Tamandua Bebe.

Welches auf der Bibliothec. Kunzk Kammer
zu Berlin oder Cölln zu sehen ist ist groß
wie ein Esel.

Meike Knittel

A DRAWING OF AN ANTEATER: INSPIRED BY THE COLLECTION

Imagined Worlds

The year is 1664. Samuel Niedenthal, born in Erfurt and living in Danzig, visits the electoral collection in the Apothecary Wing of the Berlin Palace. An experienced animal painter, he is shown the naturalia in the library rooms, including several snake skins, rattlesnake rattles, a "Brazilian lizard", ostrich eggs, bird beaks, and various fish.[1] He studies the magnificently coloured images of Brazilian animals that the Great Elector received in 1652 from John Maurice of Nassau-Siegen, governor of Brandenburg's possessions on the Lower Rhine and former governor-general of the Brazilian holdings of the Dutch West India Company (figs. 2–6).[2] Niedenthal has the opportunity to compare the painted animals, almost none of which he has ever seen alive, with existing specimens, some of which have also come into the electoral collection via John Maurice.[3] One object in particular catches his eye: the fur of an anteater[4] that has been dead for more than twenty years. Niedenthal is enthralled by it, partly because he has also seen illustrations by artists who have observed anteaters in Brazil. He examines it carefully and asks his guide to repeat all the relevant details from the library's manuscripts and the printed copy of the *Historia naturalis Brasiliae*. Then he begins to draw.

This story might explain the genesis of the graphite drawing that has survived in the Kupferstich-Kabinett (Museum of Prints, Drawings, and Photographs) of the Staatliche Kunstsammlungen Dresden (fig. 1). The work, which is attributed to Niedenthal on the basis of the handwritten note directly below the image, was probably purchased for the Kunstkammer of Electoral Saxony in the late seventeenth or early eighteenth century. It shows a tamandua, a species of anteater native to Central and South America.[5] According to the caption, the animal was on display "in the library of the Kunstkammer in Berlin or Cöln".[6] The drawing visually documents one of the oldest taxidermy specimens in the electoral collection, of which few have survived to the present day [■Golden Plover]. It also demonstrates that almost a century before live anteaters were brought to Europe, scientific and artistic interest in animals and plants of the New World strongly influenced the way these species were perceived.[7]

Collected Papers

We can only speculate on the reasons why Samuel Niedenthal made the drawing. Was it a work commissioned for the Berlin collection in order to preserve objects of natural history threatened with decay?[8] Were objects in the palace shown to illustrators like Niedenthal so that they could introduce the Brandenburg elector's collection to a broader audience (as was the case with the more easily reproducible copperplate engravings in the eighteenth century)? This was how other artefacts and specimens became famous beyond the Berlin collection, such as the pelt of a two-tailed fox, which had been acquired by the Kunstkammer in 1734. In 1768, a copperplate engraving of the fox by the Augsburg painter and publisher Johann Elias Ridinger was published

‹ 1 | Graphite drawing of an anteater (*Tamandua*) which, according to its caption, was held by the Berlin Kunstkammer; Niedenthal Collection, Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden.

1 Katalog 1668/1680, fols. 144r–146r, cited in Winter 2018, p. 117–18. On Niedenthal, see Geus 1973, p. 299.

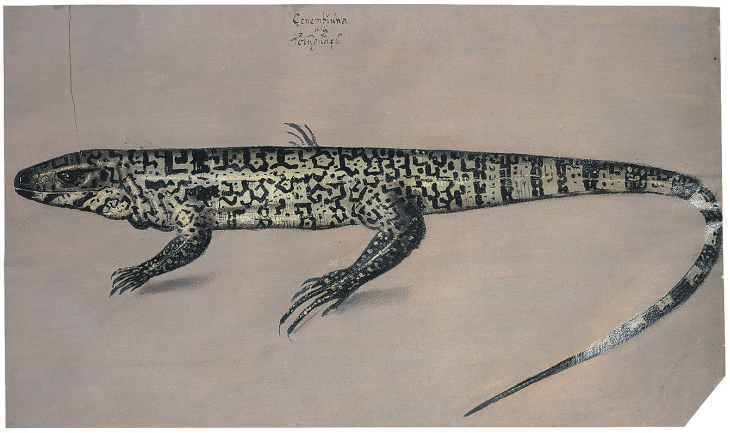
2 Katalog 1668/1680, fol. 158v, cited in Winter 2018, p. 121. On the transfer of objects, see Driessen 1849 and Françozo 2014, p. 120–1. For a survey of Dutch colonial rule in Brazil, see North 2021; Klatte/Prüssmann-Zemper/Schmidt-Loske 2016; and Groesen 2014.

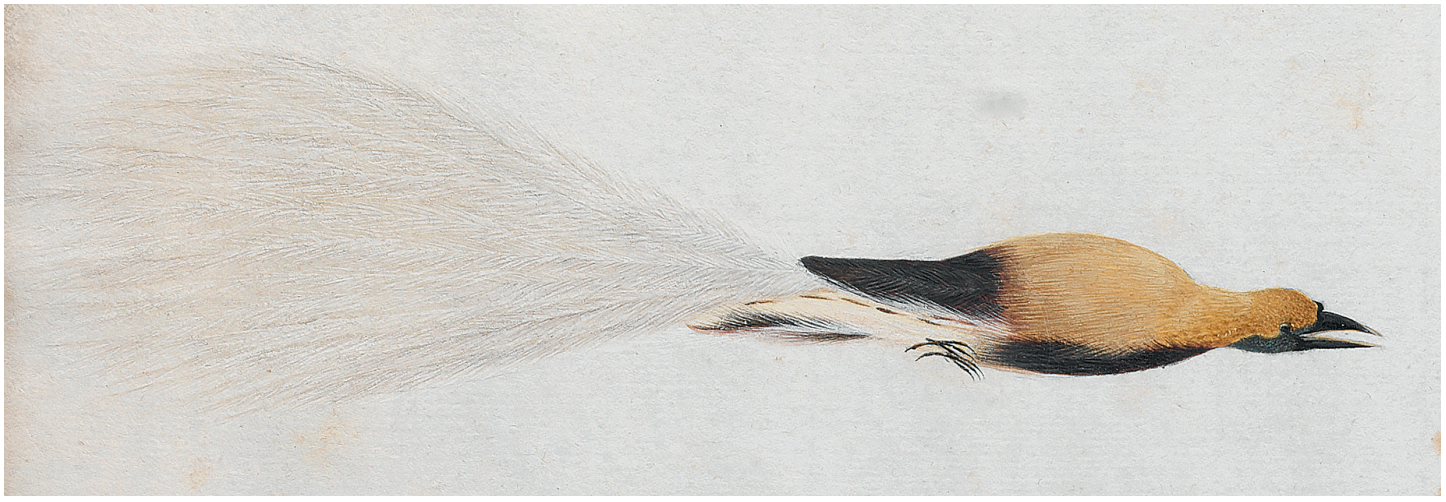
3 In the 1660s, the holdings of the electoral library included a number of natural objects from Brazil. Scholars generally assume that these objects found their way into the electoral collection via John Maurice of Nassau-Siegen, since the Brazilian objects he brought to Europe were considered unique at the time. See, among others, Kürbis 2016, p. 42, and Meckel 1988, p. 62. It has not yet been determined exactly when the Great Elector acquired the Brazilian animal specimens held in the library.

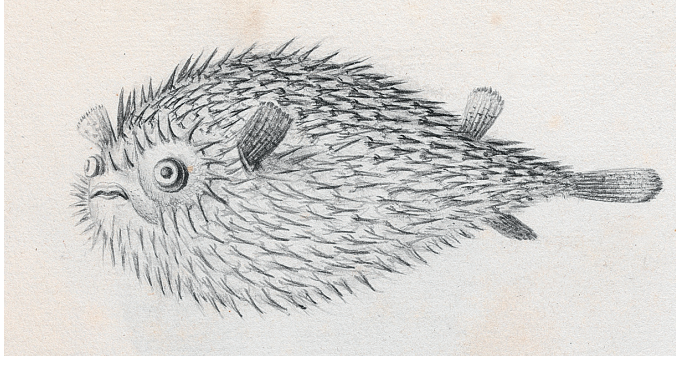
4 In this essay I have used the terms "tamandua" and "anteater" synonymously based on the sources. In modern zoological taxonomy, the suborder of anteaters (*Vermilingua*) includes the genera *Tamandua* and *Myrmecophaga* with the giant anteater.

5 Because the drawing is not signed, Whitehead and Boeseman consider it possible that Niedenthal did not create it himself, but acquired it for his collection; see Whitehead/Boeseman 1989, p. 52.

Meike Knittel : A Drawing of an Anteater: Inspired by the Collection. in: Marcus Backer (eds.) et al.: The Berlin Kunstkammer, Collection History in Object Biographies from the 16th to the 21th Century, Heidelberg: arthistoricum.net, 2024. p. 42-53.
https://doi.org/10.11588/arthistoricum.1383.c19432







2–6 | Brazilian animals in the *Libri Picturati*, Biblioteka Jagiellońska, Krakow.

posthumously in a work featuring "special animals that were hunted, shot, captured alive, or kept by the great lords" – and that thus contributed to the fame of such rulers [■Antlers].[9]

It is also possible that from the start, the tamandua was intended for a virtual paper museum – a body of illustrations compiled by a collector to represent objects they did not own.[10] The watercolour drawings of Brazilian animals that have survived in the archive of the Academy of Sciences in St. Petersburg probably originated in such a context. These watercolours, which include depictions of anteaters, are copies of drawings that the Branden-

7 | *Tamandua*, illustration in the *Naturalien-Buch* of Saxon collector Jacob Wilhelm Griebe, Saxon State and University Library, Dresden.

burg elector acquired in 1652. They were probably made to introduce Brazilian animals to other collectors interested in art or natural history.[11] The images of Brazilian animals that Zacharias Wagner brought to his native Saxony were also reproduced. Of the eight mammals shown in Jacob Wilhelm Griebe's *Naturalien-Buch*, seven were copies from Wagner's *Thier Buch,* including a depiction of a tamandua (fig. 7).[12]

After Niedenthal's death, his representations of animals performed several of these functions, which were typical of the period. The Dresden-born naturalist Jacob Theodor Klein purchased

6 A reference to the western part of the twin city of Berlin-Cölln, where the palace was located. The drawing is held by the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden (SKD), inv. no. Ca 211/180b, and is mentioned in Meckel 1988, p. 62. I wish to thank Dr Claudia Schnitzer and Angela Rietschel of the SKD for providing me with valuable information and digital copies. On the dating of Niedenthal's stay in Berlin, see Dutch Brazil 1998a, p. 21.

7 For evidence of live anteaters in Europe, see Cowie 2011 and 2021.

8 Niedenthal's illustrations were probably also based on the remains of Brazilian snakes held in Berlin; see Dutch Brazil 1998a, p. 26. On the visual documentation of holdings in archives, see Fischel 2009. On the preservation of objects of natural history in the early modern period, see Findlen/Toledano 2018.

9 Ridinger 1768, fol. 34. See Schneider 2020b and Spickernagel 2016.

10 Meijers 2005, p. 23.

11 See Schmidt-Loske 2016, pp. 123–4, and Boeseman et al. 1990, pp. 10–11.

12 See Dutch Brazil 1998c, pp. 22–3 and 95; Whitehead/Boeseman 1989, p. 53; and De Bruin 2016, p. 62.

8 | Additional graphite drawing of a tamandua on the same page as the Berlin tamandua in the album of the Niedenthal Collection; Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden.

more than sixty sheets depicting birds from Niedenthal's estate for use in his scientific work.[13] By contrast, the anteater and other animal images from the Saxon Kunstkammer became part of a paper museum in the narrower sense.[14] Today, the graphite drawing of the tamandua, as well as depictions of additional mammals, reptiles, fish, and crabs, has survived in one of the three albums of the Niedenthal Collection, which is held in the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden.

The arrangement of the cropped drawings in the first album does not follow any known natural historical classification system from the early modern period.[15] The same applies to the second and third albums, which present images of bird and insects, respectively. In addition to the Berlin tamandua and an additional anteater on the same page (fig. 8), the first album shows European and exotic mammals. Together with species from regions far from Europe, such as elephants, rhinos, and monkeys, the album presents mythical creatures like the *allocamelus* (donkey-camel) and the unicorn.[16] The horned rabbits, elk antlers, armadillos, swordfish, and rattlesnake rattles depicted in the drawings of the Niedenthal Collection were typical naturalia of early modern curiosity cabinets (figs. 9–11).[17] Although little is known about the context in which the images emerged, they provide insight into the treatment of natural history specimens, images, and manuscripts in early modern collections.

Faraway Worlds in Pictures

From the 1650s, a growing number of descriptions and representations of anteaters reached Brandenburg and its neighbouring principalities in the form of printed natural histories and illustrated manuscripts. Earlier reports from the sphere of influence of the Spanish crown and the kingdom of Portugal had long shaped perceptions of flora and fauna previously unknown to Europeans.[18]

13 Margrave Friedrich of Brandenburg-Kulmbach acquired the bird illustrations after Klein's death. They were later transferred to the Zoological Institute of Erlangen University and then, in the 1930s, to Erlangen University Library; see Geus 1973, p. 277. Their current whereabouts are unclear; see Hohenzollern und FAU 2018, p. 131.

14 See Meijers 2005, p. 24.

15 See Dutch Brazil 1998a, p. 21.

16 SKD, Ca 211, fols. 163r, 175r.

17 SKD, Ca 211, fols. 144, 37ª, 186, 231ª, 224r.

18 See Asúa/French 2005 and Thurner/Pimentel 2021. With regard to ethnographica, see Bujok 2004.

9–11 | Visual documentation of typical seventeenth- and eighteenth-century Kunstkammer objects in the Niedenthal Collection, Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden.

However, when the individuals who had travelled to the Americas in the service of the Dutch West India Company (e.g. as soldiers, clerks, or painters) returned to Europe, new descriptions and depictions of the local fauna reached the nobles and wealthy burghers of the Netherlands and the German-speaking lands [■Crystalline Gold].[19] Although live anteaters were not brought to Europe until the eighteenth century, writers such as Caspar Schmalkalden described and presented tamanduas as early as the mid-seventeenth century (fig. 12).[20] Zacharias Wagner's *Thier Buch* also shows a tamandua (fig. 13).[21] The work focuses on plants and animals "occasionally seen and encountered in the Brazilian district and the territories of the West Indian Company". According to its title, its aim was to present them to audiences in the "German lands" to whom they had previously been "foreign and unknown".

The drawings and coloured prints met with great interest and inspired artistic production in Europe. Thanks to the wealth of collected motifs, the artists Frans Post and Albert Eckhout, who had travelled to Brazil in the entourage of John Maurice, received commissions from various European courts.[22] Not only were the plant and animal images made in Brazil copied onto paper, but artists created tapestries, oils, and ceiling paintings that impressively projected the New World flora and fauna into the rooms of nobles and wealthy burghers.[23] Together with other Brazilian

19 For an analysis of the role of Dutch trading companies in early modern knowledge production, see Huigen/Jong/Kolfin 2010 and Friedrich/Brendecke/Ehrenpreis 2015. On the dynastic relations between the Brandenburg rulers and the Dutch House of Orange, through which many Kunstkammer objects came to Berlin, see Onder den Oranje Boom 1999.

12–13 | Depictions of anteaters in the travel reports of Caspar Schmalkalden (Gotha Research Library) and Zacharias Wagner (Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden).

animals, tamanduas became visible to everyone in the Netherlands and Saxony to whom affluent collectors and monarchs opened their doors.[24]

In addition, the *Historia naturalis Brasiliae*, published by Georg Marggraf and Willem Piso in 1648, provided a broader audience with detailed knowledge about the appearance, behaviour, and potential economic and medicinal uses of Brazilian animals.[25] The work describes and depicts the giant anteater (*Tamandua guacu*) and the smaller *Tamandua-î*. For the depiction of the latter, the two naturalists relied in part on findings of a dissection carried out during their stay in Dutch Brazil.[26]

It is through this work that Samuel Niedenthal probably learned about Brazilian fauna and the outstanding importance of the Berlin brasiliana collection before his stay in the city. Visitors to the electoral library in the Berlin Palace in the 1660s marvelled not only at the objects collected in Brazil, but also at the hundreds of depictions of Brazilian flora and fauna.[27] The Brandenburg elector had acquired them from John Maurice of Nassau-Siegen together with ivory furniture and other precious objects that have survived in Oranienburg Palace. After his return, Maurice had initially exhibited his rich collection, considered unique in Europe, in his city palace in The Hague (now the Mauritshuis art museum). From the 1650s, he gradually gave away individual pieces to European rulers as a form of aristocratic patronage.[28] As a result, two books reached Berlin that contained "all types of humans, quadrupeds, birds, worms, fish, trees, herbs, and flowers seen and encountered in Brazil: artfully depicted in miniatures, true to life, with attached descriptions, names, and characteristics". The volumes also included one hundred "depictions of native animals [*Indianische Schildereyen*]" and "sundry other things, in oil on paper".[29]

When Samuel Niedenthal visited the seat of the Brandenburg elector, the illustrated manuscripts had already been arranged, bound, and made available in the electoral library by court physician Christian Mentzel.[30] Tamanduas could be seen in the series of watercolour drawings described as the *Libri principis* (Books of the Prince) and among the oil and graphite drawings in the *Theatrum rerum naturalium Brasiliae*. After Mentzel's editing, the third volume of *Theatrum*, titled *Icones animalium*, presented a range of mammals and insects, including two species of anteaters: a coloured illustration of the smaller *Tamandua-î* and a black-and-white drawing of its larger cousin (fig. 14).[31] The Berlin tamandua (fig. 1) in the Niedenthal

14–15 | *Tamandua guaçu* and *Tamandua-î* in *Icones animalium*, the third volume of the *Theatrum rerum naturalium Brasiliae*, Biblioteka Jagiellońska, Krakow.

Collection in Dresden has several features in common with this latter drawing: the bushy tail and belly fur, the black-and-white stripes on the chest and shoulders, and the rounded ears, one of which is shown from the side. However, the slightly raised snout and the position of the hind legs are more similar to the *Tamandua-î* (fig. 15) in the collection *Theatrum rerum naturalium Brasiliae*.

The bushy tail and fur colour are what the tamandua from the Niedenthal Collection has in common with the watercolour drawing in the *Libri principis* and the woodcut in the *Historia naturalis Brasiliae* (fig. 16), which show the giant anteater (*Tamandua guacu*) feeding.[32] However, the handwritten note next to the watercolour drawings – likewise visible in the copy of the *Historia naturalis Brasiliae* held in the Staatsbibliothek zu Berlin – also link the Berlin tamandua to the smaller animal. Next to the illustration of the *Tamandua-î*, John Maurice explains that this animal was "a small species of anteater the size of a badger" (fig. 17).[33] The caption under the drawing of the Berlin tamandua in the Niedenthal Collection says the same.

While all of the depictions in the Berlin collections show the claws essential for digging and feeding, only the black-and-white drawing in the *Theatrum* volumes, corresponding to the drawing in the Niedenthal Collection, captures the pose with a raised forepaw that later became standard in taxidermy and illustration.[34] Thus the Berlin tamandua combines various details from the images available in 1664, but is not a direct copy of them.

Fleeting Witnesses

Nor is this drawing a depiction of a mounted specimen from the Berlin Kunstkammer, even if the caption suggests the animal was on display "in the library of the Kunstkammer in Berlin or Cöln".[35] After all, according to the records of the electoral collection, only the fur of an anteater was exhibited in the library, not a stuffed specimen standing on three legs with its fourth paw raised in the air. The fur was first documented by a catalogue of the elector's manuscripts prepared by the librarian Johannes Raue in 1668 and updated by his successor Christoph Hendreich.[36] In addition to valuable manuscripts, the two librarians listed the rarities in the electoral library established in the Apothecary Wing in 1661, presenting the objects in the order in which they were exhibited.[37] In the 1660s, the second shelf of the second cabinet was described as containing Otto

20 On Caspar Schmalkalden, see Collet 2007, pp. 94–132. Schmalkalden's depiction of a tamandua is probably based on the works published by Caspar Barlaeus in 1647 and by Georg Marggraf and Willem Piso in 1648. Both of these publications emerged in the context of Dutch colonial rule. See Kürbis 2016, p. 42.

21 SKD, Ca 221, fol. 118r. This illustration is probably a copy of the watercolour drawing in the *Libri principis*; see Whitehead/Boeseman 1989, p. 49. The full title of Wagner's *Thier Buch* is cited in Whitehead/Boeseman 1989, p. 48. On Zacharias Wagner, see Dutch Brazil 1997; Rutz 2020; and Weltsichten 2004, p. 136.

22 Two unsigned paintings in the 1699 inventory of Oranienburg Palace are attributed to Frans Post, among other works; see Onder den Oranje Boom 1999, p. 188.

23 See De Bruin 2016 and Klatte/Prüssmann-Zemper/Schmidt-Loske 2016.

24 See De Bruin 2016, pp. 315, 317–23; Dutch Brazil 1998b, p. 9; and Dutch Brazil 1997.

25 On the activities of naturalists and artists during the rule of John Maurice, see Soweit der Erdkreis reicht 1980; Whitehead/Boeseman 1989, pp. 162–96; Parker Brienen 2006, p. 13–21; Klatte/Prüssmann-Zemper/Schmidt-Loske 2016.

16–17 | Two species of anteaters in the first volume of the *Libri principis*, Biblioteka Jagiellońska, Krakow.

von Guericke's hemispheres, which were used for experimentation [■Night Clock]; a "model of small Brazilian boats"; and twenty-one items, amongst which were various naturalia such as the skin of a "tamandua or anteater".[38]

In the late seventeenth century, similar furs were occasionally found in Dutch collections, including one at the Anatomical Theatre of Leiden University. From there, their reputation spread through the museographies of the early eighteenth century to the German-speaking world.[39] Together with the furs, the designation "tamandua pepa" or "tamandua beba" (as noted under the Niedenthal drawing) migrated from Brazil to the Netherlands as a description of the animals called *Myrenäter* or *Ameysen-Fresser* by the Dutch. From there they made their way to the German-speaking lands.[40]

Like many other natural objects, the Berlin fur was taken to the Kunstkammer in 1680, and in the following years was kept in one of the cabinets containing fossils [■Monkey Hand] and the skin of a "musk animal" [●1685/1688].[41] During the inventory of the Kunstkammer in July 1688, the administrator Christoph Ungelter noted that the fur of the "giant anteater, called *Tamandua guacu* . . . had decayed".[42] Because it is no longer recorded in the naturalia lists compiled in 1694 and 1735, we can assume that it was removed from the collection sometime afterwards [◆Intact and Damaged]. Nor is it mentioned in the reports by eighteenth-century travellers.[43]

Thus the Berlin tamandua that has survived in the Kupferstich-Kabinett in Dresden is a projection. Together with the images based on observations in the field, the fur inspired Niedenthal to present the anteater with its characteristic features as a reflection of the knowledge existent in Europe at the time. The drawing illustrates not only the fascination with non-European fauna, but also the limited information about this fauna that reached the curiosity cabinets in German cities through objects, drawings, reports, and narratives. The drawing of the anteater shows how the mobility of participants in courtly and colonial networks provided a broad group of people with access to

26 See *Historia naturalis Brasiliae*, book 6, ch. 4, pp. 225–6, and Asúa/French 2005, p. 120. On botanical knowledge in the *Historia naturalis Brasiliae*, see Alcantara-Rodriguez/Françozo/van Andel 2019.

27 See Katalog 1668/1680, fol. 158v, cited in Winter 2018, p. 121; and Whitehead/Boeseman 1989, p. 34.

28 See Kürbis 2016, pp. 41–4, and Françozo 2014, pp. 120–3. The ivory furniture was transferred from the Schildereikammer (Painting Collection) to the Kunstkammer in the late seventeenth century; see Herz/Graf 2018.

29 GStA PK, I. HA Geheimer Rat, Rep. 34 Herzogtum Kleve, Grafschaft Mark, Grafschaft Ravensberg; Beziehungen zu den Niederlanden, Nr. 1459, fol. 9r–11r, cited in Schmidt-Loske 2016, p. 121.

30 Whitehead/Boeseman 1989, p. 34–8.

31 See the print and the references to the *Historia naturalis Brasiliae* und *Libri principis* in Dutch Brazil 1995b, p. 35–6.

32 See Whitehead/Boeseman 1989, p. 41.

33 *Libri principis*, vol. 1. See Dutch Brazil 1995a, p. 22; SBB PK, 2° Lh 11450<a>. I wish to thank Katrin Böhme of the Staatsbibliothek zu Berlin for several insightful conversations about natural history and the history of books.

materials that induced them to consider and discuss fauna still unknown to most Europeans. It makes clear that in the court library and the Kunstkammer of the electorate of Brandenburg, there was an engagement with collected objects that stimulated scientific and artistic production far beyond this specific space and shaped European perceptions of distant worlds in the early modern period.

However, seventeenth-century collectors and artists were not the only ones fascinated by the images made in Brazil, the objects collected there, or the written information about Central and South American fauna found in the Berlin library and Kunstkammer. In the following centuries as well, naturalists acquainted with the manuscripts in the royal library consulted such images for scientific research. The ichthyologist Marcus Élieser Bloch [■Golden Plover], for example, used the watercolour drawings of the Brazilian animals as models for the illustrations in his work on foreign fish.[44] Another naturalist to study the watercolours was Johann Gottlob Schneider, who wrote on a variety of zoological topics. In an article published in the *Leipziger Magazin zur Naturkunde und Oekonomie* in 1786, Schneider suggests making "true copies of these painted figures" available to a broader audience. As he explains, "in the manuscript collection . . . all the animals are shown in their natural colours, the patterns of which identify their sex and distinguish them from closely related species".[45] Thus, because the drawings realistically showed characteristics relevant to taxonomic classification, they continued to be used for the study of Brazilian fauna.

Even in first few decades of the nineteenth century, when the recently founded Zoological Museum at Berlin University had acquired new "rich holdings of Brazilian animals" thanks to the efforts of its co-founder Johann Centurius, count of Hoffmannsegg, the images that had been made during Dutch colonial rule remained an important source on Brazilian fauna.[46] In 1811, Berlin zoologist Johann Karl Wilhelm Illiger introduced *Vermilinguia* as an umbrella term for the family of anteaters, pangolins, and aardvarks. Whereas by then the tamandua fur in the Kunstkammer had

34 See Cowie 2011, p. 5.
35 Whitehead und Boeseman also assume that the drawing does not show a stuffed specimen exhibited in the electoral library or the Kunstkammer in Berlin. See Whitehead/Boeseman 1989, p. 52.
36 Winter 2018, p. 7.
37 See Katalog 1668/1680, fol. 2r.
38 Ibid., fol. 146r, cited in Winter 2018, p. 117–8.
39 See Neickel 1727, p. 60, and Valentini 1714, part 2, p. 53.
40 See Eyl 1672, p. 341, and Benthem 1698, part 1, p. 84.
41 Inventar 1685/1688, fol. 116v.
42 Ibid., fol. 116v.
43 See Inventar 1694 and Verzeichnis 1735.
44 Schneider 1786, p. 271. On the production of Bloch's fish books, see Trijp 2021.
45 Schneider 1786, p. 271.
46 Lichtenstein 1818, p. 208. On the Brazil collections in the early nineteenth century, see Hermannstädter 2005. In some cases, the objects in the Kunstkammer were also used for scientific descriptions; see Matschie 1917. A mandrill skull from the Kunstkammer was among the objects Matschie studied at the Zoological Museum in Berlin.

long since decayed, the animal illustrations in oil on paper in the royal library were just being rediscovered after temporarily falling into oblivion.[47] In the period that followed, Zoological Museum director Illiger and his successor Martin Hinrich Lichtenstein used them for scientific research, as they were convinced of the continued importance of the image collection compiled by John Maurice. As Lichtenstein wrote, this collection already contained "illustrations of animals described by the latest works as recently discovered".[48] In subsequent years, Lichtenstein extensively studied the animal depictions and made them known among scientists. Achille Valenciennes, for example, who co-wrote a natural history of fish with Georges Cuvier, travelled to Berlin several times and commissioned copies of some of the painted animals.[49]

Today, only one copy of the *Historia naturalis Brasiliae* has survived in the Staatsbibliothek zu Berlin. It was acquired in the nineteenth century by the anatomist Karl Asmund Rudolphi and is thought to have been the personal copy of John Maurice of Nassau-Siegen.[50] During World War II, the two volumes of the *Libri picturati* were kept in the Benedictine abbey in Grüssau and were then transferred to the Jagiellonian Library in Krakow, where they and the four volumes of the *Theatrum rerum naturalium Brasiliae* can still be viewed today.[51] The Berlin copy of the *Historia naturalis Brasiliae* has retained some of the splendour of seventeenth-century illustrated manuscripts, with its magnificent colours, printed Latin text, illustrations, and handwritten notes on the size and characteristics of the depicted animals (figs. 18–19). As the example of the anteater shows, the interplay between the Brazilian images that have survived in Dresden, Berlin, and Krakow underscores the diverse global contexts in which the early modern Berlin collection had an impact beyond the palace rooms.

Translated by Adam Blauhut

47 See Lichtenstein 1818, p. 206.
48 Ibid., p. 209.
49 See Lichtenstein 1818–1829 and Whitehead/Boeseman 1989, pp. 43–4. The latter work also discusses how Marggraf's plant drawings were used for scientific purposes by Carl Friedrich Philipp von Martius, who had previously been active as a collector in Brazil.
50 See Lichtenstein 1818, p. 208.
51 Whitehead/Boeseman 1989, pp. 34–5.

CAP. IV.

Tamandua guacu. Tamandua-î.

TAMANDVA-GVACV Braſilienſibus, Congenſibus (ubi & frequens eſt) *Vmbulu*; Belgæ appellant **de Groote Miereneter**: Animal magnitudine canis Lanionum: Capite tereti, promuſcide longiſſima, & ore acuminato, edentulo; lingua tereti & longa inſtar ſubulæ: longitudo linguæ plerumque viginti quinque aut ſeptem digitorum; imo inveni interdum duos pedes & ſemis longam: hanc in ore gerit duplicatam & quando formicis vult veſci, exſerit illam, & formicarum tumulo tam diu imponit, donec plena ſit formicis, quas deglutit. Oculos habet parvos, nigros. Aures ſubrotundas: Caudam hirtam inſtar muſcarii, qua dducta ſe totum poteſt tegere. Capitis cum promuſcide longitudo unius pedis, vel etiam ma-

jor: craſſitudo promuſcidis in medio (nam magis magiſque attenuatur) plus quatuor digitorum. Colli longitudo quinque digitorum, craſſities circiter novem. Corporis longitudo ad

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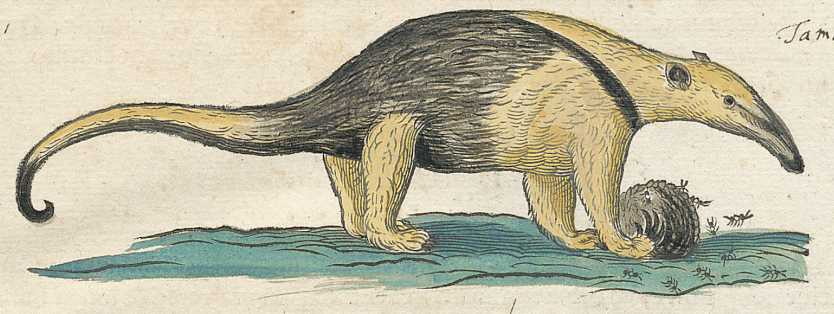
canæ magnitudine, vel paulo major. Longitudo corporis unius pedis: colli duorum: capitis quinque; caudæ decem. Crurum quodlibet quatuor digitos longum, pedeſque magnitudi-



ne Cercopitheci. In prioribus pedibus quatuor habet ungues incurvos; duos magnos craſſos in medio, & duos ad latera minores, cum craſſa & rotunda Vola: in poſterioribus quinque

18–19 | Anteaters in the hand-coloured copy of the *Historia naturalis Brasiliae* in the Staatsbibliothek zu Berlin. The handwritten comments were probably made by John Maurice of Nassau-Siegen. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, 2° Lh 11450<a> : R.