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Chapter 5

Literary Anthropologies and Pedro González, the “Wild Man” of Tenerife¹

M. A. Katritzky

Introduction

This chapter presents two previously unconsidered German print culture documents relating to Pedro González, born in the 1530s on Tenerife in the Spanish Canary Islands, who passed the medical condition hypertrichosis on to several children and grandchildren. The defining physical symptom of hypertrichosis is permanently or temporarily growing long hair over most of the face and body. Despite its numerous cultural representations in mythology, folklore, and literature, hypertrichosis occurs in human physiology only as a permanent, inherited trait, as in the case of the Gonzalez family, or as a temporary pathological symptom. HLA (hypertrichosis lanuginosa acquisita), a form of non-congenital hypertrichosis, is a significant indicative symptom for certain medical conditions, notably some cancers, and for severe malnutrition, starvation, or anorexia. Extensively recorded in this latter context by physicians (Strumia) and historians of disasters such as the nineteenth-century Irish Potato Famine, but previously overlooked in connection with the medieval Wild Man tradition, HLA may underlie the Wild Man's acquisition, during the famine-ridden twelfth century, of his defining hirsuteness.

The two documents under consideration here are an account occurring in writings attributed to Philip Melanchthon (1497–1560) first published in 1563, and an image in a work by Eberhard Werner Happel (1647–1690) published in 1685

¹ Earlier versions of this paper were presented at two workshops, and I thank their organizers and delegates (John Slater, Maríaluz López-Terrada and José Pardo-Tomás: *Medical cultures of early modern Spain*, Valencia, October 2011; Jacques Lezra, Michael Armstrong-Roche, and my friends and colleagues in Theater Without Borders: *Mobility, Hybridity and Reciprocal Exchange in the Theatres of Early Modern Europe*, NYU-Madrid, May 2011). For supporting this research, my thanks also to The Open University Arts Faculty Research Committee and Caitlin Adams and the OU REST team, to The Wellcome Trust, and to the Herzog August Bibliothek and its staff and Fellows (most especially Jill Bepler, Asaph Ben-Tov, Judit Ecsedy, Christine Johnson, Bob Kolb, Hiram Kümper, Cornelia Niekus Moore, and Charlotte Colding Smith).

(Figure 5.1, p. 126).² As well as expanding our knowledge of the González family, these two documents raise wider implications for the early modern classification, representation and reception of hypertrichosis sufferers. Melanchthon's text illuminates connections between hypertrichosis and the demonic, and Happel's image situates the González family within the medical context of similar cases. Both Melanchthon and Happel make strong connections between hypertrichosis and hairy-bodied peoples and creatures of classical mythology and fable, the medieval traditions of the hairy anchorite and the Wild Man, and non-European indigenous peoples. Conceptually, the González family stands at the intersection of mythological, folkloric, religious, anthropological, and medical discourses; their story suggests ways in which classification systems, theology, and medical cultures engaged these seemingly disparate fields. As monstrous humans, they fell within the legal category "persona miserabilis." Developed by medieval legislation to address certain female, old, disabled, or otherwise politically disadvantaged Old World groups, this was extended in the mid-sixteenth century to entire indigenous New World populations of the expanding Spanish empire.³ Contextualized within the known historical record, the newly identified documents of the Wild Man of Tenerife presented here illuminate early modern ideas about definitions and borders of the human—with respect to the supernatural, the zoological natural world, and indigenous peoples brought within the jurisdiction of Spain's civil and canon law by the long reach of its cultural and military influence.

Happel's extraordinary composite image of 1685 occurs in *Relationes Curiosae*. This five-volume publication is stylistically derivative of popularizers of sensational fact and fiction, such as Erasmus Francisci (from whose substantial volumes Happel sometimes pirated whole pages almost verbatim), but journalistically innovative in gathering together material first published in a pioneering, weekly German-language periodical over the decade 1681–1691. This journal established Happel as one of central Europe's most widely read seventeenth-century authors. Figure 5.1 portrays Pedro González with three of his own hairy offspring and three other "shaggy-haired humans," all seven images based on previous iconographic sources.⁴ Roundels featuring portrait heads of

² Melanchthon's account is previously uncited in this (or, as far as I know, any) context (Manlius sig.D7). Bondeson (13) notes in passing, and without a reproduction or volume or page reference, the version of this illustration in the 1729 edition of Happel's five-volume *Relationes curiosae*; on Happel, see also Schock.

³ Duve, 43–6. On infantilizing evaluations of New Spanish *indios* by the Old Spanish, and on monsters and monstrous births, see the chapters by José Pardo-Tomás and Enrique García Santo Tomás in this volume.

⁴ Engraving: Happel, *Relationes curiosae* II, 1685: plate opposite p. 312. For images A–D, see Aldrovandi (16 [D & E], 17 [B], 18 [C], 21 [A]); for F, see Isaac Brunn, *Barbara Urslerin ward geboren ihm Iar 1633 den 18 February in Augsburg* (1653), single-leaf publicity broadsheet (reproduced in Holländer 153); for G, see de Bondt (84–5, Lib. V, "Historia Animalium," Capvt XXXII: *Ourang Outang sive "Homo silvestris"*).

Pedro González and his son Arrigo are suspended from a broad “family” tree growing from the top of a rustic slope overlooking a wooded, hilly landscape whose European vegetation is exoticized with palm trees, perhaps with reference to Tenerife. Below them in the middle distance, two González daughters stand to the left. To the right, behind her harpsichord, stands Barbara Urslerin, the only adult hypertrichosis case known to have been born in the seventeenth century. All three women are fully dressed in early modern European clothes. The naked, hairy-bodied male crawling in the lower left foreground depicts a classical forerunner of the medieval hairy anchorite and Wild Man, a member of the Himantopodes, an example of the “marvellous races” addressed in the following section. At the exact center of the image stands a second completely naked figure, a hairy-bodied female, according to the accompanying text intended to depict a Javanese *Ourang Outang* or Wild Wooddweller. I would argue that this central portrait also draws iconographically on a much-circulated representation of the fourteenth-century Italian hairy girl discussed below (Figure 5.2).

In combining seven derivative portraits into one original new composite, Happel’s image contextualizes the González family within early modern understanding of their medical condition and validates their continuing journalistic interest well into the late seventeenth century. Melanchthon’s text offers significant new insights into the family’s early history. Commenting on the Catholic court of the Spanish Habsburgs, it occurs in a section on “evil spirits and devils” in Johannes Manlius’s published collection of the sayings of the resolutely Protestant Melanchthon. It adds considerable weight to scant hints by writers such as Giulio Cesare Scaligero suggesting that González may have spent a significant period in Madrid between being taken from Tenerife and being presented to the French king in Paris:

I would never have believed that the four-footed forest creatures with human form called satyrs could be found, if experience had not made me a believer. When Sulla returned to Rome again from the Mithridatic war caused by Marius, who murdered the best and most excellent statesmen of Rome, such a satyr was brought to him during his journey. He was like and similar to humans in many ways. When commanded to talk, he just muttered to himself in ways that no human could understand.⁵ I am entirely of the opinion that this spirit was the devil, and that he was demonstrating what type of citizens Sulla would find in Rome. Thus, it is said, King Philip of Spain, the son of Emperor Charles V, led two such satyrs around with him a few years ago. They were two hairy little mannikins,⁶ or at least of quite similar face and figure to humans, but as for the rest irresponsible and bestial like other animals. They too made some

⁵ According to a seventeenth-century English translation of Melanchthon’s source text (Plutarch’s ‘Life of Sulla’), “he was ask’d by several Interpreters who he was, when with much ado he sent forth a harsh unintelligible Noise, like the Neighing of a Horse, and crying of a Goat, in mixt Consort: *Sylla* dismay’d at it, turned aside in detestation” (Plutarch 255).

⁶ “menschle” (Latin edition: “homunculus”).

secret murmurings such that nobody could understand. Without a doubt, they were demonstrating some future event. In his *Life*, St. Ambrose records that such satyrs appeared to him and met with him. I am of the opinion that they were devils. (Manlius sig.D7)⁷

Melanchthon here repeatedly refers to the reason why early modern congenitally physically exceptional humans and animals were termed monsters, namely their perceived “demonstrative” role as supernatural omen-bringing messengers, warning the vigilant of significant future events. Because of their social and religious significance, every such birth that came to public attention was recorded as a matter of course. The development of printing provided a cheap, portable, and profitable way of spreading news of their births and activities through broadsheets, prodigy books, and other publications. Rulers aspired to indicate their magnanimity and power by taking unusual human monsters under their personal protection, making them valuable “tokens” in the aristocratic gifts-for-patronage exchange economy. As well as being subjected to considerable medical scrutiny, some monsters earned their keep traveling the fairground circuits as independent live performers or being exhibited or shown by itinerant promoters. Dead or alive, monsters were highly prized as collectibles for the curiosity cabinets or service of medical and noble collectors and patrons. This collectibility shaped the lives of Pedro González and his family. My suggestion here is that there are many advantages to considering documentation relating to them, whether texts such as Melanchthon’s or images such as Happel’s (Figure 5.1), within the context of what, I further suggest, may usefully be described as literary anthropologies.

Literary Anthropologies and the “Marvellous Races”

The term “literary anthropologies” is here used to refer to anthropological categories drawing on pathology and cultural fantasy, based on accounts in which, as for many reports of unfamiliar humans or other primates documented by early modern New World explorers and other travelers, any degree of eye-witness authenticity or empirical scientific authority is obscured with heavy layers of expectation and influence generated by literature, folklore, and mythology. The most decisive influence on European literary anthropologies is the “marvellous races of the East”.⁸ Classical anthropologists such as Pliny or Alexander defined this heterogeneous assortment of humans, hybrids, and animals by distinctive physical or cultural characteristics. Sometimes, as with the Astomi (Apple-Smellers), Gorgades,

⁷ The first edition of Manlius’s work was published in Latin in 1563; the present author’s translation is from Johann Huldreich Ragor’s 1566 German translation.

⁸ See Friedman (*The Monstrous Races*, 11–16, 164, 200) for its excellent treatment of classical and early modern conceptualizations of monstrous or Plinian races.

Gorillae, and Himantopodes, these include all-over hairiness.⁹ Despite isolated expressions of skepticism by theologians and naturalists such as St. Augustine or Albertus Magnus, the existence of the “marvellous races” was overwhelmingly accepted by medieval thinkers from Isidore of Seville onwards, and further promoted by the garbled deceptions of Sir John Mandeville, lesser armchair travelers, commercially minded writers such as Happel, and their credulous book illustrators. Depictions of them became a familiar feature of medieval bestiaries, renaissance world maps, even of authoritative early modern natural histories and cosmographies such as Konrad von Megenberg’s *Buch der Natur* (Augsburg 1475) or Hartmann Schedel’s *Nuremberg chronicle* of 1493, Conrad Gesner’s four-volume *Historia Animalium* of the 1550s and Ulisse Aldrovandi’s *Monstrorum historia* of 1642. By the early modern period, the profoundest cartographic and ethnographical influence of the stereotypes and vocabulary of “marvellous races” had shifted from the Old World to the New. Fully expecting to encounter members of the “marvellous races” of the East, explorers such as Columbus or Vespucci reported on New World cannibals and female warriors, and, as Braham puts it, “whole regions of Latin America—Amazonia, Patagonia, the Caribbean—are named for the monstrous races of women warriors, big-footed giants, and consumers of human flesh” (17–24).

Deep-seated anxieties about defining the borders of the human, of the type expressed in the tradition of the “marvellous races,” are discernible in human records since earliest antiquity. The pre-Enlightenment concept of the human as a zoological phenomenon was not well defined. Early modern classification systems blur the boundaries between human and non-human in unpredictable ways, with their generous inclusivity of a wide range of hybrids, such as mermaids or centaurs, and almost total unfamiliarity with the great apes.¹⁰ In Europe, anatomical identification and investigation of great apes with rigorous reference to actual live or dead specimens was systematically pursued only from the seventeenth century. Preceded by millennia of literary anthropologies, this work represents a fundamental contribution towards clearing the scientific path, from hierarchical classification theories primarily based on Aristotle’s “Great Chain of Being” or the biblical Creation Story to the new vistas opened up by Darwinian evolutionary theory. Galen, said to have dissected apes as well as humans, was one of many medical forerunners who heralded the new scientific approaches. However, perspectives based on literary anthropologies, rather than driving out these newly invigorated anatomical investigations, persisted alongside them. Legends of inter-species births, some already recorded by medieval historical authorities, were endlessly recycled by early modern writers whose debates on bestiality habitually invoked the possible generation of monsters and monstrous races, and demonic involvement. Popular examples, usually involving the type

⁹ Similarly, traditional Far Eastern literary anthropologies feature “the country of fur-covered people” (Sato 375, 378).

¹⁰ See, for example, Knowles 138–9.

of familiar animal species favored by traveling showmen, include the hairy-bodied Swedish boy born after his mother was raped by a bear; the sons born to a Portuguese woman raped by an ape on the Indian island to which she was banished; or the Frenchwoman condemned to the stake with her Maltese lapdog, allegedly the father of her daughter.¹¹ On August 24, 1661, Samuel Pepys viewed “the strange creature that Captain Holmes hath brought with him from Guiny; it is a great baboon, but so much like a man in most things, that though they say there is a species of them, yet I cannot believe but that it is a monster got of a man and she-baboon” (no page no.). Even in his weighty mid-seventeenth-century *History of Scotland*, William Drummond of Hawthornden felt it appropriate to refer to a “Taile told of a poor miserable Fellow accused of Bestiality; [who ...] at his Arraignment confessed, That it was not out of any evil intention he had done it, but onely to procreat a Monster, with which (having nothing to sustain his life) he might win his bread going about the Countrey” (256).

Prior to the refinement of concepts such as species and sub-species extinction, inter-species or hybrid infertility, dominant and recessive inheritable traits, and mutant genes, disagreement and confusion impeded understanding of the causes of “monstrous” congenital nonconformities and the principles underlying the inheritance of physical characteristics. Central to the early modern debate was the challenging nature of resolving differences in cultural and scientific anthropological approaches, complicated by anxieties concerning the permeability of borders between humans and animals, and the challenges of differentiating between exceptional congenital physical characteristics (“monstrous” traits), those recurring as standard physical traits of particular human gene pools, and temporary pathological symptoms (such as HLA). Such anxieties inform Happel’s image (Figure 5.1) and texts influenced by the literary traditions of satyrs, anchorites, and Wild Men.

Satyrs, Anchorites, and Wild Men

The physical symptoms of hypertrichosis shared by some members of the González family closely correspond to two exceptionally popular and widespread medieval types, the linked Wild Man and hairy anchorite traditions obliquely acknowledged in the central and lowest portraits of Happel’s image (Figure 5.1). Unlike the physically varied “marvellous races,” who also demonstrably influenced the expectations of Spanish New World explorers, the European Wild Man or *Homo sylvestris* was consistently characterized in medieval art and literature by his shaggy-haired body, inarticulateness, and liminal humanity. According to Richard Bernheimer, the defining characteristic of this “hairy man curiously compounded of human and animal traits,” generally understood to be incapable of human speech, is all-over shaggy hirsuteness: “a growth of fur, leaving bare only its face, feet and

¹¹ Guazzo 29 (Book I, Chapter X); Torquemada 31–3; Happel, *Relationes curiosae*, I: 15–16, III: 399. See also Janson 275–6.

hands, at times its knees and elbows, or the breasts of the female of the species” (1). In a posthumously published Lenten sermon, the Swiss preacher Johannes Geiler von Kaysersberg (1445–1510) identifies five categories of Wild Man (sigs. XXXIX^v–XXXX^r). One of them, the hermit (“solitari”), acknowledges the tradition’s debt towards “the legend of the hairy anchorite,” concerning certain holy Christians whose bodies were said to have been covered all over by long hair. The legend’s traces are rooted in accounts of hairy-bodied, desert-inhabiting Semitic demons, such as the Assyrian Enkidu and Gilgamesh, and Old Testament Hebrew characters such as Samson, Nebuchadnezzar, Ishmael, and Esau (Williams; Mobley).

For some Christians, such as St. Onofrius or St. Paul of Thebes, the condition was said to have become a permanent physical manifestation of divine grace; for others, such as Mary Magdalene, St. James, or St. John Chrysostom, a temporary penance for sinfulness. These latter inspired a flourishing European literary tradition, which left its mark on the *Amadis*, Juan de Flores’s fifteenth-century fictional narrative *Grimalte y gradissa*, and the persistent Catalan hagiography of Juan Garín.¹² The Basle physician Thomas Platter the Younger, one of the earliest foreign visitors to the Monastery of Montserrat to record the Garín legend told there, illustrated his substantial account of February 1599 with one of his rare sketches, depicting Juan Garín as a hairy anchorite or Wild Man (T. Platter 359–63). Drawing on local oral sources and the much-reprinted *Historia* of Montserrat compiled by a former abbot, Pedro de Burgos (1460–1536), and perhaps also on *El Monserrato*, the epic poem of 1587 by Valencian Cristóbal de Virués, Platter relates that Juan Garín gave his name to a hermit’s cell at Montserrat, uninhabited since his own time there during the late ninth-century reign of the first Duke of Barcelona, Guifré el Pilós (Wilfred the Hairy). Two devils had tricked Garín into exorcising, then raping, murdering, and burying the Duke’s daughter. He fled to Rome to confess his crimes and absolved them by crawling back on all fours to Montserrat, withdrawing into the forest, discarding his clothes, and (much like Happel’s Himantapodes in Figure 5.1), growing furry hair all over his body. Seven years later, Garín was caught by the Duke’s hunting dogs. Unrecognized, he was kept at the ducal court in Barcelona like an exotic household animal. The Duke’s infant son, seeing him eat like a dog, cried out to him: “Levántate, fray Juan Garín, levántate, ponte derecho, y mira al cielo, que tú has cumplido la penitencia” (Rise, brother Juan Garín, rise, stand up and look at the sky, because you have completed your penance) (T. Platter 362). Having stood upright again at last and confessed his crimes to the Duke, Garín helped the Duke seek the body of his wronged daughter, only to discover her alive and wishing to found a convent.

Although HLA-related symptoms provide a plausible explanation for the hirsuteness of early Christian fasters such as Juan Garín, the link is previously unnoted in this context. Exceptionally, an account of St. Wilgefortis identifies secondary growth of lanugo hair as a medical symptom of her fasting, without, however, referring to the hairy anchorite or Wild Man traditions as a whole (Lacey).

¹² As late as 1892, it inspired Tomas Breton y Hernandez’s opera *Juan Garín*.

Neither is the nuanced awareness of malnutrition-induced temporary hirsuteness reflected by Geiler von Kaysersberg's Wild Man classifications noted in modern scholarship. His survey of the wide range of influences on the medieval Wild Man tradition is also relevant to connections made by Melanchthon and Happel between hypertrichosis sufferers and some persistent categories underlying literary anthropologies. He identifies four further categories of Wild Man in addition to anchorites: satyrs ("sachanni"), Pygmies ("pigineni"), "diaboli," and "Hyspani." Pygmies, still classified as Wild Men by writers such as Francisci or Happel, were a major sub-category of the classical "marvellous races."¹³ The term "Hyspani" specifically refers to a feral couple captured in medieval Spain, as documented by Albertus Magnus and others. However, it may also incorporate the Reform humanist's references to indigenous peoples of the Spanish empire and his thinly disguised sectarian slur on Europe's then most powerful Catholic nation. Catholics returned the compliment in kind, as when Aldrovandi alleges the existence of "infinite numbers of Wild Men with no desire for any kind of interaction with the coastal inhabitants in Ireland, an island subject to the English king" (16). "Diaboli" and "sachanni" acknowledge the Wild Man's affinity with Semitic devils and classical satyrs.

Greek, Roman, and biblical accounts of satyrs (e.g. Isaiah 34.14) were extremely influential on the medieval Wild Man tradition. Long before their Renaissance reintroduction into art by Dürer (Kaufmann 35, 41), or onto the stage in the satyr-plays or pastorals of Italian dramatists such as Giovanni Battista Giraldi Cinthio (Henke 111), satyrs exerted a palpable iconographic influence on the linked traditions of the hairy anchorite, early Christian devil, and Wild Man.¹⁴ Classical sources uniformly describe satyrs as human-faced, tailed, and horned *animals* with hairy goat legs, as opposed to *humans* with characteristic bestial physical traits, but obscured their attitudes to the physical boundaries of the human with generously vague elasticity. Roman ethnographers strongly contrast their views on the "marvellous races," whom they regarded as distinct mixed-gender, self-reproducing groups, with their descriptions of the inter-species mating habits of the male-only satyrs. However, they are not forthcoming on mundane details such as whether satyrs' matings with nymphs, who looked like normal human females, resulted in offspring whose physical traits were hybrid or pure, randomly distributed or gender-specific. As libidinous abductors of human females, classical satyrs were consigned to the pagan pantheon demonized by Christian theologians, who followed the lead of St. Jerome in regarding them as hairy *incubi* or devils (van der Lugt 180). Significant aspects of their layered profane, diabolical, and sexual

¹³ Francisci 351; Happel, *Relationes curiosae* IV: 242. According to Colin Turnbull, who studied and lived with the indigenous Pygmies of the Democratic Republic of Congo's Ituri Forest for three years in the 1950s, their "head hair grows in peppercorn tufts, and the body hair varies from one extreme to the other; some Pygmies are covered thickly from head to foot" (24).

¹⁴ On the forest as a transgressive, even supernatural, literary space, see Sanders, *Cultural Geography* 65–100.

dimensions were inherited by the Wild Man and, as explicated by Melanchthon and other renowned Reformation theologians and evident from popularizers such as Happel, informed attitudes towards hypertrichosis cases.

As indicated by writers such as Thomas D’Urfey, popular perceptions of the González family as a discrete hairy tribe of the type of the “marvellous races” (despite its numerous non-hairy members), even as Wild Men, persisted throughout the seventeenth century. D’Urfey refers to Pedro González and his daughter Antoinetta in 1690 in the context of Isabella Pallavicina, Marchesa di Soragna, who adopted the eight-year-old Antoinetta. Perhaps through being an acquaintance of the Marchesa, the Bolognese physician Ulysses Aldrovandi was able to medically examine Antoinetta and other González family members. The detailed colored drawings of them commissioned by Aldrovandi formed the basis for their portrait woodcuts in *Monstrorum historia*,¹⁵ his posthumously published treatise of human and zoological physical abnormalities of 1642, copied in later publications such as Happel’s (Figure 5.1):

Pliny and Solinus make mention of diverse Hairy Nations; and Lycosthenes Writes of a certain Island, the Inhabitants whereof have all their Parts, except their Faces and Palms of their hands, cover’d over with long Hair; part of the Hide of such a Savage, a certain Sarmatian sent unto Ulysses Aldrovandus, and is kept in the Musæum of the Bononian Senate: These kind of Wild Men were first seen at Bononia, when the beautiful Marchioness of Soranium coming thither, was nobly receiv’d by the Illustrissimo Marcus Casalius, who brought with her a Hairy Girl of eight Years of Age, being the Daughter of a Wild Man born in the Canaries, whose Effigies [marginalium: Aldrovand. in Monst.Hist.] Aldrovandus expos’d to the view of all his Friends as a great Rarity; there are, as Eusebius also writes, in the East and West Indies, Wild Men who are born smooth like our Infants, but as they grow up have Hair covering their whole Bodies. (D’Urfey 201–2)

As Spain’s first non-European colony, mainly known for exporting excellent sugar¹⁶ and for providing a stopover off the coast of North Africa for explorers en route to the New World, Tenerife, the birthplace of Pedro González, was associated in the minds of most sixteenth-century Europeans less with their own continent than with Africa or the New World.¹⁷ Humanist ethnographical investigations prompted by enquiries into the historical *ur*-German, following the Renaissance rediscovery of Tacitus’s *Germania* of 98 AD (Leitch 37), and above all by the discovery and exploration of Old and New World territories and peoples, gave Wild Men (and hypertrichosis sufferers) renewed relevance in early modern

¹⁵ These woodcuts are on pages 16–18. On the González family, see also 473, 580ff.

¹⁶ Guarinonius comments that “every country traditionally offers its own special fruits and gifts, thus the best sugar is from the Canary Islands: (49); he writes of “the best Caparian sugar” (1161).

¹⁷ For insightful discussions of the status of the Canary Islands—between the Old World and the New—see Abulafia; and Wiesner-Hanks (49–64).

medical, cultural, and popular circles. One indication of this is the keen interest they attract from Thomas Platter the Younger. As well as the legend of Juan Garín, his travel journal singles out two depictions of Wild Men he saw in England in 1599. In Greenwich, the physician admired a richly jeweled salt cellar shaped like a Wild Man clad in feathers; at Hampton Court, Cornelius Ketel's now lost portrait painting of the native American couple brought live to England from the New World by Sir Martin Frobisher in the 1580s, described by Platter as a "lively and natural portrait of the Wild Man and Wild Woman [...] they both looked like Wild People, they wore furs and the woman carried a child" (T. Platter 863–4, 834–5).

The central female in Figure 5.1 is intended to depict the hairy-bodied bipedal creature known on the Indonesian island of Borneo as the *Ourang Outan*, or "Wild Man of the woods."¹⁸ Similar hirsute forest dwellers, such as the Sumatran *orang pendek*,¹⁹ still flourish on the anthropological fringes and occasionally trespass into serious academic studies.²⁰ Indonesian usage of the term "orangutan" to describe the ape *Pongo pygmaeus* is a twentieth-century development reflecting Western influence. During the seventeenth century, when the term first entered European languages, its literal Malay definition was human "forest person." Early modern European usages, reflecting total unfamiliarity with such forest people and their zoological status, indiscriminately apply the term to Asian Bushmen or alleged Eastern equivalents of the European Wild Man; Asian or African apes such as the orangutan (*Pongo pygmaeus*), siamang, baboon, or chimpanzee; or occasionally even forest gods (Mahdi 170–80, 291).

Happel's central female is not derived from Nicolaes Tulp's groundbreaking illustrated anatomical researches, first published in 1641, identifying as a great ape the creature described in his Latin text as an "Indian satyr [...]" called

¹⁸ Happel, *Relationes curiosae* II: 316 (the first of two pages numbered 316, as 313–16 are repeated).

¹⁹ A "cryptid or cryptozoological [...] ground-dwelling, bipedal primate that is covered in short fur and stands between 80 and 150cm [...] tall" (Wikipedia, accessed September 5, 2012).

²⁰ In the 1970s, Russian anthropologists led by B.F. Porshnev proposed a reclassification of Neanderthal man from extinct human to extant animal, identified by them as the "hairy, mute, non-sapient" bipeds variously referred to in earlier times as satyrs or Wild Men, and in their own time as the Yeti, Sasquatch, etc. (Porshnev, Bayanov, and Bourtsev; Bayanov and Bourtsev). Illuminating in this context is Judith C. Berman's identification of the medieval Wild Man as "the ur-image of the hairy Cave Man [...] the 'truth' of the Cave Man image is derived from his Wild Man forebear and not from the archaeological record" (293, 297). Although they refer neither to Wild Men nor to satyrs (or their highly distinctive inter-species mating pattern), the theory of Paul H. Mason and Roger V. Short is also potentially relevant to their interpretation. According to these two Australian anthropologists, evidence from DNA analysis of Neanderthal fossils indicates that until some 250,000 years ago, "male Neanderthals were able to reproduce with female humans but that the reciprocal cross was absent, rare or sterile" (2).

by the Indians orang-autang or Wild Man [*homo sylvestris*]" (284).²¹ Instead, it draws on the literary anthropology of another Dutch physician, Jakob de Bondt, based in Java from 1625 to his death in 1631 (or his posthumous editor, Willem Piso).²² Whether or not he ever saw a great ape himself, de Bondt's posthumous illustrated account of the *Ourang-outan* in 1658 follows a persistent iconographic tradition, apparently initiated by an incunabula of 1486, whose impressive plates were based on the drawings of Erhard Reuwich, a professional artist hired to accompany Bernhard von Breydenbach to Jerusalem to record his pilgrimage. Its final plate, bearing the title "These animals are truthfully depicted just as we saw them in the Holy Land," features eight real and imaginary animals labeled by name, including a giraffe, a crocodile, a unicorn, and a camel, this last led by a tailed, naked, hairy-bodied female biped labeled only as "Name unknown."²³

Happel's engraving reflects some of the major concerns of the seventeenth-century European medical establishment. Was the hairy-bodied Indonesian *Ourang-Outan* human, ape, or hybrid? Were individuals with the medical condition of hypertrichosis born with it or temporarily afflicted? If congenital, were they exceptional monsters born to normal humans, members of a discrete, self-generating species or sub-species of human, liminal Wild Man or animal, or supernatural beings fathered by demons? By the nineteenth century, medical specialists such as the Berlin physician Dr. Max Bartels were vocal in identifying certain types of unusual human hirsuteness as "atavistic throwbacks to the animal kingdom."²⁴ Similar ethnographic issues are currently being revisited by contemporary anthropologists and medical experts in the context of the discovery of 13,000-year-old human bones on the Indonesian island of Flores in 2004. They disagree as to whether the Flores bones are evidence of "the remarkable discovery of a new species of the genus *Homo*, a new kind of human dubbed *Homo floresiensis*" that flourished alongside *Homo sapiens* on the island some 18 to 13 millennia ago, and "may even still be living on Flores" (Forth 13–14), or simply microcephalic dwarf specimens of *Homo sapiens*, physically deformed by the exceptional congenital condition ME: "myxoedematous endemic (ME) cretins, part of an inland population of (mostly unaffected) *Homo sapiens*."²⁵

²¹ Tulp's pre-dissection depiction of this ape (plate XIII), identified by modern specialists as a chimpanzee, not an orangutan, led to numerous derivative images. Some, with Bondt's "Ourang-Outang" and Francisci's copies after Tulp and Bondt, are reproduced and discussed by Mahdi (Fig. 29). Mahdi's comprehensive treatment of early modern Germanic usage of the term "orangutan" translates *Homo sylvestris* as "forest man," and discusses glosses of the term "orangutan" as human forest man or bushman, but not as subhuman European Wild Man (173–4).

²² Mahdi 174–6. Again, Happel's copy is mediated by Francisci (374 & Plate XI.11).

²³ "Non constat de nomine." See also Janson 270, 333.

²⁴ Bartels, "Ueber abnorme Behaarung beim Menschen I" 118. See also I: 127; II: 150, 163, 167, 183–5.

²⁵ Obendorf, Oxnard, and Kefford 1294; these authors also note "striking parallels" between *ebu gogo* and ME cretinism, including "the retention of lanugo hair in sporadic cretins."

Anthropologists are taking into account reports by the current inhabitants of Western Flores concerning the *ebu gogo*, said to have been a discrete tribe of dwarf-like, possibly non-human, hairy cave-dwellers approximating the possible appearance of *Homo floresiensis*, allegedly exterminated by the ancestors of the current Nage tribe “between 1750 and 1820” in retribution for stealing their harvests and abducting their children (Forth 14–15). Similarly, local tales and myths collected from Indonesians in Makea by seventeenth-century European travelers about the antisocial behavior of the *Ourang-outan* informed early modern scientific debate and filtered down into popular media representations, such as Happel’s central female (Figure 5.1). This follows de Bondt’s *Ourang Outang* in downplaying scientific anatomical analysis conclusively identifying the creature as an ape, foregrounding its liminal, hybrid qualities at the very borders of the human even further by drawing on a much-copied and widely circulated fanciful representation of a hairy girl born in Tuscany in 1355 (Figure 5.2, p. 127).²⁶

The Tuscan Hairy Girl, 1355

Modern historical surveys of hypertrichosis were inaugurated in the 1870s by Max Bartels’s monograph-length, rambling, three-part article considering diverse cases of abnormal human hair distribution over a three-century period, with the emphasis on contemporary case studies. Following the lead of Bartels, many medical historians still present Pedro González and his family as the earliest historically documented cases of hypertrichosis. Bartels excludes from his chronological tables of hypertrichosis cases numerous sparsely documented pre-sixteenth-century cases, such as the Wild Couple captured in thirteenth-century Saxony noted by Albertus Magnus; the hirsute boy born in 1282 to a woman who had looked at pictures of bears during her pregnancy (Lykosthenes 445); or a fourteenth-century case briefly noted by Aldrovandi (580–81).²⁷ This last, which Bartels alludes to in passing via Aldrovandi, provides a precedent for imperial sponsorship of a child afflicted with hypertrichosis. It involved Anna von Schweidnitz (1339–1362), distantly related to the Spanish Habsburgs through her maternal great-grandmother Klementia of Habsburg. In 1354, the year after Anna became the third of the four wives of Emperor Charles IV (1316–1378), the couple traveled from Prague to Rome, where Charles was crowned Holy Roman Emperor

Loren Eiseley cites the Geneva scholar Carl Vogt’s 1864 diagnosis of the Neander skull as “that of an idiot or microcephalus,” and similar, now discredited reactions to Eugene Dubois’s 1891 discovery of *Pithecanthropus erectus* (“the Java ape man”), as symptoms of what she identifies as a “slow shift from a belief in living *normal* links passing slowly to a notion of living Microcephalic *abnormals* as in some manner *representing past normals no longer existent in the living world*” (459–63, Eiseley’s emphasis).

²⁶ Woodcut: Aldrovandi, 579 (Caput VII, Icone I).

²⁷ See also Bartels II: 169; for the tables, see I: 124 and II: 182.

in April 1355. According to the Florentine chronicle of Mattea Villani, shortly thereafter, during the return journey,

when the emperor was at Pietrasanta, as a great wonder, and a new and strange thing, he was presented with a hairy little girl aged seven years old, woolly all over like a sheep, with badly coloured red wool, and she was covered with this wool all over her body, right up to her lips and her eyes. The empress, completely amazed to see a human body covered by nature in such an extremely marvellous way, commanded her ladies in waiting to feed and care for her, and took her to her court. (III: 77)²⁸

That 15-year-old Anna was indeed so fascinated by this little girl that she took her back to the imperial court in 1355 is confirmed by the Bishop of Bisignano, Giovanni de’Marignolli (1290–1357). Engaged by Emperor Charles IV in 1355 to work on the *Annals of Bohemia*, this former delegate to the Emperor of China from Pope Benedict XI’s papal court at Avignon, interpolated his contributions with Far Eastern reminiscences. His brief note of the Italian hairy girl—incidentally confirming that she was a redhead—is closely followed by a passage that has been identified as the earliest European eyewitness account of the indigenous Veddar tribe of Sri Lanka (Kennedy 76), where de’Marignolli had been marooned for several months of 1349:

So the most noble Emperor Charles IV brought from Tuscany a girl whose face, as well as her whole body, was covered with hair, so that she looked like the daughter of a fox! Yet is there no such race of hairy folk in Tuscany: nor was her own mother even, nor her mother’s other children so, but like the rest of us. [...] We do not suppose that such creatures exist as a species, but regard them as natural monstrosities. [...] The truth is that no such people *do* exist as nations, though there may be an individual monster here and there. [...] There are also wild men, naked and hairy, who have wives and children, but abide in the woods. They do not show themselves among men, and I was seldom able to catch sight of one; for they hide themselves in the forest when they perceive any one coming. Yet they do a great deal of work, sowing and reaping corn and other things; and when traders go to them, as I have myself witnessed, they put out what they have to sell in the middle of the path, and run and hide. Then the purchasers go forward and deposit the price, and take what has been set down. (Yule 379–83, in translation)

The case attracted Europe-wide attention. Antonio de Torquemada summarizes it in his *Jardín de flores curiosas*, published in Madrid in 1570 and translated into English in 1600. He furthermore adds a case of a boy with hypertrichosis shown around Spain for money by his father, linking this latter case directly to the diabolical by following it with the tale of a monstrous child, born to a German actor who refused to remove his devil costume before sleeping with his wife:

²⁸ Libro Quinto, cap. 53, “D’una fanciulla pilosa presentata all’imperadore”; present author’s translation from the original Italian.

I haue heard of a woman deliuered of a child all couered ouer with rough haire, the reason wherof was, that she had in her chamber the picture of Saint Iohn Baptist clothed in hairy skinns, on which the woman vsing with deuotion to contemplate, her chyld was borne both in roughnes & figure like vnto the same. [...] Marcus Damascenus [...] said [...] that it hapned [...] neere the City of Pysa. [*marginalium*: “the place is called *Petra Sancta*”] It is not long since that there went through Spayne a man gathering money, with the sight of a son of his couered with hayre, in such quantity so long & thicke, that in his whole face there was nothing els to be seen but his mouth and eyes: Withall, the haire was so curled, that it crimped round like Ringes, and truely the wilde Sauages which they paynt, were nothing so deformed, and ouer their whole body so hairie as was thys boy. [... *marginalium*: “A wonderfull monster borne in Germany”] I will neyther wonder at this, nor at any such like, seeing that in this our time it is known & affirmed for a matter most true, that certaine Players shewing of a Comedy in Germany, one of them which played the deuill, hauing put on a kinde of attyre most grisly and feareful, whe[n] the Play was ended went home to his own house, where taking a toy in the head, he would needs vfe the company of his wife without changing the deformed habite hee had on, who hauing her imagination fearefully fixed on the ouglie shape of that attyre with which her husband was the[n] clothed, conceaued childe, and came to be deliuered of a creature [*marginalium*: “A wonderful monster”] representing the very likenes of the deuill, in forme so horrible, that no deuil of hell could bee figured more lothsome or abhominable. (Torquemada sig. 10)

Jody Enders's insightful discussion of a French version of this legend lacking the dimension of a monstrous birth, located in Bar-le-Duc in 1485, refers neither to this German case nor to one documented in a luridly illustrated German broadsheet of 1569, of a Jesuit dressed as the Devil, who was stabbed to death for attempting to frighten a Protestant maiden into relinquishing her faith.²⁹ Wild Man and devil costumes were extremely popular at masquerades and carnivals. Accidents in connection with them were widely interpreted as divine punishment, as with the Bal des Ardents of 1392, when four masqueraders in Wild Man costumes were burned to death and King Charles VI of France seriously injured,³⁰ and two German carnival conflagrations. One at Waldenburg Castle in Württemberg, Germany, on February 7, 1570, fatally injured several masqueraders, including the host, Duke Eberhard

²⁹ *Neue zeytung / Unnd warhaffter Bericht eines Jesuiters /welcher inn Teüffels gestalt sich angethan / in welcher gestalt / er ein Euangelische Magd / von ihrem Glauben abzüschracken vermeint / und darob erstochen ward.* Single leaf broadsheet, Augsburg 1569 (reproduced in Strauss 1335).

³⁰ Froissart sigs.CCXLIIII–CCXLIIII: “Of the aduenture of a daunce that was made at Parys in lykenesse of wodehowses / wherein the Frenche Kynge was in parell of dethe.” The original illustration of this episode is in London: Froissart, *Chroniques* IV, part 2, illuminated manuscript, Bruges c.1470. British Library, Harley 4380, f.1^r. It was considered newsworthy as late as 1707 (Happel, *Continuation* I: 427–8, illustrated).

von Hohenlohe (1635–1670), when their devil costumes caught fire.³¹ In the other, at Georg von Schleinitz’s court near Meissen in Saxony, a group of noblemen, including the host, burned to death when their shaggy bear costumes caught fire during his wedding festivities (Grundmann 191–3; Wesenigk 81–3; Gräße 58–9).

Despite serving at the French court, the surgeon Ambroise Paré does not appear to have known of the González family, absent from the chapter on monsters in his monumental medical treatise, first published in Paris in 1570. In it he presents the fourteenth-century Tuscan case, commonly diagnosed as a case of maternal influence:

Damascene reports that he saw a maide hairy like a Beare, which had that deformity by no other cause or occasion than that her mother earnestly beheld, in the very instant of receiving and conceiving the seed, the image of St. John covered with a camells skinne, hanging upon the poasts of the bed. (Paré 978)

Paré’s plate is iconographically closely related to Aldrovandi’s (Figure 5.2), and to another in the anonymous *Aristotle’s masterpiece*, of which successive editions were in print from 1684 to the 1930s, most also illustrating a short-lived hirsute boy said to have been born in 1579 or 1597 (Katritzky, “Images”). As the most widely read medical guide published in pre-modern England, this popular vernacular publication ensured that Paré’s fanciful metamorphosis of the woolly-haired Tuscan child into a naked, hirsute adult woman became the most widely circulated book illustration of a hypertrichosis case.³²

The González Family

The much more diverse visual and textual records of the González family contribute rich insights into their appearance and travels. Pedro González, the son of physically normal, Spanish-speaking parents,³³ was taken as a boy to the French court, where he received a classical education. In adulthood, González served as a French court servant from 1556 to at least 1560. With his wife, Catherine (d.1623), and their growing family of children, at least four of whom were to take after him and at least three of whom inherited her normal hair distribution (Zapperi 46–7, 81–2, 115, 215),³⁴ he was moved as a living Wild Man from the royal court of

³¹ *Ein ser erschrockliche doch warhafftige Geschicht / so sich begeben hat in dem landt zü Wirtemberg / auff dem schloß Waldenberg genand*. Single leaf broadsheet, Nuremberg 1570 (reproduced in Strauss 1337).

³² This case is also noted by Montaigne: “There was also presented vnto Charles king of Bohemia, an Emperour, a young girle, borne about Pisa, all shagd and hairy over and over” (45); *pace* my incorrect identification in *Healing, Performance and Ceremony* 205.

³³ As indicated in the correspondence of Duke Wilhelm of Bavaria (April 3, 1583, quoted below).

³⁴ The date of birth of the oldest son, Paolo (non-hairy), is unknown. Zapperi suggests birth dates for Madeleine/Maddalena (c.1575, hairy), Henri/Arrigo (c.1580–1656, hairy),

Paris, via Flanders and the alpine regions, to the ducal court of Parma, and finally to the Farnese country villa at Capodimonte. He is first noted in a dispatch of April 18, 1547, to Ercole II d'Este from his envoy to the French court, Giulio Alvarotto. It documents the presentation as a gift to Henri II and Catharina de' Medici on March 31, 1547, of a boy aged about 10 years old, hairy all over "just like Wild Men of the woods are painted," speaking Spanish, and dressed in European manner, but allegedly found in "the Indies."³⁵ A comment in the physician Realdus Columbus of Cremona's consideration of excessive human hair, first published in 1559, is probably registering an early sighting of Pedro González: "Nevertheless I saw a Spaniard of this type, with hair growing from every part of his body except his face and parts of his hands" (470). A Latin treatise of 1557 by another Italian physician, Giulio Cesare Scaligero, contains a definite reference, noting a hairy Spanish boy referred to in France by the nickname "Barbet" (a colloquial term for the shaggy Flemish hunting dog, the "Watterhund"): "brought from the Indies, or, as some think, born in Spain to parents from the Indies" (sig.177v).³⁶

In one of his medical case studies, the Basle physician Felix Platter (older half-brother of Thomas) notes that the González family left the French court to enter the service of the Farnese family, noted collectors of monstrous humans:

Some Men are very Hairy. It is vulgarly supposed that there are Wild Men that have Hair all over their bodies, except the tip of their Nose before, on the Knees, the Buttocks, and Palms of the Hands, and Soles of the Feet, as they are painted. But this is false, for none of the Cosmographers have mentioned any such, though they left not out the most brutish, as the Amazons, Canibals, and Americans, and others that go naked, and yet are not Hairy, but pul out Hairs where they grow. But this is true, that there are many of both Sex, especially men, more hairy then others, on their Thighs, Arms, Belly, Breast and Face, such I have seen. There was one at *Paris* very Gracious with King *Henry* the second, that lived at his Court, who had very long hair all over, except a little under his Eyes, his Eyebrows, and Hair in his Forehead were so long, that he was forced to tie them Back from hindering of his sight. He married a smooth Woman like others, and had by her Hairy Children, which were sent into *Flanders* to the Duke of *Parma*, I saw them in *Basil*, An. 1583. and got their Pictures, when they were to go into *Italy* with their Mother, a Son of nine years old, and a Daughter of ten:³⁷

Francesca (c.1582) and Antoinetta/Tognina (c.1588, hairy); the youngest sons were born in Parma in 1592 (Orazio, hairy) and 1595 (Ercole).

³⁵ Alvarotto's dispatch is in the Archivio di Stato di Modena (Zapperi 189).

³⁶ "Hispano puero: quem ex India aduectum, alij parentibus Indicis in Hispania natum putant."

³⁷ This incorrect translation of Felix Platter's original wording of 1614 ("masculum 9. & foeminam 7. Annorum") demonstrates the ease with which such inaccuracies are introduced. If Platter intended to record the boy's age not as nine years but as nine months, then the two hairy children accompanying Catherine can be identified as Madeleine, aged around seven years in 1583, and her then possibly nine-month-old brother Henri. On my reasoning for accepting that, as recorded in his publication of 1614, Platter examined

the Male was more hairy in the Face then the Female, but all her Backbone was full of long bristles. But since (as we showed in Anatomy), there are Hairs in all the Pores of the body, it is no wonder that there are more in some then others, as the Nails. But this is a greater wonder, that in some places they should grow so orderly, as in the Eyebrows, and in others scarce to be seen. There are Hairs in the Palms of every ones hands as appears by Children, but they are smal and continually worn away, which makes the Hand appear smooth.³⁸

Possibly, they were presented to the Farnese family because of the family connections of Margareta of Parma, illegitimate daughter of Emperor Charles V,³⁹ and thus half-sister to King Philip II. Margareta's first husband, Alessandro d'Medici, who died when she was 14, had been an illegitimate brother of Henri II's wife, Catherine de' Medici. A former Regent of the Netherlands herself, Margareta of Parma returned from Flanders to Italy for the last time in 1583, after supporting her son Alessandro Farnese for several years in this post (Hertel 174; Zapperi 200–202). However, “Don Pietro González Selvaggio”⁴⁰ and his family arrived at the Farnese court in Parma only in May 1591 (Zapperi 93, 214). During the 1580s, the Bavarian and central European Habsburg courts exhibited an extraordinary flurry of interest in the González family. This generated correspondence and major portrait paintings of the family by several renowned artists based at these courts, some of which are still on display at the former seat of Archduke Karl's brother, Ferdinand of the Tirol, Ambras Castle, near Innsbruck.⁴¹

The Flemish artist Joris Hoefnagel, active in Spain during the 1560s, was based in Munich during the period from 1578 to 1590, when he completed commissions for the Bavarian ducal family as well as their neighboring Habsburg relatives. Duke Wilhelm V of Bavaria's attempts to acquire a living Wild Man date back to at least 1571, when Duke Philipp zu Hanau responded to his enquiries with assurances that there were none in his forests.⁴² A brief Latin biography of “Petrus Gonsalus” inscribed on the back of Hoefnagel's double portrait of González and his wife, Catherine, concludes with the sentence, “He appeared in Munich, Bavaria, in the year 1582” (Zapperi 195–6).⁴³ On April 3, 1583, Wilhelm drafted a letter to be sent from Munich to Archduke Karl's wife, his sister Maria, in Vienna:

Catherine González in 1583 with a “boy of 9 [months?] and a girl of seven years,” and not, as suggested by Zapperi (88–93, 214), eight years later, in early 1591, with her 11-year-old son Henri and 8- or 9-year-old daughter Françoise, see also Katritzky, *Healing, Performance and Ceremony* 205–7.

³⁸ F. Platter, Culpeper, and Cole 365–6; based on Platter's original German-language edition of 1614. See also Wiesner-Hanks 183–4.

³⁹ An uncle of Wilhelm V of Bavaria's mother, Anna of Habsburg.

⁴⁰ Selvaggio is the Italian term for Wild Man.

⁴¹ For texts and images, see Zapperi 194–7; for a discussion of the portraits, see also Hertel 169–76.

⁴² Munich Bayerisches Hauptstaatsarchiv (BHStA), Fürstensachen 426/I: March 10, 1571; Baader 74.

⁴³ “Conparuit Monachij boiorum a[nn]o 1582.”

Concerning my Wild People, I want to have them portrayed full-length to send to you. I've also written to France to enquire everything about his origins, comings and goings. But he himself will know little, as he left when he was very young and was presented to the king. Apart from that they aren't wild, as they are called. The man is a very refined, modest and polite person, apart from being so shaggy. The little girl is also very refined and well mannered; if she didn't have the hair in her face, she'd be a pretty little girl. The boy can't speak, he is very foolish and diverting. The old father and mother are not hairy, but like other people, and if I understood correctly, they were Spaniards. I also want to send you a full-length portrait of the old man, I have it life-size, he is not a tall person.⁴⁴

In a letter he sent a month later, on May 10, 1583, Wilhelm specifies "his Wild People" themselves, as well as their painted portrait, among various commodities he shortly intends to have sent to Maria in Vienna: "I want to send you and your husband the Wild People and the painting at the earliest opportunity. I will send the stove to Vienna, to your house."⁴⁵ These letters were sent in response to correspondence of 11 March 1583, in which Archduke Karl warmly thanks Wilhelm for

the little panel portraying the hairy man together with his wife and children, which y[our] e[steemed self] sent me via my chamberlain, von Herberstain. This is certainly a thing that is well worth seeing. I would ask y[our] e[xcellency], insofar as it is possible, that y. e. would send me full-length portraits of the two children, and have the little boy depicted naked, while he is still so young.⁴⁶

This final phrase suggests that Karl knew that the growing infant himself was present in person at the Bavarian court, and strengthens the possibility that Pedro and Catherine González and their two hairy children were associated with the entourage of Margareta of Parma, journeying from the Netherlands to Italy during late 1582 and early 1583, and that they passed through Basle and spent time in person at various courts of her Munich and Habsburg relatives.

Melanchthon's account contributes important new information to this already detailed narrative. As well as referring to Pedro González's demonstrative role and substantiating his early childhood links with Madrid, Melanchthon uniquely documents the existence of a second "manikin" of similar size and appearance, almost certainly another young male hypertrichosis sufferer. The condition's distribution appears to be consistent with control by a dominant gene. These only exceptionally skip a generation, suggesting that hypertrichosis can be passed on only by direct inheritance from a parent manifesting it or through spontaneous

⁴⁴ Munich BHStA Geheimes Haus Archiv (GHA), Korr.Akt 606 V, f.212^v (file draft of letter sent); Zapperi 194–5.

⁴⁵ Munich BHStA.GHA, Korr.Akt 606 V, f.214^r (a draft of the letter sent, as recorded on the verso in a scribal hand of similar date also providing a list of subjects covered in the letter, whose item "Rauchen leüt und tafln" ("hairy people and pictures") distinguishes between the people and their portraits.

⁴⁶ Munich BHStA.GHA, Korr.Akt 609 III/3, f.61.

mutation in a reproductive cell prior to conception. As neither of Pedro González's parents exhibited the physical symptoms of hypertrichosis, and the condition is extremely rare, if Pedro's companion was human, he can only have been his identical twin brother.

By 1592, the González family had settled at the court in Parma, and around 1608, its surviving members were retired to the Farneses' rural seat at Capodimonte. No such noble protection was afforded to Barbara Urslerin, the only sufferer of hypertrichosis born in the seventeenth century known to have survived into adulthood. She competed with other physically exceptional humans trying to make a living touring European fairgrounds. Several documents have escaped previous attention in this context. I here suggest that an illustrated broadsheet records Urslerin's birth in the village of Mursellers near Kempten, Bavaria, on February 16, 1629 (Figure 5.3, p. 128),⁴⁷ and that the report of an unnamed, bearded, three-year-old girl with all-over body hair, in the medical case studies of the Jewish physician Zacutus Lusitanus (1575–1642), is an eyewitness commentary on Barbara Urslerin confirming that her parents showed her around Europe for money as early as 1632.⁴⁸

Linking his account of Pedro González to Plutarch's account of the Roman general Sulla's meeting in Dyrrachium (now Durrës, Albania) in 86 AD with a satyr captured nearby enabled Melanchthon to connect hypertrichosis cases of his own time with the classical satyr and the Christian devil. If the young González could evoke comparison with demons, Barbara Urslerin was systematically compared to a dog. For some of her spectators, the multilinguality and harpsichord-playing she demonstrated during her shows were appreciated more as proof of her humanity than as skills in their own right. Like Urslerin, the González family attracted the close interest of a wide range of medical professionals. Unlike her, they also attracted the patronage of European royalty and nobility, including King Philip II and his Habsburg relatives. Their interest ensured that the impact made by Pedro González and his family was confined neither to Spain nor to their own lifetimes. Early modern understanding of the “marvellous races” and of satyrs, devils, hairy anchorites, and above all, the Wild Man, are fundamental to the period's multilayered medical and cultural reception of congenital and temporary hypertrichosis. Viewed within the context of literary anthropologies based on the traditions of classical myths, legends, and fables, documents such as Melanchthon's account or Happel's image confirm that through their persistent afterlife in European print culture, the González family exercised a lasting impact on medical culture far beyond Spain itself.

⁴⁷ Nuremberg, Germanisches Nationalmuseum (Holländer 277; Alexander & Strauss 338).

⁴⁸ Lusitanus, *Praxis medica admiranda* 504: “*De Monstris. Puella barbata. Pvellam vidj ætatis trium annorum, formosam, & pulchram cum barba magna, cui totum corpus nimis hirsutum erat, & ex eius auribus, pili crassi, hirti, numerosi prodibant, ita oblongi, vt palmum & dimidium æquarent. Hoc monstrum circulatores lucrandi causâ publicè ostentabant.*”

Figure 5.1 Eberhard Werner Happel, *Shaggy-haired humans* (Der rauch-behaarte Mensch), engraving, *Relationes curiosae* II, 1685: plate opposite p. 312. Depicting A: classical “Himantapodes”; B, C, D, E: “The hairy-bodied Canary Islander” (Pedro González with a son and two daughters c.1600); F: “The hairy woman of Augsburg” (Barbara Urslerin c.1655); G: Javanese *Ourang Outang* or Wild Wooddweller

Figure 5.2 Ulysses Aldrovandi, *Infans Aethiops*, & *Virgo villosa* (A black infant and a hairy maid), woodcut

Figure 5.3 Christoph Kraus, *Of a frightful misbirth* (*Von einer erschrecklichen Mißgeburdt*), printed single-leaf broadsheet published in Kempten, 1629. (This previously unidentified newborn is here identified as Barbara Urslerin.)