ride on their backs. To medieval eyes, the image of a “wild” woman with loose and flowing tresses riding on the back of the horned animal was unmistakably erotic.⁴¹ This iconography of the unicorn was transferred to the sea-unicorn or narwhal.

What were the narwhal tusks used for and why were they so highly prized? One option was to grind them to powder for medicinal purposes.⁴² Incredibly lengthy lists extolling the healing properties of the powder survive.⁴³ However, not all “horns” were consumed thus; some were transformed by skilled craftsmen into prestigious works of art. The majority of narwhal objects still extant were produced in the seventeenth century. While most of the tusks were carved into beakers, mugs, cups, or liturgical accessories, some were shaped into secular symbols of power such as scepters.

The so-called horn of the unicorn was not only used symbolically, it also came with would-be practical benefits: People in the sixteenth century, especially those in power lived in constant fear of being poisoned. A beaker or mug made of unicorn horn was said to render harmless every kind of poison. The spout on the Atheneum's cup might indicate that it could have been used as a vessel to hold liquid⁴⁴ in order to detect poisons. However, the actual use of such objects is rather hypothetical. The cup and other highly elaborate pieces like it were made to flaunt the virtuoso craftsmanship of the artist and were not for utilitarian purposes.

So-called tautological works of art which incorporate the depiction of the material's source into the design are in the same vein as the silver-gilt ostrich egg ewers of the period formed around genuine ostrich eggs.⁴⁵ The whimsical interplay of material, form and imagery enabled craftsmen to show off their inventiveness and their association of ideas, and such tautological works would have been a welcome addition to a *Kunstkammer* collection.

The print source

Ivory carvers – as was the wont of other sculptors and artists in general – often used circulating prints

of other artists' works or – as I will show later – geographical material as sources of inspiration. Finding these print sources proves to be a challenge in many cases, for artist's preparatory drawings and sketches have seldom survived since they were deemed to be mere working documents and often discarded.



Fig. 7
Cornelis Bos, *The Triumph of Neptune* (detail), 1548, engraving, Rijksmuseum, Amsterdam. (Image courtesy of Rijksmuseum, Amsterdam).

Around 1600 the amount of decorative art, especially in Augsburg and Nuremberg, showing maritime iconography was significantly on the increase. Many of these designs were influenced by Italian artists. One of the most important sources was beyond doubt Andrea Mantegna's *Battle of the Sea Gods* (1470s) which also influenced the Flemish engraver and book publisher Cornelis Bos (c. 1510–before 1566).⁴⁶ His engraving *The Triumph of Neptune* (1548) (fig. 7) shows in its details a striking resemblance to some of the fighting scenes on the Atheneum's cup. The intensive crowding and intertwining of the animal bodies, the biting motif and the round eyes, sometimes depicted with a dot inside, gives us to a high degree of certainty the print source of the Atheneum's cup. Another convincing detail that suggests our carver must have seen the engraving by Bos is the snail! The snail, by the way, has changed its position over the years. Sometime after the cup was sold in 1954 the snail was moved from the back of the bowl to the center of the lid.⁴⁷ This might have been an aesthetic decision by a later owner to balance the composition. Undoubtedly, a more impressive and detailed figure, now lost, had been in the center of the lid as may be seen on all the other cups in the group (see fig. 2).

Of particular interest is the association with Neptune. On the short right side of the cup's bowl is an embracing love couple which may be identified as Neptune and Amphitrite. On the opposite side is a hybrid of a woman with a fish tail – probably a nereid – embracing a snail-like sea creature.

In the Age of Discovery and Colonization, Neptune embodied the sea voyages that linked the continents. He functions as a patron for the sailors. In this context, the female figure on the left side could easily symbolize a figurehead of a ship. The whole bowl imitates the shape of a boat, including the waves on which the boat rides.⁴⁸ The raw narwhal tusk has the perfect shape to be easily transformed into a boat-like object. The ships that traveled to far-away lands such as America were shown in many prints and books of the time and played an important role in the iconography of these places, which will be discussed in further detail later.⁴⁹ Hybrid sea creatures as well as Neptune himself are often accompanying the trips. A patron or protector was very important to have on such a journey since traveling to far-away lands often entailed crossing uncharted waters. The real and imagined dangers that could be encountered were depicted in countless contemporary prints and have their counterpart in the maritime imagery of the Atheneum's cup.

The Embracing Couple

Considering the stem's embracing couple and the bowl as a whole, we need to ask ourselves why the Atheneum's cup has been assembled in this particular way. Was it the master carver's composition, a dealer's request or a specific order for a *Kunstkammer*? Though we may never know the answer, it is certain that the cup follows a well thought-out concept.

Examples in art of embracing half-naked love couples abound, especially when the theme is Neptune and Amphitrite. Use of an embracing couple as stem figures might have been inspired by Cornelis Bos' examples (fig. 8) – note too how the lovers' hair intertwines! However, to understand the complex iconography of the couple with the feather skirts, and the Atheneum's couple in particular, a more thorough analysis is needed.



Fig. 8
Cornelis Bos, *Lovers*, no date, engraving. (Schéle 1965, *Cornelis Bos*, pl. 31, no. 94). Hartford cup, back, see fig. 1. (Photo: Allen Philipps).

The female figure of the couple is dressed in a knee-length skirt hanging in folds. She wears a simple metal necklace and a pearl earring in her right ear. Under her right arm she carries a big sea snail's shell. The male figure is also almost naked but wears a feather loincloth. He also sports a pearl earring of the same kind in his left ear. He holds a mirror-like metal object in his right hand. Above their heads is a basket-like transition, linking the figures to the bowl of the cup. The iconography of a feather skirt immediately evokes an association with America.

The discovery of the continent in the late 1400s helped bring about the development of the theme of the four continents in the secular art of the Baroque era. Already in the sixteenth and early seventeenth centuries the personification of the continents had acquired typical, albeit diverse, characteristics.⁵⁰ There were only a few conventions: the gender was female in most cases; Europe and Asia were usually wealthily dressed while Africa and America were poorly clad.⁵¹ Their attributes ranged from flora and fauna to all kinds of seemingly local products, although there was a fair degree of interchangeability. One of America's attributes was usually a crocodile or armadillo; another, severed body parts, for Americans were said to be cannibals. In Cesare Ripa's *Iconologia*,⁵² the main source of inspiration for Baroque artists, America is depicted as a half-naked woman with a feather headdress and bow and arrow. Her left foot stands on a human head in allusion to cannibalism. Next to her is a tiny alligator. Ripa's im-

age of America was the basis for many depictions of the new continent until the early 1800s. However, the imagery of the man-eating American evolved during the seventeenth century, with severed heads and body parts becoming less frequent.

America's newly discovered existence also shattered the conception of the Old World to some extent. All of a sudden Europeans had to incorporate a new continent and a new people into their own history. The Church in particular struggled with the fact that a fourth continent was not mentioned in the bible. Theories began developing in the early sixteenth century, trying to link the indigenous people of America to the lineage of Adam.⁵³ These theories explained how the indigenous people were unaware of God owing to their isolation from the Christian world. Not only were scholarly publications concerned with the issue, many travel reports dealt with the subject as well. Their illustrations became a major source for a new visual vocabulary which eventually trickled down into decorative arts.⁵⁴ To integrate this unknown and foreign world into their own conceptual world which was anchored in Christianity, many artists used older, already familiar images. Soon the indigenous people were depicted in a similar way to Adam and Eve.⁵⁵ The first book of Theodor de Bry's *Grands voyages*⁵⁶ shows an engraving of "The Fall of Man".⁵⁷ In his introduction de Bry explains that Adam and Eve should remind the reader that the "Indians" despite their lack of knowledge about the true God and despite their wildness, are still descendants of Adam.

Possible inspiration

A surge of depictions of the indigenous people distinguished by their finely proportioned physical appearance combined with a peaceful aura followed. Albert Eckhout's life-size paintings *Series of eight "ethnographic portraits"* of 1641 include depictions of indigenous peoples; African slaves who were brought to America; and persons of mixed race. Eckhout was commissioned to travel to Dutch Brazil specifically to draw and document the land and its people. The stem figures of the cup bear a striking resemblance to the figures in two of Eckhout's paintings: the *Tupi Woman*

(fig. 9) with white skirt hanging in folds, basket on her head, and child in her arm; and the *African Man* (fig. 10) with his similar pose and haircut (there is even an ivory tusk on the ground).



Fig. 9 (left)

Albert Eckhout, *Tupi Woman*, 1641, oil on canvas. National Museum of Denmark, Copenhagen. (Image courtesy of National Museum of Denmark, Copenhagen).

Fig. 10 (right)

Albert Eckhout, *The African Man*, 1641, oil on canvas. National Museum of Denmark, Copenhagen. (Image courtesy of National Museum of Denmark, Copenhagen).

The unusual position of the cup's male's left arm and hand with the back of the hand on his hip can also be found on an engraving from de Bry's third book (fig. 11) as well as an engraved-silver playing card depicting the personification of America (fig. 12).⁵⁸ The posture of de Bry's figures goes back to classical antiquity. De Bry had the templates for his illustrations modified to mimic antiquity in keeping with the viewing habits of the potential reader. The linkage to traditional depictions made it easier for Europeans to understand the unfamiliar and to place it into their known environment. De Bry paid careful attention to keeping the balance between otherness and familiarity.⁵⁹ The feather skirt of the indigenous people is, by the way, based on same idea: The concept of being naked in public was difficult to grasp for Europeans. Therefore, a skirt covering the private parts was sometimes added to the visual transformations of travel reports.⁶⁰

Eckhout's figures were the models for the natural history treatise *Historia Naturalis Brasiliae* published

in 1648. Brazil was used as a stereotype for America in the sixteenth and seventeenth centuries.⁶¹ The book contains a very detailed description of Brazil with many illustrations that were widely known and appreciated. The same can be said about de Bry's *Grands voyages*. Both became an inspiration for many scientists and artists over the centuries and it is highly likely that our carver would have known them.



Fig. 11 (left)

Male Tupinambá (detail from *Johannes Lerii's account of women washing the dead body to prepare it for frying*), engraving from Theodor de Bry, *Grands voyages. America*, Frankfurt, 1593, part 3, p. 195. (Image courtesy of Library of Congress).

Fig. 12 (right and beneath)

Playing card "America" from a card game belonging to the *Pommersche Kunstschränk* (Pomeranian curiosity cabinet), Italian and German, Paul Goettlich, 1913, silver, engraved with gold-plated decoration, Staatliche Museen zu Berlin, Kunstgewerbemuseum, Inv. No. P 82 a. (Photo: Archiv Kunstgewerbemuseum).





Fig. 13
Hartford cup, back, see fig. 1. (Photo: Linda Roth).

Attributes

The metal object in the right hand of the male figure looks clearly like a mirror and has been taken into account as such in the iconographical interpretation so far. However, a mirror in the context of the personification of a continent makes little sense. By looking at the cup frontally the mirror disappears behind the head of the female figure. Therefore, I contend, the mirror is a replacement for something else. Behind the female figure's feet is a hole with seemingly no purpose (fig. 13). The hole probably once held a different object: had there been a longer object in the man's hand in alignment with it, it would have been visible from the front. It would have appeared next to the woman's head. A spear or a club (fig. 11 and 14) would support the iconography much better than a mirror. Appropriate weapons were common in the depiction of Native Americans. Known as *ibira-pemas* (after the Tupi expression for a twisted stick), they were designed to slay their prisoners. Some may still be found in seventeenth-century cabinets of art and curiosity.⁶²



Fig. 14
Study for a nautilus cup, second half 17th century to mid-18th century, pen and ink drawing with grey wash, Germanisches Nationalmuseum, Nuremberg. (Mette 1995, *Der Nautiluspokal*, p. 156, fig. 136).
A club such as the stem figure is holding in his right hand could have been intended for the Atheneum's cup.

The snail shell the female figure holds under her right arm is a certain type of sea snail that lives in the Indian and Pacific Ocean and is known as a turban snail. (Remember, there is also a snail on the lid).⁶³ In Baroque art the snail is associated with beauty and decay, whereas in the Christian tradition the snail has multifarious, at times contradictory, meanings. On the one hand it symbolizes chastity while on the other it stands for sensual pleasure. In the sixteenth and seventeenth centuries the snail featured quite often in Fall of Man depictions. However, in America the shells of these snails were used – or were thought to be used as drinking vessels – as shown in an engraving from Theodor de Bry's *Grands voyages* (fig. 15) depicting the indigenous people of Florida.

Another important – albeit very tiny – attribute are the pearl earrings both figures are wearing. The elaborate silver-gilt mounts also incorporate some pearl-like elements as well as emeralds, garnets, amethysts and turquoises, alluding to the substantial mineral wealth of America. Gold and jewels, as well as pearls are some of the most important elements of the

America iconography. They also allude to the trading benefits arising from the continent's discovery. The turquoise in particular was of great importance to the new land. It had protective/apotropaic powers as did the amethyst. Both stones stress the idea of safety and shelter from the unknown. This is not dissimilar to the attributes of the narwhal tusk.



Fig. 15
Wie die auß Florida von wichtigen Sachen sich beratschlagen, engraving from Theodor de Bry, *Grands voyages. America*, Frankfurt 1603, part 2, pl. XXIX. (Image courtesy of Kraus Sir Francis Drake Collection (Library of Congress)).

The unicorn in America?

The unicorn within an American iconographical context is unusual but not impossible. Purportedly scientific treatises published even in the late 1600s “proved” the existence of the unicorn in America.⁶⁴ The Dutch physician Olfert Dapper tells us about a unicorn-sighting in Maine and on the border with Canada. An accompanying image in his book shows the unicorn with the American eagle on his back. Under the heading “Strange animals” he writes:

*On the Canadian border there are sometimes seen animals resembling horses, but with cloven hoofs, rough manes, a long straight horn upon the forehead, a curled tail like that of the wild boar, black eyes, and a neck like that of a stag. They live in the loneliest wildernesses and are so shy that the males do not even pasture with the females except in the season of rut . . . As soon as this season is past, however, they fight not only with other beasts but even with those of their own kind.*⁶⁵

Dapper believed the hunting ground of the unicorn to be in today's Bronx. However, Dapper never left Holland. The map of Cornelis de Jode (fig. 16) shows a unicorn off the West Coast of North America and the explorer Martin Frobisher found the famous “Horn of Windsor” 1577 on an island in Frobisher's Strait in northern Canada before presenting it to Queen Elizabeth I. Through heraldry, the unicorn made its way to Canada in the seventeenth century as well. In c. 1625 the coat of arms of Nova Scotia inherited the unicorn as dexter supporter (with a feather skirted Indian on the other side) from Scotland and England; Newfoundland followed in 1637.⁶⁶

On this note, I briefly want to return to the workshop of the Maucher family from Schwäbisch Gmünd. In 1656 the workshop produced a series of wheel-lock rifles adorned with personifications of the four continents. The weapon, engraved “AMERICA,” depicts a female figure riding on a wagon drawn by two unicorns.⁶⁷ It can thus be assumed that a connection – admittedly not a widely acknowledged one – between the unicorn and America in the southern parts of Germany had been established. An interesting, probably coincidental parallel is also provided by the fact that both the coat of arms of the city of Schwäbisch Gmünd and its silver hallmark feature a unicorn rampant.

The unicorn, as I stated earlier, belonged to the conceptual world of Antiquity and the Middle Ages. Their imagery, as argued above, was metamorphosed with the concept of the New World. Therefore it is reasonable to suggest that the unicorn carved on the bowl of our cup alludes to America.⁶⁸

Maps as print sources for the concept in its entirety

Another source of inspiration for artists were illustrated maps (fig. 17).⁶⁹ The ties between exoticism and geography have been close since Antiquity. While monsters and exotic animals were an integral part of geographical illustration from early on, depictions of native populations in the respective regions became more popular only after 1500. Europeans were fascinated by the discoveries of the time as is reflected in the large sales of geographical material in

the early sixteenth century⁷⁰ as well as in the widespread availability of maps throughout the sixteenth and seventeenth centuries. They were traded on the open market and were popular diplomatic gifts. Maps could function not only as way-finding tools but also as works of art. For the most part embellishment and artistry outshone accuracy.⁷¹ Visually, they concentrated not only on the land masses but on the waters in between. In sixteenth- and seventeenth-century maps the oceans were still populated with sea creatures, monsters and sea gods, mainly Neptune and Amphitrite and their entourage.⁷² We also see ships that travel these waters on their way to faraway, exotic places where the discoverers encounter foreign people and their habits (or what the Europeans thought their habits were). Very often they show local people fulfilling their daily duties such as cooking or hunting. On Blaeu's map the indigenous people, some arranged as couples, are shown along the edge. Blaeu's firm of cartographers was founded by Willem Janszoon Blaeu (1571–1638) in the early seventeenth century and was the leading company in Holland throughout the century. Geographical materials such as these maps were not only commonly available but also often used as visual templates for decorative arts.⁷³

The Atheneum's cup could be inspired by motifs found on maps. One could even go so far as to liken the cup to a three-dimensional map of the New World. The bowl mimics the shape of a boat with a figurehead on one side and Neptune and Amphitrite on the other. The waves along its bottom side allude to the sea. Its population – the sea monsters, the unicorn and the other maritime creature on the sides of the bowl as well as on the foot of the cup – symbolizes the dangers you would encounter on your journey. Lastly, the inhabitants of the foreign lands reached by boat are represented by the embracing couple. All made of and mounted by precious, rare and/or exotic materials they encapsulate the treasures that you would bring home if you made it there and back safely.



Fig. 16
Cornelis de Jode, *Quivirae Regnu cum alijs versus Borea*, from *Speculum Orbis Terrae*, Antwerp 1593. (Image courtesy of Barry Lawrence Ruderman Antique Maps Inc.).

Iconographic conclusion

The complexity of the iconography of the Atheneum's cup is striking. It seems that the artist created a carefully constructed composition in which he deliberately incorporated symbolical and allegorical allusions which were then common knowledge to educated Europeans. By the late seventeenth century various sources depicting the exotic, non-European world were widely accessible and encompassed a variety of media and genres. The New World thereby gained particular interest in Europe through interaction with a new people and the attempt by Europeans to integrate the new, unknown and foreign into their conception of the world. A new visual vocabulary based on the transmutation and continuity of old image sources was transferred through maps and travel reports.



Fig. 17

G. I. Blaeu, *NOVA TOTIVS AMERICÆ SIVE NOVI ORBIS TABVLA* (A New Map of America, or of the New World), engraved by Alexis Hubert Jaillot, c. 1685. (Image courtesy of the MacLean Collection).

Although I consider the Atheneum's cup to symbolize America, it is true that there is a certain blend of motifs for America, Africa and Asia. Pearl earrings, feather skirts and being half-naked are not very distinct attributes of America. One could argue that the cup was produced in the seventeenth century when the complexity of the continental iconography of the sixteenth century had already begun to fade. The cup would then communicate only a general exotic atmosphere and no longer contain any coded message. In which case, the specific characteristics of the materials lost their importance.⁷⁴ For sure, it was the artist's objective to create a general impression of the exotic world. And there was a certain "mix and match" mentality that this form of exoticism showed when engaging with its material culture. However, these motifs still did have a meaning and conveyed narratives that alluded specifically to America. That the motifs proved so

interchangeable is an essential part of the European understanding of the exotic world but does not gainsay the America iconography in this particular instance.⁷⁵ This interchangeability proves to be applicable for attributes when singled out, such as a feather skirt, an exotic animal or a material used, rather than for the whole compositions.⁷⁶ The Atheneum's cup *as a whole*, however, describes, in short, the New World and the perilous sea voyage to reach it. The dangers you would encounter on your way are depicted in the carvings on bowl and foot, the people you would meet are visible in the stem figures. The narwhal tusk still had a very unique standing in seventeenth-century Europe; its mysterious aura had clearly not yet completely vanished. The narwhal as unicorn could specifically refer to America as we have seen in Dapper's publication or de Jode's map. But there was already an established link between the unicorn and the "wild people" of the

Middle Ages. These “wild people” eventually morphed with the new wild people of America, assuming the traditional Adam and Eve iconography in the process. Although the Atheneum’s cup fits perfectly into the general buzz of exoticism prevailing in the sixteenth and seventeenth centuries, there was also a fashion that focused on all kinds of objects from the New Golden Land, an *américainerie*, to use a term coined by Hugh Honour in 1975. And even though the exact origin of an object or a certain material was not always heeded in the context of a *Kunstammer* – ethnographical accuracy was not the main intention of contemporary inventories where exotics products were often generally referred to as “Indian” no matter whence they came⁷⁷ – I contend that this “ignorance” is rather the case for indigenous artefacts brought back from exotic places than for compositions made in Europe as we have seen on geographical material and maps. On these grounds it seems reasonable to suggest that the Atheneum’s cup is a materialized synopsis of the New World presented from the standpoint of the Old World.

The question arises as to whether the Atheneum’s cup belonged to a representation of the four continents with Asia, Africa, and Europe yet to be located. Looking at the other cups of the “Embracing Couples” Group leads to the conclusion that each cup has to be seen as an individual work of art with a self-contained iconography. Nevertheless, some of the cups represent Asia, Africa, America, or a combination.⁷⁸ The way workshops operated supports the hypothesis that potential buyers – intermediaries or final customers – could choose different elements, or even a theme, and combine them the way they wanted creating their own personalized cup. Some clients might have chosen a pure mythological subject, some a continental allegory. A suite of cups with a coherent iconography, however, has not been identified yet.⁷⁹ In any case, the leading artist of the “Embracing Couples” Group and his workshop seem to have created a product that greatly appealed to aristocratic collectors, for nearly every known *Kunstammer* had at least one of these exceptional works of art. A cup of the “Embracing Couples” Group was, in a manner of speaking, a “must-have” of the period.

In a seventeenth-century *Kunst-und Wunderkammer* the Atheneum’s cup would have easily provoked a conversation about the New World, its inhabitants, and the perils faced by those who traveled there. This could have led to a further discussion about the rest of the then known world and its impact on Europe’s own identity. In short, the whole (new) world as it was perceived by Europeans at that time could be addressed through one cup only.

Acknowledgements

The author would like to thank all museum staff involved in providing images and valuable information in regard to the cups. A presentation of this material at the Renaissance Society of America in Chicago in 2017 has led to a fruitful exchange among colleagues and encouraged me to publish this article. Further thanks go to Dr. Jutta Kappel, Chief Curator and Deputy Director at the Green Vault, Dresden for her insightful comments to this article. I am especially grateful to Linda H. Roth, Senior Curator and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts at the Wadsworth Atheneum Museum of Art, Hartford, CT, for her constant advice and support.

Endnotes

1. A small takeaway brochure was published as educational material by the author: Vanessa Sigalas, *A Closer Look. The Narwhal Cup*, Wadsworth Atheneum Museum of Art, Hartford, CT, 2015.
2. Marks on cover and foot for Augsburg and Priester; inventory label “R295”. Hieronymus Priester: goldsmith, son of Hans II. Priester, baptized 1621 (Protestant), master around 1649, 1st marriage 1649, 2nd marriage 1669, died 1697. Master mark: “HP” in an ellipse. See Anton Werner, *Augsburger Goldschmiede. Verzeichnis der Augsburger Goldschmiede, Silberarbeiter, Juweliere und Steinschneider von 1346–1803*, Augsburg 1913, p. 692 and Helmut Seling, *Die Kunst der Augsburger Goldschmiede 1529–1868*, vol. 3, Munich 1980, no. 1555, p. 197.
3. I am grateful to Linda Roth for coming up with such an apposite title for this group.
4. Christian Theuerkauff, *Zu Georg Pfründt*, in: *Anzeiger des Germanischen Nationalmuseums Nürnberg*, 1974, pp. 58–104. Other scholars only mentioned the group briefly, see for example Peter Volk in: Munich, Bayerisches Nationalmuseum, *Apoll schindet Marsyas. Über das Schreckliche in der Kunst. Adam Lenckhardts Elfenbeingruppe*, eds. Reinhold Baumstark, and Peter Volk, Munich 1995, no. 46, pp. 239–240. Lise Lotte Möller mentions the group as well, labeling the high production of carved ivory vessels with maritime imagery “Augsburg mass produced ware [Serienware]” (see Lise Lotte Möller, *Trinkgeschirre von Johann Georg Kern und Johann Jacob Betzoldt*, in: Schwäbisch Hall, Hällisch-Fränkisches Museum, *Leonhard Kern (1588–1662). Meisterwerke der Bildhauerei für die*

- Kunstkammern Europas*, ed. Harald Siebenmorgen, Sigmaringen 1988, p. 80).
5. The group Theuerkauff referred to was of much broader scope including also cups with a single figure as stem or tankards with no stem figures at all. The author, instead, selected the cups being closest to the concept of the Atheneum's cup. The author would appreciate any information about the whereabouts of other such cups. There is evidence that other cups were produced since parts such as the bowls may be found in certain collections, e.g. a *Rhinoceros horn with carved scenes of animals fighting*, southern Germany, mid-17th century, Dresden, Grünes Gewölbe, Inv. No. IV 203. Also, there are a number of cups or tankards that show partial similarities, e.g. two *Ivory cups (Trinkschalen)*, c. 1680, Dresden, Grünes Gewölbe, Inv. No. III.4 and V.21 (see Jutta Kappel, *Elfenbeinkunst im Grünen Gewölbe zu Dresden. Geschichte einer Sammlung. Wissenschaftlicher Bestandskatalog – Statuetten, Figurengruppen, Reliefs, Gefäße, Varia*, Dresden 2017, pp. 344–345 and 484–485), or an *Ivory cup with two embracing little boys*, southern Germany, last quarter 17th century, Munich, Bavarian National Museum, Inv. No. R 4767 (see Rudolf Berliner, *Die Bildwerke in Elfenbein, Knochen, Hirsch- und Steinbockhorn. Mit einem Anhang: Elfenbeinarbeiten der Staatlichen Schloßmuseen in Bayern*, Augsburg 1926, no. 228). However, since the main criterion of the group is to feature an embracing love couple of a certain stylistic type as stem figures, they are not included in this survey. Two cups with silver-gilt bowls have embracing couples as stem figures: *Venus/Mars and Apollo/Daphne* (see Jørgen Hein, *Ivories and Narwhal Tusks at Rosenborg Castle. Catalogue of Carved and Turned Ivories and Narwhal Tusks in the Royal Danish Collection 1600–1875*, Copenhagen 2018, vol. 1, cat. no. 18 and 19). Another *Rhinoceros horn cup*, southern Germany, before 1668, mounts Augsburg, by master H. L., Dresden, Grünes Gewölbe, Inv. No. VI 247 shows an Indian couple in some sort of embrace. However, stylistically as well as iconographically, the cup seems to be too far off to be included (see Jean Louis Sponsel and Erich Haenel, *Gefäße und Bildwerke aus Elfenbein, Horn und anderen Werkstoffen; Stein, Holz, Bronze, Eisen*, Leipzig 1932, vol. 4, pp. 154–155). The same can be said for a *Boxwood cup, model for an ivory cup?*, Germany, mid-17th century, Copenhagen, Royal Danish Kunstskammer, Inv. No. 5525 (see Copenhagen, Nationalmuseet, *Det Kongelige danske Kunstskammer 1737. The Royal Danish Kunstskammer 1737*, ed. Bente Gundestrup, Copenhagen 1991, vol. 1, p. 318).
 6. The use of narwhal tusk is hard to prove in certain cases: the cup in the Vleeshuis in Antwerp has been missing since the 1960, while there is a query in the literature about whether the cup from the Graf von Schönborn collection employs narwhal tusk (see unpublished written communication from Anemie de Vos, Conservator, Collectie Stadhuis en MAS, Collecties Vleeshuis, March 9, 2012, in: object file, Wadsworth Atheneum Museum of Art, Hartford, CT, USA and Nuremberg, Germanisches Nationalmuseum, *Die Grafen von Schönborn. Kirchenfürsten, Sammler, Mäzene*, eds. Hermann Maué, and Sonja Brink, Nuremberg 1989, p. 261, cat. no. 129).
 7. See Nuremberg 1989, *Schönborn*, p. 260, catalog entry for cat. no. 128.
 8. See Bettina Schmitt, *Der Furienmeister – Überlegungen zu einem unbekanntem Elfenbeinbildhauer um 1600*, in: Frankfurt am Main, Liebieghaus Skulpturensammlung, *Der Furienmeister*, eds. Herbert Beck, and Peter Bol, Petersberg 2006, p. 11. For a comprehensive account of the organization of Baroque ivory workshops, see among others Otto Pelka, *Elfenbein*, Berlin 1920; Johannes Zahlten, *Bemerkungen zu Kunstproduktion und Sammlungswesen im 17. Jahrhundert, angeregt durch die Kleinplastiken Leonhard Kerns*, in: Schwäbisch Hall 1988, *Kern*, pp. 35–39; Frankfurt am Main 2006, *Furienmeister*, Frankfurt am Main, Liebieghaus Skulpturensammlung, *Elfenbein. Barocke Pracht am Wiener Hof*, eds. Maraike Bückling, and Sabine Haag, Petersberg 2011. For a comprehensive account of Baroque ivory sculpture in general, see among others Jutta Kappel (various publications); Christian Theuerkauff (various publications); Eugen von Philippovich, *Elfenbein. Ein Handbuch für Sammler und Liebhaber. Mit 416 Abbildungen und 143 Elfenbein-Monogrammen*, 2nd. ed., Munich 1982; Schwerin, Staatliches Museum Schwerin, *Elfenbein. Kunstwerke des Barock. Bestandskatalog*, ed. Kornelia von Berswordt-Wallrabe, Schwerin 2000; Frankfurt am Main 2011, *Elfenbein*.
 9. See Theuerkauff 1974, *Pfründt*, pp. 90–96.
 10. See Theuerkauff 1974, *Pfründt* and Jens Ludwig Burk, *Pfründt, Georg*, in: *Allgemeines Künstlerlexikon*, Berlin, Boston 2019, <https://www.degruyter.com/view/AKL/00102876T>, 23.11.18.
 11. See Theuerkauff 1974, *Pfründt*, pp. 74–75. For an image see the online database of the Kunsthistorische Museum, Vienna <www.bilddatenbank.khm.at> under Inv. no. KK_4459 and KK_4525.
 12. However, Theuerkauff himself admits that the unequivocal attribution of any ivory sculpture to Georg Pfründt is problematic since there are no autographed pieces (see Theuerkauff 1974, *Pfründt*, p. 59). Multiple ivory pieces are nowadays attributed to Pfründt's circle (see e.g. database of the Kunsthistorische Museum, Vienna <www.bilddatenbank.khm.at>).
 13. See Nuremberg 1989, *Schönborn*, p. 260, cat. no. 128.
 14. See Kappel 2017, *Elfenbeinkunst*, p. 119, cat. no. I.31 and note 7 and Burk 2019, *Pfründt*. The attribution to Pfründt and/or his workshop/circle as mentioned in fig. 2 is based on the requirements of the respective museums.
 15. See Kappel 2017, *Elfenbeinkunst*, p. 589.
 16. Jutta Kappel points out an interesting fact which supports this idea: The finial figure of the Dresden cup (see fig. 2, row 3 fourth from left) has an almost identical counterpart on an ivory tankard by Johann Georg Kern (1622–1698). Both objects are mounted by the same goldsmith, Hans Jakob Mair (c. 1641–1719) from Augsburg (see Kappel 2017, *Elfenbeinkunst*, p. 81–85, cat. no. I.16). Mair may have had a supply of different finial figures in his workshop that he used to decorate various objects with. Theuerkauff also thinks that the various components of the cups could be arranged as desired (Theuerkauff 1974, *Pfründt*, p. 95).
 17. The mounts are deliberately minimal and unobtrusive in design since the ivory, rhinoceros horn, or narwhal tusk parts were the main “attraction” (see Lorenz Seelig, *Exotic and Precious Objects Mounted by Augsburg Goldsmiths*, in: *Antiques*, October 1996, pp. 486–493, in particular p. 490).
 18. See note 5.
 19. See Jutta Kappel, cat. no. 12 and cat. no. 19, in: Dresden, Grünes Gewölbe, *An-Sichten. Barocke Elfenbeinkunst im Dialog der Künste*, Jutta Kappel, Dresden 2018, p. 48 and 58.
 20. Hein 2018, *Ivories and Narwhal Tusks*, vol. 1, p. 73.
 21. Unpublished letter from Christian Theuerkauff to Linda Roth, Senior Curator for European Decorative Arts at the Wadsworth Atheneum, September 2012, in: object file, Wadsworth Atheneum Museum of Art, Hartford, CT, USA.
 22. Femke Speelberg, *Extravagant Monstrosities. Gold- and Silversmith Designs in the Auricular Style*, in: *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000, http://www.metmuseum.org/toah/hd/extr/hd_extr.htm (May 2014), 29.03.2018.
 23. A connection between the intertwining of the animal's bodies and monogramist HME is also indicated in Schwerin 2000, *Elfenbein*, p. 194, cat. no. 130. For examples see among others *Hunting horn or powder flask*, Germany, 1647, Copenhagen, Nationalmuseet, Inv. No. D 472 (see Eugen von Philippovich, *Elfenbein. Ein Handbuch für Sammler und Liebhaber*, Braunschweig 1961, p. 210).
 24. See also among others *Drinking cup with Dogs, Bears, Deer and a Hare*, about 1670–80, attributed to Johann Michael Maucher, Toronto, Thomson Collection, Art Gallery of Ontario, Inv. No. 107427.
 25. Christian Theuerkauff, *Elfenbein in Klosterneuburg*, Klosterneuburg 1962, p. 15.
 26. See for example *Jug with mythological figures*, 1670/80, Johann Michael Maucher, Berlin, Kunstgewerbemuseum, Inv. No. K3137.
 27. The provenance of the cup is unknown prior to the late nineteenth century, when it appeared in the collection of Nathaniel von Rothschild, Vienna. Afterwards it was in a private collection in New York until it was bought by Leopold Blumka at the Parke Bernet Sale on October 15, 1954 (lot 237). Before

- being acquired by the Wadsworth Atheneum, it was held by a private collection in Germany.
28. For more information about *Kunst- und Wunderkammern* in general, see among others: Hanover, NH, Hood Museum of Art et al, *The Age of the Marvelous*, ed. Joy Kenseth, Hanover, NH et al 1991; Horst Bredekamp, *Antikensehnsucht und Maschinen-glauben. Die Geschichte der Kunstkammer und die Zukunft der Kunstgeschichte*, Berlin 1993; Paula Findlen, *Possessing Nature. Museums, Collecting, and Scientific Culture in Early Modern Italy*, Berkeley 1994; *The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, eds. Oliver Impey, and Arthur MacGregor, 2nd ed., London 2001; Arthur MacGregor, *Curiosity and Enlightenment. Collectors and Collections from the Sixteenth to the Nineteenth Century*, New Haven, CT 2007; *Die kurfürstlich-sächsische Kunstkammer in Dresden. Geschichte einer Sammlung*, eds. Dirk Syndram et al, Dresden 2012; Poitiers, Musée de la Ville de Poitiers et de la Société des Antiquaires de l'Ouest, *La licorne et le bézoard. Une histoire des cabinets de curiosités*, ed. Dominique Moncond'huy, Montreuil 2013; *Exotica. Kunstkammer Georg Laue*, ed. Georg Laue, München 2013; and *The Kunstkammer. Wonders are Collectable*, ed. Georg Laue, München 2016.
 29. For an introduction on visits to the *Kunstkammer*, see Claudia Brink, „Auf daß Ich alles zu sehen bekomme“. *Die Dresdner Kunstkammer und ihr Publikum im 17. Jahrhundert*, in: Dresden 2012, *Kunstkammer*, pp. 381–407.
 30. See Sabine Haag, „... das artigste ... alss ich mein tage wass gesehen habe...“. *Elfenbeinkunst am kaiserlichen Wien der Barockzeit*, in: Frankfurt am Main 2011, *Elfenbein*, p. 15. This system is based on Pliny the Elder's *Natural History*.
 31. In the instance of the Atheneum's cup, this haptic component is amplified by the elaborate sea monster carving on the underside of the lid visible only to those who were allowed to handle the cup.
 32. See Virginie Spenlé, *Die Entdeckung des Exotischen für die Kunst- und Wunderkammer*, in: München 2013, *Exotica*, p. 43.
 33. See Rudolf Diestelberger, „Quanta rariora tanta meliora“. *Die Faszination des Fremden in Natur und Kunst*, in: Vienna, Kunsthistorisches Museum, *Exotica. Portugals Entdeckungen im Spiegel fürstlicher Kunst- und Wunderkammern der Renaissance*, ed. Wilfried Seipel, Milan 2000, p. 21.
 34. It is interesting to notice that the bowl of the cup in the Royal Danish Collection, Rosenborg Castle (see fig. 2, row 1 fourth from left) which is made of ivory and has a very similar frieze of sea monsters, does not include a unicorn.
 35. See Philippovich 1982, *Elfenbein*, p. 11.
 36. See Nancy Hathaway, *The Unicorn*, New York 1980, p. 143.
 37. See Guido Schönberger, *Narwal-Einhorn. Studien über einen seltenen Werkstoff*, in: *Städel-Jahrbuch*, vol. 9, 1935/36, p. 195.
 38. See Pliny the Elder, *Natural History (Naturalis Historia)*, book 9, chap. 1, pp. 77–79.
 39. See Spenlé 2013, *Entdeckung des Exotischen*, p. 43 and Schönberger 1935/36, *Narwal-Einhorn*, p. 212.
 40. See Hathaway 1980, *Unicorn*, p. 12.
 41. See Rüdiger Robert Beer, *Einhorn. Fabelwelt und Wirklichkeit*, München 1972, p. 196.
 42. See Odell Shepard, *The Lore of the Unicorn*, originally published London/Boston 1930, reprint Lexington, KY 2012, pp. 136–179.
 43. See Schönberger 1935/36, *Narwal-Einhorn*, p. 214. Narwhal tooth powder was thought to have medical powers until the end of the 18th century. A 17th-century English leaflet promised the healing of “Scurvy, Old Ulcers, Dropsy, Running Gout, Consumptions, Distillations, Coughs, Palpitation of the Heart, Fainting Fits, Convulsions, Kings Evil, Rickets in Children, Melancholly or Sadness, The Green Sickness, Obstructions” (see *Zoologische Einblattdrucke und Flugschriften vor 1800. Band IV Wale, Sirenen, Elefanten*, ed. Ingrid Faust, vol. 4, Stuttgart 2002, pp. 168–169).
 44. The bowl is hollow as a nerve cavity runs through the narwhal tusk.
 45. See MacGregor 2007, *Curiosity and Enlightenment*, p. 59.
 46. Cornelis Bos is associated with the above mentioned Auricular Style and it is quite possible that our carver was familiar with his works and that of other followers of the style.
 47. See auction catalogue, Parke Bernet, New York, October 15th, 1954, lot 237.
 48. The popularity of the motif is demonstrated, among others, by many silver-gilt nefs of the 17th century. These ship table ornaments often show a similar iconographic repertoire in their bowl engravings (e.g. *Nef*, German, Nuremberg, c. 1609–20, Esias zur Linden (master 1609, died 1632), silver, partly gilt, New York City, The Metropolitan Museum of Art, Inv. No. 17.190.319). The same can be said for the mounts of many nautilus cups (see among others Hanns-Ulrich Mette, *Der Nautiluspokal. Wie Kunst und Natur miteinander spielen*, Munich 1995 and Kappel 2011, *Zusammenspiel von "naturalia" und Goldschmiedefassungen*, pp. 169–170).
 49. See also Sabine Poeschel, *Studien zur Ikonographie der Erdteile in der Kunst des 16.–18. Jahrhunderts*, Munich 1985, p. 199.
 50. See Erich Köllmann et al, *Erdteile*, in: *Reallexikon zur deutschen Kunstgeschichte*, vol. 5, eds. Ludwig Heinrich Heydenreich et al, Stuttgart 1967, column 1159.
 51. This expectation was borne out by Christopher Columbus' description of the native population of America in his letter to King Ferdinand of Spain 1493: “On this island, indeed, and on all the others which I have seen, and of which I have knowledge, the inhabitants of both sexes go always naked, just as they came into the world, except some of the women, who use a covering of a leaf or some foliage, or a cotton cloth, which they make themselves for that purpose. All these people lack, as I said above, every kind of iron; they are also without weapons, which indeed are unknown; nor are they competent to use them, not on account of deformity of body, for they are well formed, but because they are timid and full of fear.” (cited in: Matthew Edney, *The Basle 1494 Columbus Letter*, in: *Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine*, 1996, revised 2012, <http://www.oshermaps.org/special-map-exhibits/columbus-letter/>, 12.06.2018).
 52. See Cesare Ripa, *Iconologia Overo Descrittione Di Diverse Imagini cauate dall'antichità, & di propria inuentione*, Rome 1603, p. 338.
 53. See Hildegard Frübis, *Die Wirklichkeit des Fremden. Die Darstellung der Neuen Welt im 16. Jahrhundert*, Berlin 1995, p. 17. Noah's sons were Shem, Ham, and Japheth. Japheth was considered the father of the peoples of Europe, Shem the father of the peoples of Asia, and Ham the father of the peoples of Africa. I am grateful to Prof. Andreas Motsch, University of Toronto, for bringing my attention to Gliozzi's detailed analysis on the topic. For further information, see among others Giuliano Gliozzi, *Adam et le Nouveau Monde. La naissance de l'anthropologie comme idéologie coloniale: des généalogies bibliques aux théories raciales (1500–1700)*, Lecques 2000.
 54. See Götz Pochat, *Der Exotismus während des Mittelalters und der Renaissance. Voraussetzungen, Entwicklung und Wandel eines bildnerischen Vokabulars*, Stockholm 1970, p. 161.
 55. For an example see among others *Of the new islands and / lands (...) (Van den nyge Insulen vnd / landen (...))*, frontispiece of the German Vespucci edition, Magdeburg, 1506.
 56. The retrospectively called *Grands voyages* were published between 1590 and 1634 by Theodor de Bry (1528 –1598). After his death publication was continued by his sons. The series is based on older travel reports supplemented with independent or newly produced engravings. For examples see among others Johann Theodor de Bry, *America de Bry, 1590–1634. Amerika oder die Neue Welt: Die "Entdeckung" eines Kontinents in 346 Kupferstichen*, ed. Gereon Sievernich, Berlin 1990 and Anna Greve, *Die Konstruktion Amerika. Bilderpolitik in den „Grands Voyages“ aus der Werkstatt de Bry*, Cologne 2004.
 57. Thomas Harriot, John White, and Theodor de Bry, *Wunderbarliche, doch Warhafftige Erklärung, Von der Gelegenheit und Sitten der Wilden in Virginia, welche newlich von den Engländern, so im Jar 1585. vom Herrn Reichard Greinuile, einem von der Ritterschafft, in gemeldte Landschafft die zu bewohnen geführt waren, ist erfunden worden, In Verlegung H. Walter Raleigh, Ritter vnd Obersten deß Zinbergwerks, auß vergünstigung der Durchleuchtigsten vnnnd Vnverwindlichsten, Elizabeth, Königin in Engelland, &c.*, Gedruckt zu Franckfort am Mäyn, bey Johann Wechel, in verlegung Dieterich Bry, 1590, prolog.

58. The pack of cards comes from the famous, now lost *Pommersche Kunstschränk* (Pomeranian curiosity cabinet) that the Augsburg merchant Philipp Hainhofer presented as gift to Duke Philip II of Pomerania.
59. See Elke Bujok, *Neue Welten in europäischen Sammlungen. Africana und Americana in Kunstkammern bis 1670*, Berlin 2004, p. 41. De Bry obtained sketches from different travelers who had visited the New World, e.g. John White (c. 1540–c. 1593), Jacques le Moyne de Morgues (c. 1533–1588), or Hans Staden (c. 1525–c. 1579).
60. See Bujok 2004, *Neue Welten*, p. 42.
61. See Bujok 2004, *Neue Welten*, p. 38.
62. See examples in the Royal Danish Kunstkammer, the Dresden Kunstkammer or the Munich Kunstkammer among others (Copenhagen, Nationalmuseet, *Etnografiske genstande i det kongelige danske Kunstkammer. Ethnographic Objects in the Royal Danish Kunstkammer*, eds. Bente Dam-Mikkelsen et al, Copenhagen 1980, p. 32; Claus Deimel, *Das Ferne so nah, oder die Imitation des Fremden. Ethnographica in der Dresdner Kunstkammer*, in: Dresden 2012, *Kunstkammer*, p. 241; *Die Münchner Kunstkammer*, ed. Willibald Sauerländer, Bayerische Akademie der Wissenschaften, Munich 2008, vol. 1., cat. part 1, pp. 106, 524). Another possibility could be a feather fan as shown in the contemporary illustrations for the carnival procession “Queen America” at the Stuttgart court in 1599 (see Bujok 2004, *Neue Welten*, illus. 1/1–1/8) although this is less likely since the clubs were the most common symbol for America at the time (see Bujok 2004, *Neue Welten*, p. 16).
63. Wolfram Koeppel, *Exotica and the Kunstkammer: „Snakes, Stones, Iridescent Sea Snails and Eggs of the Giant Iron-Devouring Bird“*, in Hamburg, Museum für Kunst und Gewerbe Hamburg et al, *Princely Splendor. The Dresden Court 1580–1620*, eds. Dirk Syndram et al, Milan 2004, p. 83 and Sigrid Dittrich, and Lothar Dittrich, *Lexikon der Tiersymbole. Tiere als Sinnbilder in der Malerei des 14.–17. Jahrhunderts*, Petersberg 2004, p. 461.
64. See Hathaway 1980, *Unicorn*, p. 134 as well as Shepard 2012, *Lore of the Unicorn*, pp. 106–109. In 1539 sailed the Fray Marcos de Niza to Mexico in order to find the legendary “Seven Golden Cities of Cibola.” Upon his arrival, the natives showed him, among other wonders, the “skinn of a beast which had but one horn upon his forehead” (see Samuel Purchas, *Hakluytus posthumus, or, Purchas his Pilgrimes. Contayning a history of the world in sea voyages and lande travells by Englishmen and others*, Glasgow 1905 (reprint of the 1625 ed.), vol. 18, p. 62). Sir John Hawkins writes about his voyage to Florida in 1564: “The Floridians have pieces of unicorns hornes which they wear about their necks . . . Of those unicorns they have many; for that they doe affirme it to be a beast with one horn, which comming to the river to drinke, putteth the same into the water before he drinketh. . . . I am not able certainly to say: but is thought that there are lions and tygres as well as unicorns . . .” (cited in Richard Hakluyt, *The Principal Navigations Voyages Traffiques and Discoveries of the English Nation. Made by sea or over-land to the remote and farthest distant quarters of the earth at any time within the compasse of these 1600 yeeres*, Glasgow 1904, vol. 10, p. 59).
65. Cited in Shepard 2012, *Lore of the Unicorn*, p. 107.
66. See Auguste Vachon, *The Unicorn in Canada*, in: *Heraldic America*, <http://pages.infinit.net/cerame/heraldicamerica/etudes/unicorn.htm>, 22.06.2016. A French version of this article was published in *Heraldry in Canada*, vol. 16, no. 4, Dec. 1992, pp. 10–21).
67. See Angelika Ehmer, *Die Maucher. Eine Kunsthandwerkerfamilie des 17. Jahrhunderts aus Schwäbisch Gmünd*, Schwäbisch Gmünd 1992, pp. 19 and 63. Ehmer attributes the rifle to Georg Maucher the younger. The rifle resides in the *Rüstkammer* (Armory) in Dresden, Inv. No. HMD G2059.
68. See among others Pochat 1970, *Exotismus*, p. 150.
69. Few navigational maps have survived since they were used at sea (see Surekha Davies, *Depictions of Brazilians on French Maps, 1542–1555*, in: *The Historical Journal*, 55, 2, 2012, pp. 317–348, here p. 331).
70. See Pochat 1970, *Exotismus*, pp. 201.
71. See Seymour Schwartz, and Ralph Ehrenberg, *The Mapping of America*, New York 1980, p. 9.
72. Depictions of monsters were already declining in favor of a more accurate and scientific approach to geography (see Pochat 1970, *Exotismus*, p. 212).
73. See Benjamin Schmidt, *Inventing Exoticism. Geography, Globalism, and Europe’s Early Modern World*, Philadelphia 2015, p. 231.
74. In her examination of the iconography of a different cup, the one in the Vienna Kunstkammer (see fig. 2, row 2 second from left), that shows a similar embracing couple as stem figures, Elisabeth Scheicher (Elisabeth Scheicher, *Zur Ikonologie von Naturalien im Zusammenhang der enzyklopädischen Kunstkammer*, in: *Anzeiger des Germanischen Nationalmuseums Nürnberg*, 1995, pp. 115–125) surmises that the artist might have intended to portray the Asian continent within the context of a four-continent program. She is referring to the embracing couple as a “loving couple in which the man is exotically clad in a feather skirt” (translated from German by the author “Liebespaar, von dem der Mann exotisch kostümiert einen Federrock trägt” (Scheicher 1995, *Zur Ikonologie von Naturalien*, p. 123)). She also claims that the cup is only imparting general knowledge of Asian fauna and contains no more coded messages as was customary in earlier centuries. The main intention was to create a general impression of exotic far-off places.
75. For a comprehensive account of exoticism, see among others Schmidt 2015, *Inventing Exoticism*.
76. Marnie Stark addresses a similar line of argumentation when questioning the “random mixture of motifs” that Eugen von Philippovich (Eugen von Philippovich, *Kuriositäten, Antiquitäten. Ein Handbuch für Sammler und Liebhaber*, Braunschweig 1966, p. 461) attributes to the rhinoceros horn cup in the Landesmuseum Württemberg in Stuttgart (see see fig. 2, row 3 second from right). She concludes that “the majority of the motifs seem to relate to the theme of the rhinoceros” and therefore to the material the cup is made of (Marnie Stark, *Mounted Bezoar Stones, Seychelles Nuts, and Rhinoceros Horns. Decorative Objects as Antidotes in Early Modern Europe*, in: *Studies in the Decorative Arts/The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture New York*, 2003, pp. 69–94, here pp. 87–90). The previous scholarly opinion of an arbitrary selection of motifs for these kinds of complex compositions seems to be waning. For better images of the Stuttgart cup, see museum database <https://www.museum-digital.de/lmw/index.php?t=objekt&oges=4735>, 03.04.2018.
77. See among others Lorenz Seelig, *Die Münchner Kunstkammer*, in: Munich 2008, *Die Münchner Kunstkammer*, p. 33, Deimel 2012, *Das Ferne so nah*, pp. 237–245, and Bujok 2004, *Neue Welten*, pp. 69–70.
78. It is unlikely that Europe by herself would be represented through such a cup since the chosen exotic materials were usually connected to a non-European environment. The Kassel cup (see fig. 2, row 3 third from left), however, shows the *Abduction of Europe* on its bowl including a continental allegory of India and Europe as stem figures (see Kassel, Staatliche Museen Kassel, Hessisches Landesmuseum Kassel, *Schatzkunst 800 bis 1800. Kunsthandwerk und Plastik der Staatlichen Museen Kassel im Hessischen Landesmuseum Kassel*, eds. Ekkehard Schmidberger et al, Wolfratshausen 2001, p. 230, cat. no. 99, and Kassel, Staatliche Museen Kassel, *Die Silberkammer der Landgrafen von Hessen-Kassel. Bestandskatalog der Goldschmiedearbeiten des 15. bis 18. Jahrhunderts in den Staatlichen Museen Kassel*, Rudolf-Alexander Schütte, Wolfratshausen 2003, pp. 290–293, cat. no. 66.). For better images of the Kassel cup, see museum database <http://www.datenbank.museum-kassel.de/47196/0/0/0/s26/0/0/objekt.html>, 03.04.2018.
79. Even when there are multiple cups in one location, such as in Vienna (see fig. 2), a cohesive iconography cannot be determined. Of the three cups in the Vienna *Kunstkammer*, one shows a mythological subject with Venus and Adonis as stem figures and Diana on top of the lid. The other two cups probably represent continental allegories of Asia (see fig. 2, row 2 second from left and note 70) and America see fig. 2, row 2 third from left). Although these two continental allegory Vienna cups could

have been made by the same workshop, the inconsistency in details, such as mounts and transitions from stem to foot and bowl, speaks against an intended suite of four continents that would have been installed next to each other.

The significant differences in execution and iconography of the America cups at the Atheneum and in Vienna underscore the likeliness of two different workshops.

A thorough analysis of the iconography of all cups is still lacking. Only singled out cups have been addressed by scholars so far (see among other Berliner 1926, *Bildwerke in Elfenbein*, pp. 64–65; Berlin, Staatliche Museen zu Berlin, *Die Brandenburgisch-Preussische Kunstammer. Eine Auswahl aus den alten Beständen*, ed. Josephine Hildebrand, Berlin 1981, cat. no. 40; Nuremberg 1989, *Schönborn*, pp. 261–262, cat. no. 129; Scheicher 1995, *Zur Ikonologie von Naturalien*, pp. 115–125 and note 67; Kassel 2001, *SchatzKunst*, p. 230, cat. no. 99; Kassel 2003, *Die Silberkammer*, pp. 290–293, cat. no. 66, and note 71; Stark 2003, *Mounted Bezoar Stones*, pp. 87–90 and note 69).

Bibliography

- Augsburg, Rathaus und Holbeinhaus, *Augsburger Barock*, ed. Christina Thon, 2nd ed., Augsburg 1968.
- Art Markets in Europe, 1400–1800*, eds. Michael North, and David Ormrod, Aldershot et al 1998.
- Baadj, Nadia, *A World of Materials in a Cabinet without Drawers. Reframing Jan van Kessel's "The Four Parts of the World"*, in: *Nederlands kunsthistorisch jaarboek*, 2013, pp. 202–237.
- Beer, Rüdiger Robert, *Einhorn. Fabelwelt und Wirklichkeit*, München 1972.
- Berlin, Martin-Gropius-Bau, *Mythen der neuen Welt. Zur Entdeckungsgeschichte Lateinamerikas*, ed. Karl-Heinz Kohl, Berlin 1982.
- Berlin, Staatliche Museen zu Berlin, *Die Brandenburgisch-Preussische Kunstammer. Eine Auswahl aus den alten Beständen*, ed. Josephine Hildebrand, Berlin 1981.
- Berlin, Staatliche Museen zu Berlin, Skulpturengalerie mit Frühchristlich-Byzantinischer Sammlung, *Die Bildwerke in Elfenbein des 16.–19. Jahrhunderts*, Christian Theuerkauff, Berlin 1986.
- Berliner, Rudolf, *Die Bildwerke des Bayerischen Nationalmuseums. IV. Abteilung. Die Bildwerke in Elfenbein, Knochen, Hirsch- und Steinbockhorn. Mit einem Anhang: Elfenbeinarbeiten der Staatlichen Schloßmuseen in Bayern*, Augsburg 1926.
- Braunschweig, Herzog Anton-Ulrich-Museum, *Glanz der Ewigkeit. Meisterwerke aus Elfenbein der Staatlichen Museen zu Berlin*, ed. Regine Marth, Braunschweig 1999.
- Bredenkamp, Horst, *Antikensehnsucht und Maschinenglauben. Die Geschichte der Kunstammer und die Zukunft der Kunstgeschichte*, Berlin 1993.
- Bry, Johann Theodor de, *America de Bry, 1590–1634. Amerika oder die Neue Welt: Die "Entdeckung" eines Kontinents in 346 Kupferstichen*, ed. Gereon Sievernich, Berlin 1990.
- Bujok, Elke, *Neue Welten in europäischen Sammlungen. Africana und Americana in Kunstammern bis 1670*, Berlin 2004.
- Burk, Jens Ludwig, *Pfründt, Georg*, in: *Allgemeines Künstlerlexikon*, Berlin, Boston 2019, <https://www.degruyter.com/view/AKL/00102876T>, 23.11.18.
- Copenhagen, Nationalmuseet, *Det Kongelige danske Kunstammer 1737. The Royal Danish Kunstammer 1737*, ed. Bente Gundestrup, Copenhagen 1991.
- Copenhagen, Nationalmuseet, *Etnografiske genstande i det kongelige danske Kunstammer. Ethnographic Objects in the Royal Danish Kunstammer*, eds. Bente Dam-Mikkelsen et al, Copenhagen 1980.
- Darmstadt, Hessisches Landesmuseum, *Bildwerke des 17. und 18. Jahrhunderts*, ed. Fritz Fischer, Darmstadt 1991.
- Davies, Surekha, *Depictions of Brazilians on French Maps, 1542–1555*, in: *The Historical Journal*, 55, 2, 2012, pp. 317–348.
- Die kurfürstlich-sächsische Kunstammer in Dresden. Geschichte einer Sammlung*, eds. Dirk Syndram et al, Dresden 2012.
- Die Münchner Kunstammer*, ed. Willibald Sauerländer, Bayerische Akademie der Wissenschaften, Munich 2008.
- Dittrich, Sigrid, and Lothar Dittrich, *Lexikon der Tiersymbole. Tiere als Sinnbilder in der Malerei des 14.–17. Jahrhunderts*, Petersberg 2004.
- Dresden, Grünes Gewölbe et al, *Die Faszination des Sammelns. Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker*, eds. Monika Bachtler et al, Munich 2011.
- Dresden, Grünes Gewölbe, *An-Sichten. Barocke Elfenbeinkunst im Dialog der Künste*, ed. Jutta Kappel, Dresden 2018.
- Dresden, Residenzschloss et al, *Mit Fortuna übers Meer. Sachsen und Dänemark, Ehen und Allianzen im Spiegel der Kunst (1548–1709)*, eds. Jutta Kappel, and Claudia Brink, Berlin 2009.
- Ehmer, Angelika, *Die Maucher. Eine Kunsthandwerkerfamilie des 17. Jahrhunderts aus Schwäbisch Gmünd*, Schwäbisch Gmünd 1992.
- Einhorn, Jürgen, *Spiritualis unicornis. Das Einhorn als Bedeutungsträger in Literatur und Kunst des Mittelalters*, Munich 1976.
- Engelhartstetten, Schloss Hof im Marchfeld, *Federschmuck und Kaiserkrone. Das barocke Amerikabild in den habsburgischen Ländern*, eds. Friedrich Polleross et al, Vienna 1992.
- Erbach, Deutsches Elfenbeinmuseum, *Westeuropäische Elfenbeinarbeiten 11.–19. Jahrhundert aus der Ermitage, Leningrad*, Erbach 1975.
- Erbach, Deutsches Elfenbeinmuseum et al, *Elfenbein. Einblicke in die Sammlung Reiner Winkler*, Jutta Kappel, Wolfratshausen 2001.
- Exotica. Kunstammer Georg Laue*, ed. Georg Laue, Munich 2013.
- Feest, Christian, *European Collecting of American Indian Artefacts and Art*, in: *Journal of the History of Collections*, 5, no. 1, 1993, pp. 1–11.
- Findlen, Paula, *Possessing Nature. Museums, Collecting, and Scientific Culture in Early Modern Italy*, Berkeley 1994.
- Frankfurt am Main, Liebieghaus Skulpturensammlung, *Der Furienmeister*, eds. Herbert Beck, and Peter Bol, Petersberg 2006.
- Frankfurt am Main, Liebieghaus Skulpturensammlung, *Elfenbein. Barocke Pracht am Wiener Hof*, eds. Maraike Bückling, and Sabine Haag, Petersberg 2011.
- Frübis, Hildegard, *Die Wirklichkeit des Fremden. Die Darstellung der Neuen Welt im 16. Jahrhundert*, Berlin 1995.
- Greve, Anna, *Die Konstruktion Amerika. Bilderpolitik in den "Grands Voyages" aus der Werkstatt de Bry*, Cologne 2004.
- Hakluyt, Richard, *The Principal Navigations Voyages Traffiques and Discoveries of the English Nation. Made by sea or over-land to the*

- remote and farthest distant quarters of the earth at any time within the compass of these 1600 yeeres, 12 vols., Glasgow 1903–05.
- Hamburg, Museum für Kunst und Gewerbe Hamburg et al, *Princely Splendor. The Dresden Court 1580–1620*, eds. Dirk Syndram et al, Milan 2004.
- Hanover, NH, Hood Museum of Art et al, *The Age of the Marvelous*, ed. Joy Kenseth, Hanover, NH et al 1991.
- Hartmann, P. W., *Elfenbeinkunst*, Vienna 1999.
- Hathaway, Nancy, *The Unicorn*, New York 1980.
- Hegemann, Hans Werner, *Das Elfenbein in Kunst und Kultur Europas. Ein Überblick von der Antike bis zur Gegenwart*, Mainz 1988.
- Hein, Jørgen, *Ivories and Narwhal Tusks at Rosenborg Castle. Catalogue of Carved and Turned Ivories and Narwhal Tusks in the Royal Danish Collection 1600–1875*, 2 vols., Copenhagen 2018.
- The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, eds. Oliver Impey, and Arthur MacGregor, 2nd ed., London 2001.
- Kappel, Jutta, *Elfenbeinkunst im Grünen Gewölbe zu Dresden Geschichte einer Sammlung. Wissenschaftlicher Bestandskatalog – Statuetten, Figurengruppen, Reliefs, Gefäße, Varia*, Dresden 2017.
- Kassel, Staatliche Museen Kassel, Hessisches Landesmuseum Kassel, *SchatzKunst 800 bis 1800. Kunsthandwerk und Plastik der Staatlichen Museen Kassel im Hessischen Landesmuseum Kassel*, eds. Ekkehard Schmidberger et al, Wolftratshausen 2001.
- Kassel, Staatliche Museen Kassel, *Die Silberkammer der Landgrafen von Hessen-Kassel. Bestandskatalog der Goldschmiedearbeiten des 15. bis 18. Jahrhunderts in den Staatlichen Museen Kassel*, ed. Rudolf-Alexander Schütte, Wolftratshausen 2003.
- Köllmann, Erich et al, *Erdeiteile*, in: *Reallexikon zur deutschen Kunstgeschichte*, vol. 5, eds. Ludwig Heinrich Heydenreich et al, Stuttgart 1967, columns 1107–1202.
- Korzeniewski, Uta, *Karfunkelstein und Rosenquarz. Mythos und Symbolik edler Steine*, Ostfildern 2005.
- MacGregor, Arthur, *Curiosity and Enlightenment. Collectors and Collections from the Sixteenth to the Nineteenth Century*, New Haven, CT 2007.
- Mette, Hanns-Ulrich, *Der Nautiluspokal. Wie Kunst und Natur miteinander spielen*, Munich 1995.
- Munich, Bayerisches Nationalmuseum, *Apoll schindet Marsyas. Über das Schreckliche in der Kunst. Adam Lenckhardts Elfenbeingruppe*, eds. Reinhold Baumstark, and Peter Volk, Munich 1995.
- Nuremberg, Germanisches Nationalmuseum, *Die Grafen von Schönborn. Kirchenfürsten, Sammler, Mäzene*, eds Hermann Maué, and Sonja Brink, Nuremberg 1989.
- Pagden, Anthony, *Das erfundene Amerika. Der Aufbruch des europäischen Denkens in die Neue Welt*, Munich 1996.
- Pelka, Otto, *Elfenbein*, Berlin 1920.
- Philippovich, Eugen von, *Elfenbein. Ein Handbuch für Sammler und Liebhaber*, Braunschweig 1961.
- Philippovich, Eugen von, *Kuriositäten, Antiquitäten. Ein Handbuch für Sammler und Liebhaber*, Braunschweig 1966.
- Philippovich, Eugen von, *Elfenbein. Ein Handbuch für Sammler und Liebhaber. Mit 416 Abbildungen und 143 Elfenbein-Monogrammen*, 2nd. ed., Munich 1982.
- Pochat, Götz, *Der Exotismus während des Mittelalters und der Renaissance. Voraussetzungen, Entwicklung und Wandel eines bildnerischen Vokabulars*, Stockholm 1970.
- Poeschel, Sabine, *Studien zur Ikonographie der Erdteile in der Kunst des 16.–18. Jahrhunderts*, Munich 1985.
- Poitiers, Musée de la Ville de Poitiers et de la Société des Antiquaires de l'Ouest, *La licorne et le bézoard. Une histoire des cabinets de curiosités*, ed. Dominique Moncond'huy, Montreuil 2013.
- Purchas, Samuel, *Hakluytus posthumus, or, Purchas his Pilgrimes. Contayning a history of the world in sea voyages and lande travells by Englishmen and others*, 20 vols., Glasgow 1905–07 (reprint of the 1625 ed.).
- Reinhard, Wolfgang, *Humanismus und Neue Welt*, Weinheim 1987.
- Schéle, Sune, *Cornelis Bos. A Study of the Origins of the Netherland Grottesque*, Stockholm 1965.
- Scheicher, Elisabeth, *Zur Ikonologie von Naturalien im Zusammenhang der enzyklopädischen Kunstkammer*, in: *Anzeiger des Germanischen Nationalmuseums Nürnberg*, 1995, pp. 115–125.
- Schmidt, Benjamin, *Inventing Exoticism. Geography, Globalism, and Europe's Early Modern World*, Philadelphia 2015.
- Schönberger, Guido, *Narwal-Einhorn. Studien über einen seltenen Werkstoff*, in: *Städel-Jahrbuch*, vol. 9, 1935/36, pp. 167–247.
- Schwäbisch Hall, Hällisch-Fränkisches Museum, *Leonhard Kern (1588–1662). Meisterwerke der Bildhauerei für die Kunstkammern Europas*, ed. Harald Siebenmorgen, Sigmaringen 1988.
- Schwartz, Seymour, and Ralph Ehrenberg, *The Mapping of America*, New York 1980.
- Schwerin, Staatliches Museum Schwerin, *Elfenbein. Kunstwerke des Barock. Bestandskatalog*, ed. Kornelia von Berswordt-Wallrabe, Schwerin 2000.
- Lorenz Seelig, *Exotic and Precious Objects Mounted by Augsburg Goldsmiths*, in: *Antiques*, October 1996, pp. 486–493.
- Seling, Helmut, *Die Kunst der Augsburger Goldschmiede 1529–1868*, vol. 3, Munich 1980.
- Shepard, Odell, *The Lore of the Unicorn*, originally published London/Boston 1930, reprint Lexington, KY 2012.
- Das Bild Lateinamerikas im deutschen Sprachraum. Ein Arbeitsgespräch an der Herzog August Bibliothek Wolfenbüttel, 15.–17. März 1989*, ed. Gustav Siebenmann et al, Tübingen 1992.
- Sponsel, Jean Louis, and Erich Haenel, *Gefäße und Bildwerke aus Elfenbein, Horn und anderen Werkstoffen; Stein, Holz, Bronze, Eisen*, Leipzig 1932.
- Stark, Marnie, *Mounted Bezoar Stones, Seychelles Nuts, and Rhinoceros Horns. Decorative Objects as Antidotes in Early Modern Europe*, in: *Studies in the Decorative Arts/The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture New York*, 2003, pp. 69–94.
- Sturtevant, William, *First Visual Images of Native America*, Berkeley 1976.
- Theuerkauff, Christian, *Elfenbein in Klosterneuburg*, Klosterneuburg 1962.

Theuerkauff, Christian, *Zum Werk des Monogrammistens B. G. (vor 1662 – nach 1680)*, in: *Aachener Kunstblätter*, vol. 44, 1973, pp. 245–286.

Theuerkauff, Christian, *Zu Georg Pfründt*, in: *Anzeiger des Germanischen Nationalmuseums Nürnberg*, 1974, pp. 58–104.

Theuerkauff, Christian, *Elfenbein. Sammlung Reiner Winkler*, Munich 1984.

Theuerkauff, Christian, *Baroque Ivories from the Collection of Anselm Salomon von Rothschild in Vienna*, in: *Apollo*, vol. 157, February 2003, pp. 15–25.

The Hague, Mauritshuis, *Albert Eckhout. A Dutch Artist in Brazil*, ed. Quentin Buvelot, Zwolle 2004.

Vienna, Kunsthistorisches Museum, *Exotica. Portugals Entdeckungen im Spiegel fürstlicher Kunst- und Wunderkammern der Renaissance*, ed. Wilfried Seipel, Milan 2000.

Vienna, Kunsthistorisches Museum, *Kaiserliches Elfenbein. Matthias Steini (1643/44–1727) in der Kunstammer des Kunsthistorischen Museums*, ed. Wilfried Seipel, Vienna 2007.

Vienna, Kunsthistorisches Museum, *Meisterwerke der Elfenbeinkunst. Kurzführer durch das Kunsthistorische Museum Wien*, Sabine Haag, Vienna 2007.

Washington, National Gallery of Art et al, *The European Vision of America*, ed. Hugh Honour, Cleveland 1975.

Zurich, Zoologisches Museum der Universität, *Vom Meereinhorn zum Narwal*, Cäsar Claude, Zurich 1993.

Figures

Fig. 1

Covered cup, c. 1670–74, South German, possibly Augsburg, mounts by Hieronymus Priester (German, master in 1649, died 1697)

Ivory, narwhal, silver-gilt, precious and semiprecious stones
Wadsworth Atheneum Museum of Art, Hartford, CT. Gift in memory of Mae Cadwell Rovinsky by exchange, The Anna Rosalie Mansfield, Gift by exchange, Gift of Miss Mary C. Barton by exchange, The European Decorative Arts Purchase Fund, and the Douglas Tracy Smith & Dorothy Potter Smith Fund, 2012.4.1. (Photo: Allen Philipps).

Fig. 2

Row one: Cups with narwhal and ivory elements; boat-shaped bowl

From left to right: Hartford, Wadsworth Atheneum (see fig.1); Darmstadt, Hessisches Landesmuseum Darmstadt (last third 17th century, narwhal (?), Inv. No. Kg 63:418. (Photo: Hessisches Landesmuseum Darmstadt));

Antwerp, MAS (1690–1699, ivory, probably narwhal, mounts silver-gilt, cup lost in the 1960s, Inv. No. AV.1996. (Photo: Antwerp, MAS));

Copenhagen, The Royal Danish Collection, Rosenborg Castle (ivory, mounts Stuttgart, c. 1650, silver-gilt. (Photo: Kit Weiss));

Graf von Schönborn art collection (South German (Augsburg or Nuremberg?), late 17th century, ivory, probably narwhal, mounts maybe Nuremberg, silver-gilt. (Nuremberg 1989, *Schönborn*, p. 261)).

Row two: Cups with rhinoceros horn and ivory elements; horn-shaped bowl

From left to right: Staatliche Museen zu Berlin, Kunstgewerbemuseum (South German, circle of Georg Pfründt, last third 17th century, rhinoceros or zebu horn, mounts silver-gilt, Inv. No. K 3429. (Photo: Fotostudio Bartsch, Berlin));

Vienna, Kunsthistorisches Museum Wien, Kunstammer, (South German, Nuremberg, attributed to Georg Pfründt, rhinoceros horn, mounts Nuremberg c. 1650, silver-gilt, Inv. No. KK, 3715. (Photo: Kunsthistorisches Museum Wien, Kunstammer));

Vienna, Kunsthistorisches Museum Wien, Kunstammer (South German, attributed to Georg Pfründt, second third 17th century, rhinoceros horn, mounts silver, partially enameled, Inv. No. KK, 3699. (Photo: Kunsthistorisches Museum Wien, Kunstammer));

Vienna, Kunsthistorisches Museum Wien, Kunstammer (South German, Augsburg, attributed to Georg Pfründt, second third 17th century, ivory, rhinoceros horn, emeralds, mounts silver-gilt, partially enameled, Inv. No. KK, 3689. (Photo: Kunsthistorisches Museum Wien, Kunstammer));

formerly Ruth Blumka Collection (1993) (South German, possible third quarter of the 17th century, ivory, rhinoceros horn, mounts silver-gilt and enameled with precious stones, present whereabouts unknown. (Theuerkauff 2003, *Baroque ivories*, fig. 21)).

Row three: Cups with rhinoceros horn or ivory elements; globular / ball-shaped bowl

From left to right: Munich, Bayerisches Nationalmuseum (1685, ivory, Inv. No. R 4766. (© Bayerisches Nationalmuseum München; Photo: Haberland, Walter));

Copenhagen, Nationalmuseet (17th century, rhinoceros horn, Inv. No. D 89. (Photo: CC-BY-SA Niels Elswing 1972, Nationalmuseet));

Kassel, Museumslandschaft Hessen Kassel, Sammlung Angewandte Kunst (South German, Augsburg, attributed to Georg Pfründt, c. 1660, rhinoceros horn, mounts Nicolaus Fischer (life dates unknown), silver-gilt, Inv. No. KP B VI/III.102. (Photo: Museumslandschaft Hessen Kassel));

Dresden, Grünes Gewölbe, Staatliche Kunstsammlungen Dresden (rhinoceros horn, mounts Hans Jakob Mair (c. 1641–1719), Augsburg, before 1678, silver-gilt, red chalcedonies, agates, turquoises, Inv. No. VI 245. (Photo: Jürgen Karpinski));

Stuttgart, Landesmuseum Württemberg (mid-17th century, rhinoceros horn, mounts probably Hans Mayer, (b. 1649/50, traceable until 1682), Stuttgart, silver-gilt, Inv. No. KK braunblau 44. (Photo: Hendrik Zwietausch));

Munich, Residenz München Schatzkammer (South German, c. 1670/80, rhinoceros horn, mounts probably Hans Ludwig Kienle the Younger (1623–1670), Ulm, silver-gilt, Inv. No. ResMüSch.1177. (© Bayerische Schlösserverwaltung)).

Fig. 3

Covered narwhal tooth, 1675, circle of Johann Michael Maucher, narwhal, Sotheby's London, European Sculpture and Works of Art, December 12, 1996, Lot 00115. (Photo: Sotheby's).

Fig. 4

Powder Flask, c. 1680, Johann Michael Maucher, ivory, silver, Schwäbisch Gmünd, Städtisches Museum. (Photo: Schwäbisch Gmünd, Städtisches Museum).

Fig. 5

Calvary, around 1650, south German (Swabian?), ivory on wood, Stift Klosterneuburg, Inv. No. KG 164. (Photo: Stift Klosterneuburg).

Fig. 6

Allegoric depiction of the arts and sciences, second half 17th century, south German, prob. Augsburg, ivory, Collection Reiner Winkler, Wiesbaden. (Photo: author).

Fig. 7

Cornelis Bos, *The Triumph of Neptune* (detail), 1548, engraving, Rijksmuseum, Amsterdam. (Image courtesy of Rijksmuseum, Amsterdam).

Fig. 8

Cornelis Bos, *Lovers*, no date, engraving. (Schéle 1965, *Cornelis Bos*, pl. 31, no. 94). Hartford cup, back, see fig. 1. (Photo: Allen Philipps).

Fig. 9

Albert Eckhout, *Tupi Woman*, 1641, oil on canvas. National Museum of Denmark, Copenhagen. (Image courtesy of National Museum of Denmark, Copenhagen).

Fig. 10

Albert Eckhout, *The African Man*, 1641, oil on canvas. National Museum of Denmark, Copenhagen. (Image courtesy of National Museum of Denmark, Copenhagen).

Fig. 11

Male Tupinambá (detail from *Johannes Leri's account of women washing the dead body to prepare it for frying*), engraving from Theodor de Bry *Grands voyages. America*, Frankfurt, 1593, part 3, p. 195. (Image courtesy of Library of Congress).

Fig. 12

Playing card "America" from a card game belonging to the Pommersche Kunstschränk (Pomeranian curiosity cabinet), Italian and German, Paul Goettich, 1913, silver, engraved with gold-plated decoration, Staatliche Museen zu Berlin, Kunstgewerbemuseum, Inv. No. P 82 a. (Photo: Archiv Kunstgewerbemuseum).

Fig. 13

Hartford cup, back, see fig. 1. (Photo: Linda Roth).

Fig. 14

Study for a nautilus cup, second half 17th century to mid-18th century, pen and ink drawing with grey wash, Germanisches Nationalmuseum, Nuremberg. (Mette 1995, *Der Nautiluspokal*, p. 156, fig. 136).

Fig. 15

Wie die auß Florida von wichtigen Sachen sich beratschlagen, engraving from Theodor de Bry *Grands voyages. America*, Frankfurt 1603, part 2, pl. XXIX. (Image courtesy of Kraus Sir Francis Drake Collection (Library of Congress)).

Fig. 16

Cornelis de Jode, *Quivirae Regnu cum alijs versus Borea*, from *Speculum Orbis Terrae*, Antwerp 1593. (Image courtesy of Barry Lawrence Ruderman Antique Maps Inc.).

Fig. 17

G. I. Blaeu, *NOVA TOTIVS AMERICAE SIVE NOVI ORBIS TABVLA (A New Map of America, or of the New World)*, engraved by Alexis Hubert Jaillot, c. 1685. (Image courtesy of the MacLean Collection).

Summary

The Wadsworth Atheneum Museum of Art recently acquired a remarkable seventeenth-century German narwhal and ivory cup (fig. 1). It belongs to a group of at least sixteen ivory, narwhal tusk, and rhinoceros horn cups of similar style and decoration first identified by ivory expert Christian Theuerkauff in 1974 as coming from the workshop or circle of Georg Pfründt (1603–1663). This case study explores the cup's status within the group, with the stylistic analysis leading to a new possible attribution. While this essay will focus on the cup's complex iconography, which alludes to the New World, it will also set it in the wider context of exoticism and the early stages of globalization.

Author

Vanessa Sigalas, Dr. phil., studied Art History and Modern and Contemporary History at the Eberhard-Karls-Universität Tübingen in Germany, where she also obtained her doctorate. She worked as Academic Trainee (wissenschaftlicher Volontär) at the Bröhan Museum, Berlin, Germany, before she moved to the United States. As *Research Fellow for European Art and Decorative Arts* at the Wadsworth Atheneum Museum of Art, Hartford, CT, she assisted in the reinstallation of the European permanent collection and catalogued the collection of Baroque ivories. She is also working as an independent scholar and editor on various publications and functions as the Managing Editor and Chair of the *American Ceramic Circle Journal*.

Title

Vanessa Sigalas, *The Whole (New) World in a Cup: The Atheneum's Narwhal-and-Ivory Cup*, in: *kunsttexte.de*, no. 4, 2018 (23 pages), www.kunsttexte.de.