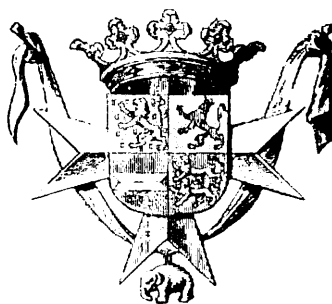


# A portrait of Dutch 17th century Brazil

Animals, plants and people  
by the artists of  
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from both the Anciennes and the Nouvelles Indes (Krotoff, 1984). Rather little has been done as yet to analyse the subjects in the tapestries, but a useful start was made by Albertin (1981, 1985) on the animals in *Les deux taureaux*; a more detailed study of the crustaceans was made by Holthuis (unpublished), in which he compared those in *Le cheval rayé*, *Le combat d'animaux*, *Le roi porté* and *Le chasseur indien* with their representations in the Leningrad copies of the Cracow pictures. In reviewing the iconographic sources for the tapestries (Whitehead, 1984), it was noted that some of the animals, plants and people, as well as the artifacts, have no known models, showing that an even greater range of visual material was brought back from Brazil than the Cracow and other pictures explored here.

Only some of the contents of the tapestries are analysed here; a more detailed study must await comparison with the Cracow material. The tapestry titles are those accorded them at the Gobelins and we give a tentative synonymy for the cartoons in the *Description* (Litt. A–H), the 1690 Yvert list and the Hanff list.

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et seq.

### 1. *Le cheval rayé*

Plate 67

*Description*: Litt. D (no general title, but 13 items which include the rhinoceros and sugar cane)

Yvert list: No 1. Un grand tableau, dans lequel est représenté un cheval rayé de noir et un rhinoceros . . . de 13 pieds 6 pouces de large sur 12 de haut

Hanff list: No 1. Ein bundt Pferd undt ein Rhijnoceros

Reproductions: Jarry (1957: opp. p. 320). *Grandes Indes, basse lisse*, 2nd set, Mobilier National, GMT 193/1st; Jarry (1976: 63), detail of rhinoceros and zebra, same example: Zerafa (1975), detail of rhinoceros and zebra, *Grandes Indes, basse lisse*, 4th set, Malta; Krotoff (1984: 32 – colour), *Petites Indes, haute lisse*, 6th set, Rome (AFR 80.8\*, T. 62\*\*).

Example studied: Jarry example, photograph.

Extant cartoon: COB 746, left panel only (out of four), 3.92 by 1.12 m, three pieces stitched together and mounted on a backing of canvas, with six metal rings sewn down right (inner) side.

*Zoology*: 7 birds in tree, including a hawk (*Parabuteo unicinctus*) based exactly on *Theatri*, 2: 207a but reversed; next to it, *Trogon collaris*, close to the guirapotiapi-ranguiuparaba (!) of Hoflössnitz, reversed and perhaps *Handbook*, 1: 204 (but not *Theatri*, 2: 181, which is *Trogon curucui*, as also is *Historia*, p. 211 – see Schneider, 1938: 91); on right, a fish eagle and then an owl (*Tyto alba tuidara*), reversed but close copy of *Theatri*, 2: 195; three birds flying (wing only of third). Great Indian rhinoceros (*Rhinoceros unicornis*), based on Dürer's 1515 woodcut (complete with hornlet on shoulder) and appearing, but without head turned, in the engraved title page for the so-called 2nd edition of the *Historia* (Piso, 1658), as noted by Coste (1946). Striped horse, presumably intended as a zebra, but the mane long and the muzzle white; attacking the zebra with claws and teeth is a jaguar with red eyes, not dissimilar to that attacking the tapir in *Le combat d'animaux*, but neither with any known model. A deer or antelope at its rear and a second and unrecognisable mammal at its feet. Foreground (left), a guinea pig even more closely modelled on *Handbook*, 1: 26 than the one in *Les deux taureaux* (or the one in the Schwedt painting), thus matching that in Eckhout's Mameluc woman. To its right, a small mammal

with a ringed tail, unidentified and no model found. To its right, two armadillos (*Dasypus novemcinctus*), the bands too many but loosely based on the two drawings in *Handbook*, 1: 104 (*Historia*, p. 231 based on Clusius, 1605: 330 and used again by De Laet, 1630, 1633, 1640). To its right, an alligator (no model found). At the forefeet of the 'zebra', two birds, the first a more animated reversed version of jabiru (*Jabiru mycteria*) of Hoflössnitz (Schaeffer, 1970: pl. 4), possibly also *Handbook*, 1: 174, but head incorrect; the second equally animated and probably *Sarkidiornis melanotos* of *Theatri*, 2: 7 and *Handbook*, 1: 226, the latter perhaps basis for *Historia*, p. 218. Thirteen fishes (left to right):

- Page 54 *Ogcocephalus longirostris*. Virtually exact copy of the cuacucua of Griebé, f. 207, which was presumably once in *Theatri*, 1: 21, where it was copied as Leningrad, B series, f. 91. Here it is reversed. Wagener, No 15 is quite different
- Page 146 *Thalassophryne natterii*. Reversed but exactly matching niqui of *Theatri*, 1: 101. This and the previous fish appear, not reversed, in a Desportes drawing
- Pufferfish *Lagocephalus laevis*. Close to Leningrad, f. 94 (missing from *Theatri*), reversed
- Mullet. Possibly pirametera of *Handbook*, 1: 364, basis for *Historia*, p. 156, but not clear
- Sawfish *Pristis pectinatus*. Loosely based on *Handbook*, 1: 362, reversed, basis for *Historia*, p. 159
- Serranid fish, probably *Epinephelus itajara*. Close to *Handbook*, 1: 336, basis for *Historia*, p. 169
- Fish above it, diagonal. Possibly *Bodianus rufus* of *Handbook*, 1: 340, reversed, basis for *Historia*, p. 146
- Porcupinefish *Diodon* sp. (at head of last fish). Loosely based on *Handbook*, 1: 304
- Fish behind the latter's tail, unidentified
- Serranid fish? (at tail of *Bodianus*). Not identified
- Fish beneath caudal fin of sawfish, unidentified
- Flyingfish or flying gurnard (top of waterfall, near to goose). Possibly *Theatri*, 1: 103a or 105.

Four crabs shown in bottom right corner, identified by Holthuis as:

- Page 128 *Calappa ocellata* (on left of group, at tail of the large serranid *Epinephelus*). See further notes under Le chasseur indien for the species given here
- Cardisoma guanhumi* (left half only, to right of *Calappa*)
- Mithrax hispidus* (left side only, below *Cardisoma*)
- Carpilius corallinus* (above *Cardisoma*).

*Botany*: the principal tree is *Cassia grandis*, with long seed pods hanging down, but not modelled on that in Eckhout's Tapuya woman; as in the latter, a species of *Passiflora* is entwined round the trunk. Round a branch is a second climbing plant, *Aristolochia brasiliensis*, in part resembling the woodcut (upside-down) of am-buyaembo in *Historia*, p. 15 (based on *Theatri*, 4: 455). The plants in the foreground include sugar cane, as in Eckhout's Mulatto man, but not the same.

*Ethnology*: nil. However, in the *haute lisse* example from Berne, a man with left arm outstretched falls forward under the feet of the zebra, while a running figure appears on the much extended right side of the tapestry (as noted by Certo & Hoffer, 1964: 27). Additions like this show the extent to which Eckhout's original cartoons could have been modified by the Gobelin artists.

## Plate 68 2. Les deux taureaux

*Description*: Litt. E (no general title, but 8 items, including the oxen and cart)

Yvart list: No 2. Un autre. où sont deux taureaux qui tirent un chariot chargé de fruits, de 14 pieds 6 pouces sur 12 de haut

Hanff list: No 3. Ein Portugiese zu Ross und ein ossen wagen

Reproductions: Sousa-Leão (1968: 82) and Albertin-De Vries (1981: pl.1; 1985: fig 7), Petites Indes, *haute lisse*, I. Lefebvre, De la Tour and Jans, the São Paulo example; Lemmens (1979: 290, pl. 25), Grandes Indes, *basse lisse*, 4th set, the Malta example (oblique view *in situ* in Sousa-Leão, 1968: opp. 71); Krotzoff (1984: 34-colour). Petites Indes, *haute lisse*, 6th set, Rome (AFR 80.2\*, T. 56\*\*); Arizzoli-Clementel (1985: fig. 12 – same).

Example studied: Mobilier National, GMT 190/1st, 4.70 by 7.40 m, elaborate border as in Petites Indes, but *basse lisse*, seen at Assemblée Nationale in 1976; joined to it on right is Les pêcheurs (see below, No 8).

Extant cartoon: GOB 742, three out of four panels (left one missing), 4.0 by 3.6 m, in poor condition, paint flaked.

*Zoology*: two oxen, not based on *Handbook*, 1: 34, but not unlike those in Post's painting of an ox-cart (Louvre; colour reproductions in Sousa-Leão, 1968: pl. 2 and Larsen, 1962: pl. 25) and showing very clearly the method by which they were yoked (chest greatly exaggerated, however). Ten birds in trees and two flying; an African crowned crane (*Balearica pavonina*) beside the hammock, not in the *Handbooks* or *Theatri*, but a drawing by Desportes (S. 46) in the collection at Sèvres and also shown by Van Kessel; another bird beside it; in water, an aninga (*Anhinga anhinga*), close to *Theatri*, 2: 11, but tail spread out and head stretched upward. Guinea pig (*Cavia porcellus*) near feet of oxen, clearly related to *Handbook*, 1: 26 and to that in Eckhout's Mameluc woman, but colour patterns slightly different; monkey hanging by tail in palm tree (macajuba of *Handbook*, 1:66) and sloth climbing same tree (possibly the two-toed sloth *Choloepus didactylus* of *Handbook*, 1: 112 or *Theatri*, 3: 99).

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*Botany*: two coconut palms, with a grape vine around the trunk of the one behind the cart, the latter with sugar canes and a manioc with leaves and roots (but not the same as in Eckhout's still-life EN 93). Various fruits and vegetables in baskets on cart and in front of oxen, including cashew, guavas, citrus and a large sliced and unsliced melon (the melons, in the basket near the feet of the oxen, very close to those in still-life EN 92). Among the plants in the foreground is castor oil (*Ricinus communis*), altered only slightly from *Theatri*, 4: 145 and not related to *Miscellanea Cleveri*: 65v–66r.

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*Ethnology*: two negroes carry a very ornamental hammock on a long pole, clearly the same hammock as in Le roi porté, but with a boldly patterned red and yellow cloth laid over the occupant (who is not visible). The pole is encased in basketwork, with black transverse strips woven to form a diamond-shaped pattern: the ends appear to be metal. The cloth of the hammock appears to be heavy cotton lace with a pattern of small squares, edged with triangular flaps with tassels. No sketch is known, but Wagener, No 104, shows a similar hammock (in that case a woman peeps from behind the cloth). The hammock (from the aruák *hamák*, hence Dutch hangmat and German Hängematte) was early taken over by the Portuguese and used as a kind of sedan chair, known as serpentina. Wagener notes that velvet or damask covers were draped across to keep out the sun. Palanquins are shown also in some of Post's paintings. The ox-cart is fairly close to that in Post's Louvre painting, but the rim of the wheels is much thinner. Two of the baskets have hoops at the sides and thus resemble those in Post's painting of Itamaracá (Mauritshuis; Sousa-Leão, 1968: pl. 1, in colour); the third is of a style not seen elsewhere. Above the cart is

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a hillside with buildings and figures (houses of wealthy *moradores* or settlers) and below is a sugar mill, reversed but clearly based on the same sketch by Post as used for the sugar mill in the Marcgraf map (Map 3): to the left, an open-fronted building and behind it a chapel (no model found). In the cartoon, the houses and people are entirely in the style of Post, but more crudely executed.

*Note:* the 8 items in Litt. E mention the sloth, the sugar mill, sugar cane, the cart and oxen, manioc and watermelon. Albertin-De Vries (1981: 21 and 1985b: 304) claimed that 16 flowers, plants and animals were exact copies from the Cracow pictures.

### Plate 69 3. L'Éléphant or Le cheval isabelle

*Description:* Litt. C (no general title, but 9 items which include the goat and the anteater)

Yvart list: No 3. Un autre, où est représenté un grand éléphant et quelqu'autres animaux, avec des fruits . . . de 14 pieds 6 pouces de large sur 12 de haut

Hanff list: No 2. Ein Weiss Pferdt und ein Elephandt

Reproductions: Fenaille (1903: 388), Petites Indes, *haute lisse*, 6th set, Rome (AFR 80.3\*, T 57\*\*); Krotzoff (1984: 36), same; Thomsen (1938: fig. 73), Petites Indes, another; Benisovich (1943: pl. 3), Jarry (1976: 64, pl. 2) and Honour (1976: No 114), Grandes Indes, *basse lisse*, probably 2nd set, De la Croix and Mozin, Mobilier National, GMIT 192/1; Coural (undated: 17), same; Fahrenkamp (1977: opp. p. 64), Grandes Indes, *basse lisse*, 4th set, Malta.

Example studied: photograph of the Mobilier National example.

Plate 75 Extant cartoon: GOB 743, complete in four separate panels, 4.0 by 4.53 m. in poor condition, paint flaked.

*Zoology:* African elephant, but not that in *Theatri*, 3: 163; white horse (not from *Handbook*, 1: 30, but possibly the same individual); black goat with small horns (bottom left) and giant anteater (*Myrmecophaga tridactyla*, bottom right), the latter only approximately related to *Handbook*, 1: 84 and *Theatri*, 3: 95. Five birds in cashew tree, of which the owl is *Bubo virginianus nacurutu* and based on *Handbook*, 1: 256 (probable source for jacurutu of *Historia*, p. 199, reversed); the peacock has no counterpart. The spoonbill is the aiaia of the *Historia*, p. 204 (*Ajaia ajaja*), but not based on *Handbook*, 1: 210, *Theatri*, 2: 83 or Hoflössnitz. Four birds near anteater, of which the scarlet ibis is similar to that at Hoflössnitz and both it and the white stork are reminiscent of those in the Aurora painting in the Huis ten Bosch; the toucan (*Ramphastos ariel*) is fairly close to the Hoflössnitz version and perhaps also to *Theatri*, 2: 39 (not studied, missing in Leningrad). Boa constrictor in tree, but no obvious model found; item 4 of Litt. C states that the skin is in the Leiden Academy.

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*Botany:* coconut palm (left) with grape vine; cashew tree with fruit (right). Various fruits and vegetables in foreground, of which the following have reversed counterparts in Eckhout's Copenhagen paintings:

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Coconuts. Exactly match EN 96

Inflorescence of coco palm. EN 96 and 101, but not exact

Bottle gourd (*Lagenaria siceraria*). EN 95 and 98, exact

*Sicana odorifera* or *Luffa cylindrica*. EN 102, exact

Cactus pinda (*Melocactus violaceus*). EN 98, close, as also to *Handbook*, 2: 57

Red flower of bromeliad (*Aechmea* sp.). EN 98, very close; not matching *Handbook*, 2: 65

*Gustavia* and *Lecythis* nuts. EN 99, close.

