

# Royal Terrestrial Silver and Gold Gilt Globe Cup Dating from 1746 Discovered at the Rheydt Museum in Mönchengladbach

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## Abstract

The Wunderkammer at the Rheydt Museum in Mönchengladbach, North Rhine-Westphalia in Germany, holds a vast collection of scientific instruments, Renaissance goblets, medals, exotic pieces, paintings, plaques, and other objects that traditionally formed part of the treasure rooms of wealthy collectors. However, one particularly interesting object escaped the attention it deserved until the summer of 2025. It had been overlooked since 1953 when it had been acquired. It is a rare, silver and gold world cup, carried by an Atlantean figure, in an example of exquisite Baroque craftsmanship. Thanks to the excellent collaboration with the museum, it was possible for the first time to study this religious object in detail. The research methods I used were based on analogy in the arts, stemmatics, history of cartography, historiography, XRF and comparative analysis. On the globe cup made of 800 silver, known as Continental silver, the coat of arms of the Kingdom of Scotland is prominently engraved. In addition, it is dated 1746 and bears a decorative French rocaille in the form of acanthus, the symbol of eternal life. As it is a ciborium with the characteristic gold gilt on the inside of the globe, it was possible to identify the map(s) the designer used as a template. The engraver used at least two different maps. One inspired him for the cartouche and the date, and one world map for the cartography for the globe. The filigree decorative scenes engraved on the globe also originated from maps. The key breakthrough came from the engraving of the wording *Americana rusica* (Russian America) and *Littora* (coastline) as on a 1746 map by Johann Matthias Hase and Georg Moritz Lowitz published by Homann Heirs. The engraver was concerned with displaying the most up-to-date geographical information on the globe. Apparently, the Australian interior was still unknown, and so, in a moment of *horror vacui*, he somewhat speculatively placed an elephant there. The size of the object is that of a French royal foot, allowing us to identify the most likely source for its making. This is supported by the line of longitude on the globe that runs through Ferro and

the 800 silver content as confirmed by XRF, the second standard silver content used in France in the 18th century. The narrative theme and design of the historical ciborium is religious and political in nature. The globe bears a Latin acronym “N.S.E.” that stands for “*nostrum sepulcrum est*” which means “it is our grave”. Baroque art is known often to incorporate tragic themes into its iconography. This is clearly depicted on the globe cup. Next to the escutcheon, in a textile frame, known as a baldachin that symbolizes the sacred elevation of a funerary monument, held by a stork and flying putti, is a kneeling, mourning, naked, bearded elderly angel holding a scythe. The impressive angel is being comforted by a young female angel holding an open volume of the Last Judgement. The detailed examination reveals that this unique object commemorates the unification of two kingdoms, Scotland and England. But above all, as it was made 159 years after the tragic beheading of the courageous Catholic Queen of Scotland and Queen Consort of France, it has another more important meaning. Queen Mary I’s last words prior to her beheading, after 19 years of imprisonment, on the order of her cousin Queen Elizabeth I, were “In my end is my beginning”. The iconographic significance of this devotional ciborium is that it contains her final words. This is supported by the engraving of the ouroboros in a circle wreath of the laurel, symbolising her victory. The Scottish Catholic Queen Mary I is the direct ancestor of the current King of Great Britain, Charles III. Her cousin Queen Elizabeth I did not have any children. It is no coincidence that the date on this ciborium coincides with the year of the Scottish defeat at the unequal Battle of Culloden in 1746 that brought an end to the Jacobite aspirations to reinstall a Catholic Stuart King in Scotland. This is the first time in British and continental European art and history that a terrestrial world cup in the form of a ciborium has been documented with such a tragic royal narrative and an iconographically significant message.

## Keywords

Ciborium, Stuart, Queen Mary I, Scotland, Rheydt Museum, Jacobite

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## 1. Introduction

After a detailed description of what was believed until May 2025 to be a silver globe cup originating from Augsburg c. 1700, I concentrate on the formal analysis of the royal Scottish escutcheon engraved on this magnificent French silver and gold gilded object. This is followed by a toponymic analysis of the cartographic names engraved on the globe to substantiate an interpretation and to ascertain a dating period. I analyse and evaluate the use of cartographic names in Europe, America, Asia and Africa. This leads to the art critique of the narrative and purpose of the construction of this object as a devotional commemoration of Queen Mary I of Scotland (1542-1587). At the end of this reassessment, a first in history, its extraordinary significance in terms of its political, historical and religious meaning is discussed. A reference to the ruling monarch of Great Britain, King Charles III (born 1948), a direct descendent of Queen Mary I of Scotland, Queen

consort of France, and the German descendent of the royal Stuart family is made. This baroque silver and gold gilt Jacobite globe cup in the German Rheydt Museum represents the loss of the Catholic Kingdom of Scotland.

## 2. Description

This chaste round object known as the silver globe cup Me 12 at the magnificent Rheydt Castle Municipal Museum in Mönchengladbach (**Figure 1**) is a liturgical furnishing known as a ciborium. A globe cup differs from a chalice and a ciborium in that it is used for secular purposes. A ciborium, a goblet shaped lidded vessel, is thus a religious object used in Catholic, Lutheran and Anglican churches. This type of religious container is used to store the consecrated bread known as the host before and subsequent to the serving of the sacrament at the Holy Communion (**Braun, 1932**). Although both the chalice and ciborium are liturgical vessels, they have different functions in the liturgy. The chalice is a vessel used to hold the consecrated wine of the Eucharist. The ciborium serves as mentioned to hold the consecrated host until Communion. Many, but not all, ciboria have a crucifix on top (**Proantic, 2025**), and many are adorned with other symbols. It is not a double cup.

*Mary Stuart, Queen of Scotland's tragic last words: "In my end is my beginning"*



**Figure 1.** Baroque silver and gold gilded ciborium. Picture courtesy of the Rheydt Museum.

The ciborium plays a key role in Christian worship and is held at the tabernacle. It is thus not a drinking vessel. Therefore, it should not be confused with what is known as a welcome cup, which is a large drinking vessel that was offered to a guest of honour, for example, on festive occasions celebrated by aristocratic societies or guilds. There are cases in which sacred chalices were transformed into profane cups and vice versa due to their use.

The filigree baroque object is made of silver. The XRF analysis resulted in a millesimal fineness of 800. This is an old silver alloy with a purity of 80% silver, a silver alloy common at the time of the 18th century in France. It means it is known as continental or European silver and excludes it from being made of sterling silver. In France, 800 silver, known as *argent 800/1000* and *argent massif*, the second silver standard after 925 silver, became a popular choice for various silverware, especially in the 18th century, a time of great silver production in France, including for decorative objects. The inside of the globe is gold gilded. The base is embossed and the personification of Atlas is most likely the result of a silver casting. The protective leather case used to transport the ciborium, the *futteral*, is missing. On top of the ciborium there is a small round decorative knot with faces portraying the eclipse of the moon and the sun. There is some patina. Below the knot there are four identical elaborate S's placed in the four cardinal directions. This knot (**Figure 2**) holds the upper gold gilded lid of the ciborium and reminds us of Abraham Gessner's (1552-1613) style of profane globe cups ([Stevenson, 1921](#)). Gessner was a member of the Täufer, a radical anabaptist movement ([Michel, 2018](#)). Comparative empirical analysis of this ciborium with ten average Gessner globe cups, for which both the height and diameter are known ([Kugel, 2002](#)), yielded the following result. Gessner globe cups are on average 52.8 cm in height and have a diameter of 16.9 cm. Ciboriums with dimensions similar to Gessner's globe cups are unknown. The ciborium in this case is 38% smaller both in height and in diameter. This result offers the evidence that they are objects of two different types for two different purposes: impressive German globe cups by Gessner and a small sized ciborium.

The ciborium's globe is carried on the shoulders of a strong, bent over and bearded Hercules figure in a loincloth who has undertaken the role of Atlas.



**Figure 2.** Detail of the knot with the sad looking face of the moon. Notice the patina. Picture courtesy of the Rheydt Museum.

The “Atlas with globe” stem demonstrates a variation of the Herculean task and is standing on a round, tall, domed, flat rimmed foot, chaste and embossed. **Figure 3** shows a scrolling foliage and one sees the so-called left foot stance, also known in art history as a *contrapposto* stance, originating from Ancient Greece and revived in the Renaissance.

The large variety and unlimited creativity of the choice of the globe cup’s stem type (Tebbe, 2008) demonstrates that the silversmiths, generally speaking, worked to the client’s specifications.



**Figure 3.** Scrolling foliage. Notice the left foot stance and the patina. Picture courtesy of the Rheydt Museum.

The depiction of the stem does not reveal any human features of a known person, but the iconography proves a personification of a naked person carrying a heavy load like a Telamon. His head is bent over his robust chest. His hips support him as he barely holds himself up under the enormous weight and heavy burden imposed on him. A well-known supporting Atlas figure is the Farnese Atlas, a marble copy from around 150 AD of a Hellenistic original more than a century and a half older. An Atlantean figure can be found on the main façade of the 14th-century Milan Cathedral. This model carrying the ciborium reminds us of an Atlantean known from ancient Greece, that was reinvented in the Renaissance (Winckelmann, 1821). While Telamon is characterized as a figure bearing a burden, so is the mythical Atlas who was one of the Titans (Loth, 2011).



**Figure 4.** Atlantes. Public domain.

**Figure 4** reveals a carved male figure, corresponding to the female Caryatides, used in architecture as supports to cornices, architraves, etc. (Gilman et al., 1905).

Atlantean figures were used on and in religious buildings also later for instance during the Baroque period. One example is the altar figure on the confessional, by Bartholomäus Zwinck (1743-1780), in the Baroque monastery church of St. Mary's Assumption at Ettal Abbey in Ettal, Upper Bavaria.

But, the question arises as to how iconic the almost naked Atlas appears, holding "the trophy" above his head, in particular supporting the globe, standing on a foot with several putti. I hope to find the hidden answer in the contents of the various cartouches and the ornamental details of the rare religious object. This ciborium differs from the cups, also known as welcome cups, in the shape of game animals or other animals that were popular as tableware for court banquets and the associated rituals. The narrative theme and design of the historical ciborium appears to be religious and most likely political in nature.



**Figure 5.** Ornamental mirrored S below the knot. Picture courtesy of the Rheydt Museum.

The ornamental design of what appears to be a mirrored letter S (**Figure 5**), likely a cast, below the knot and the details of the foot are characterised by the French style of lavish floral ornamentation known as rocaille. It features an abundance of undulations, curves, counter-curves and elements inspired by nature typical for the first half of the 18th century. One may also interpret this ornamentation as acanthus. I thank Dr. K.H. Wiegmann for his suggestion via email dating 12 August 2025. It is the symbol of longevity, rebirth, endurance and immortality. Particularly in funerary art the symbol of this enduring mediterranean plant and its leaves can be found.

The foot portrays putti in an oval form with the four elements—namely water, air, fire and land, the phases of cyclic development. This figure is attached to the base with a handcrafted square nut that exhibits abrasions (**Figure 6**). The general condition of the rare silver object is good and shows patina. In a few minor cases, for example in the cartouche, there is a trace of scratching, the origin of which is unknown. In addition, in a few cases the engraver was forced to adapt his style due

to limited space—for example in the way the last two digits of the date in Latin numbers is engraved in the cartouche, as with the word: PROFERENTI = BVS.



**Figure 6.** Handcrafted square nut. Notice the black patina of the silver. Picture courtesy of the Rheydt Museum.

A wealth of ships is depicted in the oceans. In the North Atlantic alone, eight ships of various types are depicted. In the large Gulf East of Mexico a sinking ship is engraved. In the South Atlantic, Neptune is projected with his trident on his mighty sea horse, accompanied by a nymph and blowing a floating horn. Off the coast of Brazil, naked women are bathing in the ocean.

In north-east Africa, a caravan of camels is engraved. Below it, a hungry lion on the hunt is seen in addition to an ostrich studying an object. In Egypt, the symbol of the pyramids of Giza to the west of the Nile is schematically drawn. As early as 1592 Abraham Ortelius (1527-1598) included schematic pyramids in his map known as *Aegyptus Antiqua*.

Below them is a solitary palm tree. A mountain range borders the Gulf of Guinea along the equator to the east of Africa. In southern Africa, a lone elephant stands next to a palm tree. A second palm tree is located slightly further north. Various mountain ranges line the coastline, and what appears to be a giraffe is located in a landscape between two mighty rivers.

Noteworthy in the South Atlantic Ocean west of Africa is an African king gesturing while seated on a reed mat (**Figure 7**), based on a cartouche of a map of Africa as can be seen in **Figure 8**.

The king is carried by a servant on a rug while a standing servant with a round parasol provides shade and cooling. The two astonished listeners, one seated and one standing, are dressed as European traders, perhaps from the Netherlands. One of the traders extends his hand to the African king, who is protected in the background by two armed naked Africans, one of whom carries a calabash drinking gourd on a long forked wooden stick, to hunt or protect against snakes. In the background you can see Table Bay and Cape Town, with the characteristic Table

Mountain at the Cape of Good Hope. Behind the scene on the globe there is an unusually corpulent whale spouting water.



**Figure 7.** Allegorical scene with an African King seated on a servant gesticulating to European traders. Notice the shading to create depth in the figure. Picture courtesy of the Rheydt Museum.

In the Antarctic Sea between Africa and South America, various sea creatures and a seal resting on an ice floe are engraved. The Antarctic is omitted. South America is mountainous and has several rivers, one of which springs from a lake and appears to end in the bay known as the bay of Rio de la Plata.

East of South Africa in the Indian Ocean, there is a scene with a personification of Asia. It depicts a festively decorated Indian Elephant on an artificial island. The seated rider, wearing a cloth headdress typical of Southeast Asia (e.g. Sarawak or Sri Lanka), holds a long stick around which the elephant's trunk is wrapped for support.

With the pole, he reaches for a naked man climbing a palm tree to grab coconuts. In front of the seated and decorated elephant, is a pair of resting lions seemingly with human facial features.



**Figure 8.** Detail of the map of Africa by Johann Matthias Hase dating from 1737. Africa | Secundum legitimam Projectionis | Stereographi M.P.P.O. | h. t. Facult. Phil. In Acad. Witeb. Decano | Impensis C.P.S.C.M. > (Heirs, 1737). Picture courtesy of Rare Maps, Barry Lawrence Ruderman Antique Maps. Public domain.



**Figure 9.** Pair of resting lions on an artificial island. Notice the turtle, the decorated elephant, the giraffe, the exotic plants and mammals in the left and right corner. Picture courtesy of the Rheydt Museum.



**Figure 10.** An elephant with a rider, east of Africa. It is a personification of Asia. Notice the pair of lions with human facial expressions and the naked tree-climber searching for coconuts. Picture courtesy of the Rheydt Museum.

**Figure 8** points out a detail of the map of Africa by Johann Matthias Hase dating from 1737 based on the map of Africa by De L'isle. The scenery next to the cartouche of this beautiful map was the template for the engraving of the African king seated on his servant, the tree-climbing indigenous young man and the lions with the humanistic faces behind the turtle. In the background you can see Table Bay and Cape Town, with the characteristic Table Mountain at the Cape of Good Hope.

It is clear that the engraver was inspired by what he saw in the cartouche of the map, but he is creative in adapting the allegory to the extent that he humorously embellishes it. An example is the elephant with the tree-climbing indigenous supported by the elephant's tusk (**Figure 10**). The artist even seems to be parodying it (**Figure 9**).

Further east in the Indian Ocean is a mountainous landmass, which is Australia, with a lonely elephant engraved on it (**Figure 11**). A nameless western coastline of Australia is engraved.



**Figure 11.** Australia with a single elephant to the left, with ouroboros, above acronym at the bottom. Notice the large carrack with full sails on wavy lines in the upper right corner. Picture courtesy of the Rheydt Museum.

Between this fifth continent and the west coast of South America, the engraver had space for a large compass rose in a circle.

This circle is formed by an ouroboros, a tail-eating snake, surrounded by the plant of victory, the laurel wreath. This is placed above an important acronym, decorated with a crown. The emblem (Glaser, 1980) and the ouroboros, symbolising the everlasting beginning of life, are iconographically connected.

Until 2025, only one such similar object—that is, a celestial ciborium—was internationally known. It was discovered in 2012 (Missinne, 2012).

However, the historical fate of the two objects is identical. Both were incorrectly dated and misinterpreted. And both objects share a royal tragedy. I will come back to this later.

The dimensions of the silver object are the following: height: 32.8 cm, weight: 403.11 g and diameter: 10.5 cm. Apparently the proportion (diameter/height) of c. 3.12 plays a decisive role in the choice of the diameter of the globe. The height reflects the French historical dimension of the *pied du Roi de Paris* meaning the King's foot of Paris of 32.48 cm, applied after 1668 until 1795 (Jedrzejewski, 2002), with a difference of 0.9%. Although the French foot was widely used by scientists in Europe, this measurement is a first indication that this ciborium originated from Catholic France. The globe has parallels and meridians every 18 degrees. The scale of the terrestrial silver globe is c. 1:121.500.000. On the globe, the line of longitude runs through Ferro, the westernmost of the Canary Islands. For French maps, in 1634 under Louis XIII (1601-1643), France officially adopted the Meridian of Ferro as the prime meridian.

Although only addressed to French geographers, this decision was accepted by many European geographers. Until 1792 Ferro remained the prime meridian on French maps and globes. This is an indication the ciborium predates 1792 and therefore is not an object dating from the late 19th century.

Definition: PHIL. MAGISTRO IN LVCEM PROFERENTI = BVS (**Figure 12**).

This is an abbreviation of *Phil. Magistro. In lucem proferentibus*. It means: By the Master of Philosophy, for those who bring things to light.



**Figure 12.** The cartouche with the text in Latin: PHIL. MAGISTRO IN LVCEM. PROFERENTI = BVS. Notice the crowned indigenous to the left and the two figures to the right of the cartouche. They resemble, with some variation, the ones in the next figure that appears to have served as a template. Notice the sea mermaid consoling the naked youngster at the bottom. Picture courtesy of the Rheydt Museum.

The Latin text is placed in a large baroque scroll-type cartouche, to the west of South America. This cartouche is decorated on the right side by an indigenous warrior, dressed as a tall Inca king with a headdress and armed with a long spear. He is accompanied by an indigenous man providing cooling with a round parasol made from palm fronds. In the background are a cactus and two separate palm leaves.

The terrestrial globe is dated: MDCCXXXVI. This is the year 1746.

The text is based on a map by Homann Heirs who were a publishing house in Germany from 1730 to 1813. The Latin title of the map that appears to have served for the Latin abbreviated text on the globe (**Figure 13**) is:

Americae Mappa generalis Secundum legitimas projectionis Stereographicae regulas, relationesque recentissimas et observationes sociorum Acad. Reg. Sc. quae Parisiis est aliorumque auctorum, nec non secundum mentem D. I. M. Hasii M. P. P. in partes Suas methodicas divisa, nunc concinnata et delineata ab Aug. Gottl. Bohemio. Phil. Magistro. In lucem proferentibus Homannianis Heredibus. Cum Privil. S. C. M. A. MDCCXXXVI.

[General map of America according to the legal rules of stereographic projection and the most recent proportions and observations of the Royal Society of the Academy of Sciences in Paris and of other authors, also according to the opinion

of D. Johann Matthias Hase, Professor of Mathematics, methodically divided into his volumes, now compiled and illustrated by Aug. Gottl. Master of Philology in Bohemia, published by Homann Heirs, with privilege of His Holy Imperial and Apostolic Majesty (S.C.M.A.), 1746.]



**Figure 13.** Detail of the cartouche of the map of America by Homann Heirs dating from 1746. Notice the date in Latin numbers and the text *Phil Magstro in lucem* that inspired the silver engraver. Notice also the parasol carrying servant as on the ciborium. University of Washington Libraries, Special Collections, Rare Map Collection. G3290 1746 H6, Picture: Public domain.

Hasius is Johann Matthias Hase (1684-1742). He studied theology and mathematics and was professor of mathematics at the University of Wittenberg from 1719 until 1742. Hase was one of the most important cartographers of the 18th century and, like Georg Moritz Lowitz (1722-1774) and Johann Tobias Mayer (1723-1762), he worked as a freelance collaborator for the Homann Heirs office from the 1730s onward (Forstner, 2005).

The engraver used thus at least two different maps. One inspired him for the cartouche and the date, and one for the cartography for the globe. The decorative parts engraved on the globe also appear to have come from different maps.

The provenance of the silver object was a public sale in 1953 as mentioned in the FAUST database. Since then it has been in a public museum in Mönchengladbach where it was believed to date from c. 1700 and originate from Augsburg. The ciborium does not bear a town or master's mark nor a tremolo stitch. German and French marked silver objects are the norm (Micheaux, 1952; Meubliz, 2025) but unmarked objects are occasionally encountered. Why is this object unmarked? The following explanation appears to be probable. Masterpieces including these from Nürnberg were always unmarked, as they were not intended for sale (Tebbe, 2008). "Anonymous masters", or masters with an unidentified mark or characteristic, are not uncommon. This is evident in the long list of objects by anonymous masters in the silverware collection at Rockox House in Antwerp (Baudouin &

Claessens-Peré, 1988).

I suspect the artist had two reasons. First, he wanted to remain anonymous and perhaps his client did also. In times of religious uncertainty, this was an advantage. A second reason is that it limited the possibility of prosecution based on appraisal of the value of the silver.

The lid and cup are slightly bent so the edges vary. The silver surface seems to be tarnished for whatever reason (Figure 14).



**Figure 14.** The acronym N.S.E. followed with a latin I° and succeeded with the date MDCCXXXVI (1746) below a symbolic crown with two adjacent exotic birds. Notice the difference in the engraving of the last two digits on the date as the space for these was very limited. Picture courtesy of the Rheydt Museum.

In contrast it bears a monogram which has been neglected in the literature. The acronym is N.S.E. Below one can read I°. N.S.E. stands for *nostrum sepulcrum est* which means *it is our grave* (Winiarczyk, 1977).

It is unquestionable, that this is a religious object, even if a cross is missing. The context is religious. The globe cup bears the pre-1603 Scottish coat of arms.

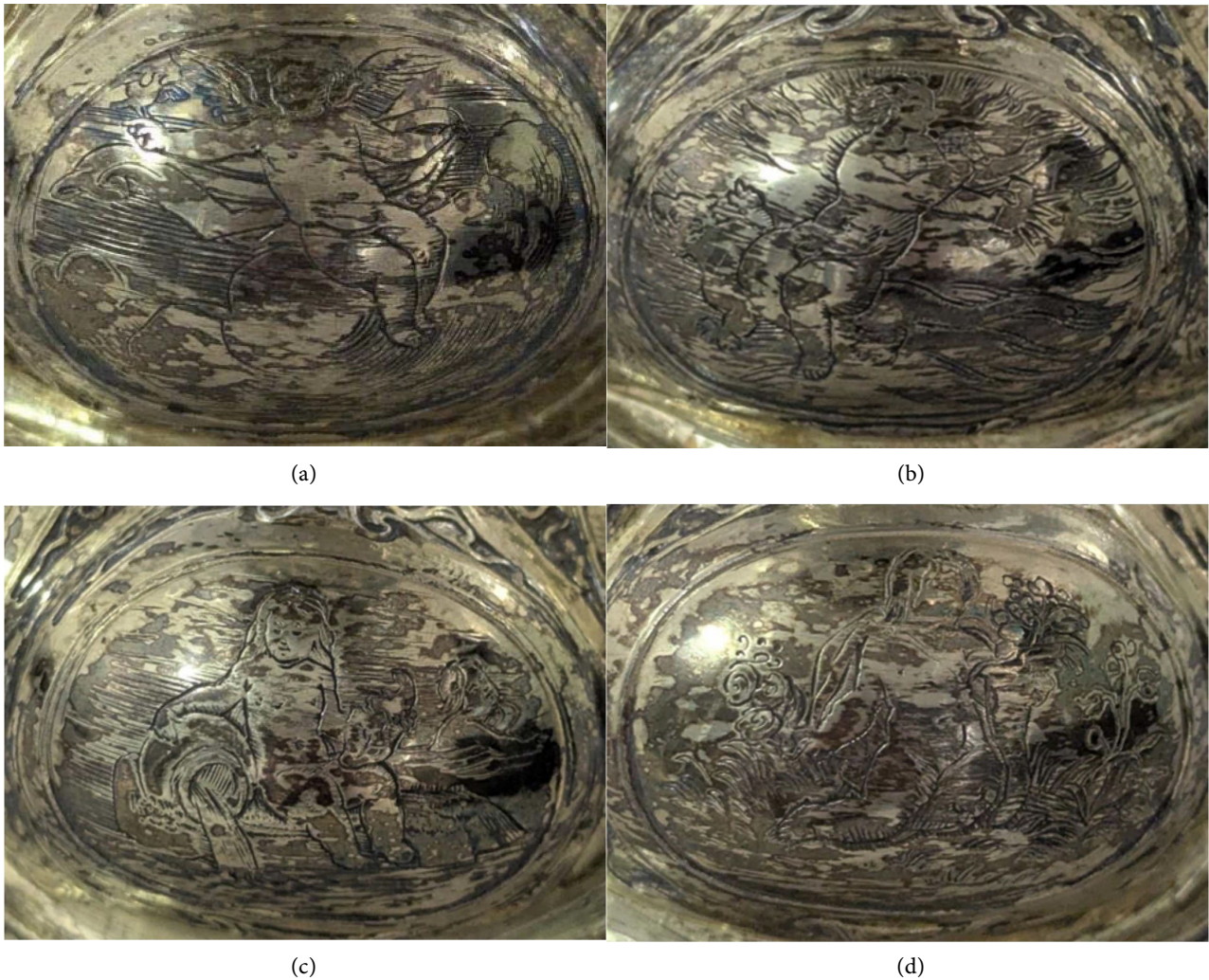
“*It is our grave.*” It means: “The end (the burial) of the independent Kingdom of Scotland”.

From the above, it appears to be a Latin anagram, typical for the baroque period (Fontaine, 2018) where the I° (the first), likely making reference to Queen Mary I is added.

As I will explain later in this article, in April 1746, the Jacobites, who wanted to restore the Stuart descendants of Queen Mary I who were living in exile on the European Continent, to power in Scotland, lost the Culloden Battle. James Francis Edward Stuart (1688-1766), known as James III, was her great-grandson. The loss of that memorable battle, and the long-preceding beheading of their Stuart Queen,

Mary I of Scotland, appears to explain the meaning of this emblem on this sacred object.

Returning to the scenes of the four putti (**Figures 15(a)-(d)**) embossed in an oval composition in the baroque style of François Boucher (1703-1770) on the foot, these, so it seems, have been made after a baroque template based on the four elements. I could not identify the template yet. But the key answer to solve the iconographic content of this ciborium lies in the detailed escutcheon on the globe.



**Figure 15.** (a): Foot of the ciborium with an oval depiction of a winged putto holding a dove on his hand representing the element air. Picture courtesy of the Rheydt Museum. (b): Foot of the ciborium with an oval depiction of a seated putto with the element fire on a swirling monster. Picture courtesy of the Rheydt Museum. (c): Foot of the ciborium with an oval depiction of a seated putto that pours water from a carafe representing the element water. Another putto swimming in the sea. Picture courtesy of the Rheydt Museum. (d): Foot of the ciborium with an oval depiction of a seated putto with the element land in the form of a richly filled cornucopia in a lavish garden. Picture courtesy of the Rheydt Museum.

### 3. The Escutcheon

This baroque ciborium bears an impressive abridged royal coat of arms of the Kingdom of Scotland which was in use until 1603 (**Figure 16**). It manifests a lion

rampant within a double tressure flory counter-flory in gules (for the Kingdom of Scotland), below the indicated hanging Order of the Thistle. It has an impressive crest adorned by rocaille: upon the royal helm the imperial crown proper, a lion seated, imperially crowned, holding in the right paw an erected sword and in the left paw an erected sceptre. To the right is an uncrowned and unchained unicorn supporting between the forelegs a tilting lance. The unicorn is flying the Banner of the King of Scots, portraying a lion rampant within a double tressure flory counter-flory Gules. Next to the escutcheon, in a textile frame held by a stork and flying putti, is a kneeling, mourning, naked, bearded elderly angel holding a scythe and being comforted by a young female angel holding an open volume with the Last Judgement. The baroque baldachin symbolizes the sacred elevation of a funerary monument. The stork is associated with a new beginning. Baroque art is known often to incorporate tragic themes into its iconography. The purpose of this is to evoke a sense of awe and to engage the viewer's senses. Therefore, the baroque style uses dramatic scenes and emotional depictions.



**Figure 16.** Escutcheon of the Kingdom of Scotland. Notice the mourning elderly angel holding a scythe in front of the female angel holding the Last Judgement. Picture courtesy of the Rheydt Museum.

But there are some contradictions. This escutcheon predates 1603 but the dating of the object is doubtless 1746. How does this fit together? This is undoubtedly an object that dates back to, possibly has been amended at a later date, or commemorates the time of the kings of Scotland. The only method to give a definitive answer is the textual analysis of the cartographic names based on Karl Lachmann's (1793-1851) method. This involves comparing the words and concepts inscribed on the world map with possible sources. Here I assume that the engraver acted on behalf of third parties and had a template in the form of a world map, or several detailed maps at his disposal. This also allows us to identify the geographical background of the person who did the engraving based on spelling errors.

#### 4. Textual Analysis of the Cartographic Names

There are 60 geographic names engraved on the globe. This finding does not seem to be very significant. In contrast the distribution by continent is a better indicator of the engraver's interest: 32% is on Europe, 28% is on the Americas, 22% is on

Asia and 15% is on Africa. The remaining 3% are names for oceans. The percentage for Europe is not uncommon as the ciborium is of European origin. One would have expected to have a similarly high ranking for Asia, but in contrast, this is the case for the Americas. This signifies a shift from the traditional Ptolemaic influence to the newly discovered world in the West. A mountainous Australia portraying a lonely elephant is indicated. Australia's west coast was discovered in the early 17th century; it seems as if the engraver focused on the three known continents and the newly discovered world.

Would it be possible to find the *terminus post quem* of this unique object based on the geographic names of countries, territories, cities etc.? This exercise proved to be a challenge, because it required a careful analysis of the list of names in Appendix 1. The pictures to make this possible were kindly provided by the Rheydt Museum, at which the ciborium resides as a part of the unique and valuable Renaissance collection.

#### a) Europe

The transcription of the names on the European Continent (**Figure 17**) gives the following result: *EVROPA; Portuga; Madrit; Wier; Germania; Daneig; Dancig; NORWEGIA; LATVNIA; Peters; Pezora; Suecia; Paris; London; Anglia; Hibernia; Hungaria; Italia; Turcia.*



**Figure 17.** Europe and Northern Africa on the ciborium. Notice the depiction of the Mediterranean Sea, the caravan below the word SARA and the mentioning of Turcia in the Adriatic. Picture courtesy of the Rheydt Museum.

At first sight one is tempted to believe that this is nothing uncommon. But on second thought, the combination of capital letters for the continent and two countries, “NORWEGIA” (Norway) and “LATVNIA” (then Latvia and Lithuania), is rare. In addition, a combination of Latin names like for Germania, Anglia and Hibernia, combined with a German spelling for Wien is a possible, but not necessarily mandatory sign for a template based on a German source.

The trained geographer and interested reader will have noticed some spelling errors also known as variants for Madrit (Madrid), Daneig (Danzig) and LATVNIA (Latvia and Lithuania). But the use of the abbreviation of Peters for Saint Petersburg, established 1703, is a first indicator. In addition, the use of Turcia placed in the southern Balkan region is a clear indication of the Ottoman Empire's

longtime presence in that region. Only in 1717 at the Battle of Belgrade did the Habsburgs recapture that strategic city from the Ottomans. This led to a retreat by the Ottomans from a large part of Serbia and Hungary. But this is still insufficient to date this globe, and therefore this ciborium. Sometimes it helps to look for what is missing among the names.

This is the case for the name of Spain, which is omitted, though its capital is engraved but spelled Madrit instead of Madrid. The name of Portugal is engraved. The omission of the name of Spain could be due to the lack of space during the engraving process.

The above is insufficient to make a statement. The next topic is the American continent.

b) America

The transcription of the names on the American continent showed the following results:

On North America (**Figure 18(a)**, **Figure 18(b)**).

AME; MEXICVM NOVVM; California; N. Spain; Carolina; Britania; Francia; CANADA; TERRA LABRA DOR; ARCTICVS; Americana rusica; Littora.



(a)



(b)

**Figure 18.** (a): Littora Americana Russica on the north-west coast of America. Picture courtesy of the Rheydt Museum. (b): Detail of North America on the ciborium. Notice the spelling of CANADA, the depiction of the Great Lakes, north-west of Carolina, of two bison to east of the Rocky Mountains and the large ship in the Pacific of the coast of N. Spain. Picture courtesy of the Rheydt Museum.

On South America (**Figure 19**):

RICA; Brasilia; Regiones; Amazonium; MagalanicK (**Figure 21**).

Here also the analysis reveals a combination of capital letters for the continent AME RICA, but also for new territories including New Mexico, Canada, Labrador and the name of the Arctic Circle. Nothing really astonishing. This changes in the use of the word N. Spain (Mexico was called Nueva España between 1521 and 1821). The lapsus of Spain is a clear sign that the engraver either used an English template or was an English speaker, or he had ties with Scotland and England. Carolina refers to North and South Carolina. Britannia refers to Nov. Britannia, meaning the British Colonies in North America. California refers to the Lower Californian Peninsula (Baja California). California is not depicted as an island. The first to correct the error of California being a peninsula was a Slovenian Jesuit missionary, Marco Anton Kappus (1657-1717), in a letter dating from 1701. But the cartographic misconception of California being an island lasted on 18th century maps and globes. Rather unique are the words Americana rusica (Russian America) and Littora (coastline). These toponyms are placed where the word Nova Albion, the archaic name for Great Britain, used to be placed. It refers to a harbour on the north west coast of America sailed along by Sir Francis Drake.



**Figure 19.** (a): Johann Matthias Hase and Georg Moritz Lowitz's world map published by Homann Heirs titled *Planiglobii Terrestris Mappa Universalis*. Notice the empty space between the name *MARE ANADIRICVM*, for the Sea of Kamchatka, predating the use of the Bering Sea and the north-western coast of America. This map dates from 1746 and was printed in Nuremberg. Picture courtesy of the French National Library. GE DD-2987 (88). Public domain. (b): *Littora Americana Russica* on Johann Matthias Hase and Georg Moritz.

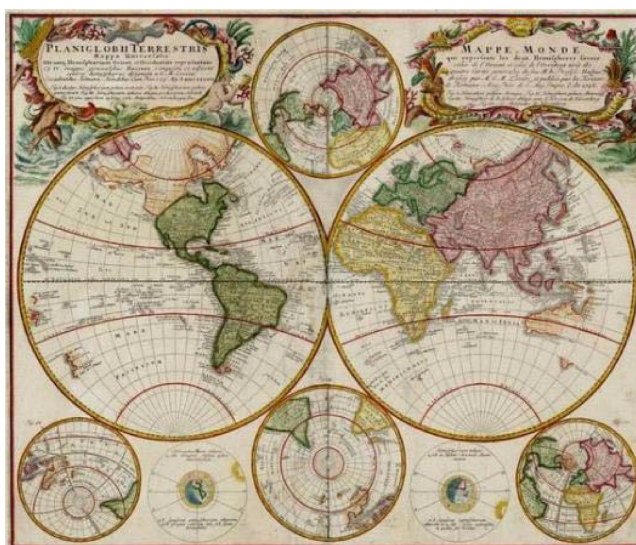
Notice the difference between the detail in the map in 20A and 20B. Both are dated 1746.

Lowitz's world map (Lowitz, 1746) published by Homann Heirs is titled *Planiglobii Terrestris Mappa Universalis*. Notice the name *Mare Anadiricum* for the Sea of Kamchatka, predating the use of the Bering Sea and the latest discoveries in that area. This map dates from 1746 and was printed in Nuremberg. Picture courtesy of Barry Lawrence Ruderman Antique Maps Incorporated. Public domain.

After a lengthy search, these toponyms were successfully located on a map that could have been used as a possible template for the geography on the globe. I could find the world map where the American northwest is titled “Littora Americana Russica” and is displayed as an undefined large peninsula after the discoveries of early 1740. It is the work of the German Mathematic Professor Johann Matthias Hase (1684-1742) (Hase, 1738) and the astronomer and geographer Georg Moritz Lowitz (1722-1774).

Their world map is titled *Planiglobii Terrestris Mappa Universalis* (49 × 57 cm) (Figure 20). The titles in Latin and French are: *Planiglobii terrestris mappa universalis: utrumq[ue] hemisphaerium orient. et occidentale repræsentans ex IV mappis generalibus* and *Mappe-monde qui represente les deux hemispheres savoir celui de l orient et celui de l occident tirée des quatre cartes generales*.

The copper-engraved world map was printed in Nuremberg in 1746, a date which is also engraved on the globe.



**Figure 20.** *Planiglobii Terrestris Mappa Universalis Utrumque Hemisphaerium Orient et Occidentale*. Johann Matthias Hase (1684-1742) and the astronomer and geographer Georg Moritz Lowitz’s (1722-1774) world map titled *Planiglobii Terrestris Mappa Universalis* (49 × 57 cm). It was printed in Nuremberg in 1746. The scale is c. 1:96,000,000 at the equator. Picture courtesy of Barry Lawrence Ruderman Antique Maps Incorporated. Public domain.

The translation from French to English of the full title is: World map revealing the two hemispheres, that of the East and that of the West, drawn from the four general maps.

This is a first breakthrough, but one that still needs confirmation. This map with its decorative cartouches appeared in the Homann Heir school atlas of twenty general and special maps. It may thus be that the author made this choice for this ciborium on the basis of a map published in a school atlas. It is no coincidence

that the two dates, this one from this template and this one in Latin numerals match. A control confirms the above statement: the name of Petersburg is engraved. Madrit ends with a t. Wien is spelled in German and also Pezora, next to a straight line separating Europe from Africa as it is engraved on the template. Spain is not omitted but is divided in HIS-PANIA. TURCIA is located in the southern Balkans (Figure 17).



**Figure 21.** Detail of South America. Notice the large mountain range on the west coast and the Strait of Magellan. Picture courtesy of the Rheydt Museum.

Some explanation appears to be necessary. A detail of the 1746 map in **Figure 19(b)** shows the northwest of North America for the first time. It depicts the Russian explorations of Alaska, including the southernmost point reached by the Russian Captain Alexei Iljitsch Tschirikow (1703-1748) in 1741, at the 52nd parallel. This navigator was the first Russian to reach the northwestern American coast. This important finding offers a *terminus post quem* for the creation of this ciborium. A difference in the title of the world map dating from 1746 that was used as a working instrument prior to these findings lies in the use of the abbreviated privilege C. P. S. C. M into *Cum Priv. S. Caes. Maj.* in the Latin title. It is the abbreviation of *Cum Privilegio Sacrae Caesareae Majestatis*. In English: with imperial privilege (Stijnman, 2012). Also the French privilege has been changed. The scale at the equator is c. 1:96,000,000.

The reports of the Russian-German pioneering geographer and historian Gerhard Friedrich Müller (1705-1783) and the influential French cartographer and hydrographer Jacques Nicolas Bellin (1703-1772) addressing the Russian discoveries along the north-west coast of America were the reason for the updated version (Coxe, 2014).

In other words, two maps from the same year, but the one showing this coastal line by Tschirikow has this privilege and is in the end the solution of the carto-

graphic template that was used by the silver engraver.

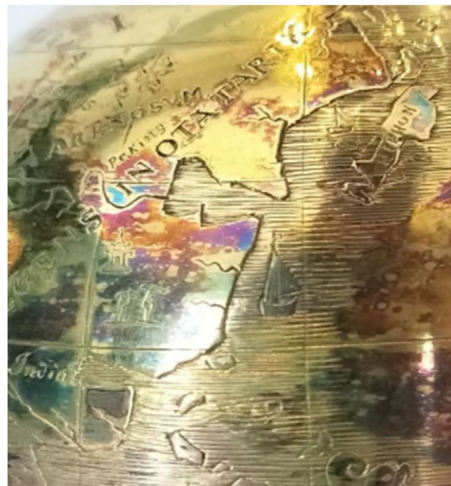
c) Asia

The transcription of the names on the Asian Continent showed the following result: ASIA; REGEN SIN OTARTIC; ARENOSVM; Peking; SIBIRIA; TIBET; India; Niphon I (irregular curved sickle-shaped); KALMAKI; JERUSALEM; Arabia; Tartaria; and Kalkas (**Figure 22**).



**Figure 22.** Asia. Notice the wording of “Peters” for Petersburg in the upper left and the level of detail. Picture courtesy of the Rheydt Museum.

This transcription also combines toponyms in capital letters and in lowercase letters. The spelling of ASIA REGEN SIN OTARTIC (which should be ASIA REGEN SINO TARTIC) meaning the Asian Chinese tartar empire, is unusual. ARENOSVM is abbreviated. The full text is DES MAXIMUM ARENOSVM. It refers to the Chinese desert region. Instead of NIPHON I (Insula), the Latin word JAPANIAE R. is engraved on the template by G. M. Lowitz.



**Figure 23.** Detail of China and Japan on the ciborium. Notice the name of Peking, the detail of a temple and of a parasol-carrying servant. Picture courtesy of the Rheydt Museum.

Possibly the engraver preferred the French inspired word for Japan, as on the Guillaume Delisle map dating from 1700. In contrast the engraver used Peking (**Figure 23**) instead of Peking as on the template. These variations are more the rule than an exception.

### Africa

The transcription of the names on the African continent manifests the following result: AFRIKA; SARA; BARBARIAE; AETHIOPIA; Superior (Check); Guiena; CAFRE; HOTENTOTER; and Loanda (**Figure 24**).

Afrika is spelled with a K and not with a C as in the template. Unusual is the engraving of the port of Loanda (present capital of Angola) on the southwestern coast of Africa. CAFRE is the abbreviation of CAFRERIA. Guiena is a misspelling for GVINEA, as engraved on the template. The toponyms in Africa do not bear new ground with regard to the dating of the cartography. In front of the South African west coast there is a scene of an African king seated on the back of a servant meeting traders. Mapmakers borrowed most of their decorations from local graphic art (**Heijbroek & Schapelhouman, 2023**).

This scene on the silver globe as mentioned above was copied from a cartouche on a map of Africa by Johann Matthias Hase dating from 1737.



**Figure 24.** Detail of South Africa. Notice the trader to the left and the island of Madagascar with a hunter with a bow. Picture courtesy of the Rheydt Museum.

In summary, the topographic analysis has proven without doubt that the engraver used a map in an atlas printed by Homann Heirs dating from 1746. It is thus not a coincidence that this date in Latin is engraved on the globe. This date, apparently located in a place where the engraver or a successor worked on, is thus

not the date of restauration of the ciborium as stated in the literature. But this date raises some important questions: what is the link with the escutcheon of Queen Mary I of Scotland (**Figure 16**)?



**Figure 25.** Atlas carrying the terrestrial globe. Notice the cartouche with the acronym and the date below the ouroboros symbol. Picture courtesy of the Rheydt Museum.

## 5. Commemoration of Queen Mary I of Scotland

This chalice in the shape of a globe on top of an Atlas as shown in **Figure 25** symbolises the being who offers him or herself, a Herculean task, up to heaven and receives its abundance and grace (Cooper, 2013). As mentioned, it reminds us of the work by Gessner who was a member of the Täufer, a radical anabaptist movement (Michel, 2018). It's thus tempting that Gessner, a Täufer (Michel, 2018), would have reconstructed several wrath cups based on the text on God's divine judgement in Jeremiah 25. In that chapter of the Old Testament God will make all nations drink a cup of wrath, symbolizing their impending destruction (Huey, 1993).

Although the above cannot fully be ruled out with regard to Gessner's work, of which 16 objects have survived the ages (Kugel, 2002), it seems to me that this highly talented protestant goldsmith from Zürich wanted to meet the growing demand for works of art from an increasingly wealthy patrician world. These merchants were interested in impressing and demonstrating their wealth and knowledge of the New World, rather than simply marketing wrath cups (Brongers, 1969). In Germany the councils of numerous cities had what is called *ratssilber*, their own council silver which was used during ceremonies until the onset of

the 18th century (Seeling, 1980).

In contrast, this particular ciborium does hold a secret. Although it is obvious, it has not been discovered until now. It starts with the mirrored letter S. This rocaille S, thereby reflecting the symbol of longevity in the form of an acanthus (Wiegmann, 2016), is created four times. Viewed from above and from the side, it forms a kind of crown. It indicates that this is a royal object in memory of the Stuart family, the first kings of the United Kingdom. The Stuart era between 1603 and 1714 began when James I, who was also James VI of Scotland, succeeded the childless Elizabeth I after her death in 1603. James' accession to the throne united the two nations of England and Scotland. This intense period saw many political and intense religious conflicts. The parliament in London gained more power.

Queen Mary I of Scotland is thus not to be confused with another Mary I, also known as Mary Tudor (1516-1558), Mary the Catholic or Bloody Mary. She was Queen of England and Ireland from 1553 until her death in 1558. She was the fourth monarch of the House of Tudor. Through her marriage to Philip II of Spain (1527-1598), she also became Queen of Spain from 1556. The artist chose this initial acanthine letter (S for Stuart) and gave it a crown-like shape under the small knot like globe. This globe serves to open the chalice, which is gilded on the inside (Figure 26). It is the vessel chosen to contain the host, the highest sacrament, to distribute it to the faithful during church services and to preserve it.



**Figure 26.** Gold layer on the inside of the upper lid. This offers the irrefutable visual evidence for this object to be a ciborium. Picture courtesy of the Rheydt Museum.

This is substantiated by the previously described escutcheon of Queen Mary and by the Latin acronym N.S.E., placed under a crown in the cartouche. The Scottish coat of arms (valid until 1603), stands under a canopy supported by two cherubs and a stork which means the birth of life. The Scottish coat of arms fea-

tures two unicorns, which were revered by Queen Mary I (Figure 27 and Figure 28) (Simonds, 2020). She reintroduced this iconic symbol.

But the most important hidden iconographic meaning is found in the deadly scythe man, who is shown the Last Judgement by a female angel. This in addition to the ouroboros, positioned around the wind rose and encircled by the victorious laurel wreath.



**Figure 27.** The Blairs Memorial Portrait of Mary, Queen of Scots. Notice in the left upper corner the royal escutcheon. Credit: Blairs Museum Trust.

This ouroboros is depicted as a serpent biting its own tail and means the eternal circle, truth and cognition in one. “*My end is my beginning*”, as Queen Mary’s motto went. Ouroboros means immortality, wisdom and eternity. It encircles the whole world (Cooper, 2013).

This ciborium, made in France during Louis XV’s (1710-1774) reign between 1715 and 1774, most likely for an anonymous Jacobite living in exile on the European Continent, is undoubtedly an object of European religious and historical political significance. There is a tradition of commemoration of Queen Mary in literature and art beginning in the 18th century. Thus this ciborium, was, so it ap-

pears, created in memory of Queen Mary of Scotland and her Catholic belief. It is a rare example of the tangible remembering of the 16th century icon and her act of faith. This ciborium features personalized engravings, symbols and inscriptions that relate to the commemoration of this Catholic queen.



**Figure 28.** Achievement of Scotland, MS 316, fol. 1r dating from c 1565. Picture courtesy of the Lambeth Palace Library. Public domain.

The 1747 date of this extraordinary globe cup is 159 years after the beheading of the Queen of Scotland, who grew up in France. The catholic Queen Mary I, Queen consort of France, met her tragic death, after 19 years of imprisonment, when she was executed on the orders of her protestant cousin Elizabeth I. Europe was shocked by the brutal execution of Mary at Fotheringhay Castle on 8 February 1587 (Berg, 1587; EXECUTION, 1587). It was an act of regicide. This legal action was approved by one monarch against another, undermining the sanctity of the monarchy itself. Her wish to be buried in France was not fulfilled. Mary Queen of Scotland and her heroic death were remembered for many years. For some she is a martyr; for others she was seen a threat to the throne of Elizabeth I.

The year 1746 marks the Battle of Culloden (Figure 29), near Inverness in Scotland, which was fought on 16 April. In this historic battle, the Jacobite forces, led by Prince Charles Edward Stuart, were defeated by a British government army under the command of the Duke of Cumberland. With this defeat, the Stuarts' claim to the British throne ended.

A possible client for this royal object could have been the Scots College, founded in Paris in 1333. It existed until 1793.



**Figure 29.** Oil on canvas, painting by David Morier (c. 1705-1770) depicting the 1746 Battle of Culloden. It is a scene from the end of the historic battle showing the well-equipped English Royal Army in their red uniforms on the right with bayonets and the Jacobites on the left with swords and other weaponry. Picture courtesy of the Royal Collection Trust. Public domain.

## 6. Significance

Since the mid-16th century, closed chalices with figures as stems carrying a celestial body or a globe have been used as valuable gifts (Kugel, 2002). It would be going too far to go into detail here. But it is the first time in the history of art and cartography that a terrestrial globe cup in the form of a ciborium with such tragic narrative content and an iconographically meaningful message has been documented.

Queen Elizabeth I had no descendants. It was therefore the royal blood of Queen Mary of Scotland (a Catholic Stuart) that continued the royal line. The current King of Great Britain, Charles III (Figure 30), is a direct descendant of Queen Mary. “In my end is my beginning” gets a special connotation through this direct bloodline from the Stuarts of Scotland (Corp, 2004) to the current King Charles III.



**Figure 30.** King Charles III. Picture courtesy of the Royal Family.

And the last direct heir of the Stuart line is a German prince who lives at Nymphenburg Palace in Munich, Franz Duke of Bavaria (formerly Franz Prinz von Bayern, until 1996), born on 14 July 1933, almost 350 years after the beheading of Queen Mary of Scotland. Franz, Duke of Bavaria, is the head of the House of Wittelsbach, the former ruling family of the Kingdom of Bavaria.

Due to the Act of Settlement of 1701, Franz Duke of Bavaria, although a direct successor to the English, Scottish and Irish crowns of the Stuart kings, was relegated to a supporting role in the history of the English monarchy.

Given that Duke Franz has no descendants, Crown Princess Sophie of Bavaria (1967-) is the presumed heir to the House of Wittelsbach and the successor in the Jacobite line of succession. She is married to the hereditary Prince Alois Philipp Maria von und zu Liechtenstein, Count of Rietberg.

Considering the above, this royal commemorative devotional ciborium, a silver and gold gilt masterpiece, takes on European significance, with royal and diplomatic connections between Scotland, England, France, Germany, Liechtenstein and other countries.

This chance discovery plays a pivotal in the research for and understanding of two other similar objects. First of all, the royal silver ciborium in the form of a celestial globe cup belonging to the English King James II, who lived in exile in France. The celestial silver and gold globe cup published about in *The Portolan* represents James II's loss of his English Catholic throne to his protestant daughter Queen Mary II (1662-1694) and her Dutch husband Queen William III better known as William of Orange (1650-1702). This was published in *The Portolan* in Washington in 2012 (Missinne, 2012).

Secondly a silver ciborium with a terrestrial globe (private property in Munich) dating from the first half of the 18th century. The initial analysis shows the silver and gold gilt terrestrial globe cup from Munich, to be explored in a forthcoming publication, represents Ludwig XIV's loss of his preferred mistress, Louise de La Vallière (1644-1710) to the Catholic Order of the Carmelites in 1674. All three objects thus share the characteristic of royal tragedy.

It is reasonable to assume that valuable baroque globe cups serving as ciboria commemorating royal tragedies, incorporating tragic themes into their iconography, still exist in both public and private collections. Perhaps this discovery will inspire the rediscovery of such objects.

## 7. Conclusion

This article reviews and explains the significance of this invaluable object, a royal commemorative devotional ciborium from the Baroque period in France. It appears to have been misinterpreted until now. It bears a European political and religious importance. The detailed analysis and art critique of the terrestrial globe cup found that it is a ciborium on which the coat of arms of the Kingdom of Scotland is prominently engraved. In addition, it is dated 1746 and bears a royal Stuart escutcheon.

The Latin acronym N.S.E. I° means “*it is our grave*”. It appears to be part of an anagram to which I° is added. Anagrams are typical for the baroque period. It refers to the end of the numerous aspirations to recapture Scottish independence.

The engraving of a geographical name “*Littora Americana Russica*” brings the final breakthrough for defining the cartographic template used by the artist. The detailed review reveals that it commemorates the unification of two kingdoms, Scotland and England. But above all, it is made 159 years after the tragic beheading of the courageous Catholic Queen of Scotland and Queen Consort of France. She is the direct ancestor of the current King of Great Britain, Charles III. It is no coincidence that the date of this ciborium coincides with the year of the unequal military battle that brought an end to the Jacobite aspirations to reinstall a Catholic Stuart king in Scotland.

The most plausible consideration is that this silver and gold gilt cup with a globe is a devotional and commemorative religious object. This Jacobite masterpiece commemorates and represents the loss of the Catholic Kingdom of Scotland. The discovery in 2015 in the German museum in Rheydt in Mönchengladbach of this iconic piece of European cultural history should get the national and international attention that it deserves—for example prior to or in 2027 on the 440th anniversary of the death of Mary Queen I of Scotland.

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## Conflicts of Interest

The author who is a fellow of the Royal Geographical Society declares no conflict of interest regarding the publication of this paper.

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