

# HIERONYMUS COCK

*The Renaissance in Print*

WALKING GUIDE

# I. THE PRINT PUBLISHING HOUSE *AUX QUATRE VENTS* (AT THE SIGN OF THE FOUR WINDS), 1549-1600

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On 11 January 1549 Hieronymus Cock (1517/8-1570) obtained his first license to print and publish prints. Just two years earlier, the young painter had married Volcxken Diericx (ca. 1525-1600), who would play a significant role in the company and who, after the death of her husband in 1570, continued to run it for another thirty years.

The Cocks had chosen the right time and the right place in which to embark on their venture. At that time Antwerp was the largest and wealthiest trading city in north-west Europe. Not only was there a large local demand, there was an international market as well. And because the city was a magnet for artistic talent there was no shortage of good designs or of engravers and etchers to turn them into prints.

In just two decades that rare combination of artistic sense and business acumen would allow the new print publishing house, which specialized in intaglio techniques such as etching and engraving, to develop into one of the most important in Europe.



3.

Joannes and Lucas van Doetecum, after Hans Vredeman de Vries  
**IMAGINARY VIEW OF A STREET WITH THE HOUSE  
*AUX QUATRE VENTS***

In this print, the first of a series of perspective views, we see Cock posing in the doorway of his print publishing house *Aux Quatre Vents* (At the Sign of the Four Winds), which is identified by a sign with the heads of four putti blowing in the four cardinal directions and, below them, the inscription IIII vens (*Quatre Vents*). Inside the shop Cock's wife, Volcxken Diericx, stands behind the counter. Behind her are shelves stacked with packets of prints.

The richly ornamented architecture is the fruit of Hans Vredeman de Vries's imagination though is based in part on reality. In 1560 *Aux Quatre Vents* did indeed stand on a corner near the new Exchange in Antwerp. Later the business moved to a corner of the Arenbergstraat. The couple's home was not their only outlet. Through an extensive network of intermediary dealers Cock's prints reached every corner of the known world.



5.

Johannes Wierix

### **PORTRAIT OF HIERONYMUS COCK**

This engraved portrait is the only known likeness of Hieronymus Cock. It was published posthumously by his widow in 1572 and is included at the end of a series of portraits of Netherlandish painters. The publication of the series had been started by Cock himself before 1565: when he died it was still incomplete.

The skull in Cock's hand may be an allusion to his patron saint, St Jerome, who is often depicted in a similar way. It was a common motif in sixteenth-century portraits and is to be understood here as a *memento mori*. It would remind the viewer of man's mortality and the transience of earthly existence.

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6.

Johannes Wierix

### **PORTRAIT OF VOLCXKEN DIERICX**

Volcxken Diericx partnered her husband Hieronymus Cock in setting up the print publishing house *Aux Quatre Vents*. That she also played a major role in its development is beyond doubt. And as an accomplished businesswoman she was able, after Cock's death in 1570, to guide the company through turbulent political and economic times for another thirty years. She died in Antwerp in December 1600. This portrait shows Cock's widow in 1579, when she had become the wife of Lambert Bottin.

Volcxken and Hieronymus had no children. The rich publishing stock which at Volcxken's death contained a total of 1607 copper plates was sold and divided. Other important print publishers in Antwerp, Amsterdam and Paris bought large numbers of plates and continued to reprint them until well into the seventeenth century.

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1.  
HIERONYMUS COCK

***Bird's-eye view  
of Antwerp from  
the east***

1557, etching, with  
watercourses colour-  
ed in blue

–  
Brussels, Royal  
Library of Belgium,  
Maps and Plans

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2.  
MELCHISEDECH  
VAN HOOREN

***Triple view of  
Antwerp***

1557, etching and  
engraving

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 3.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
HANS VREDEMAN  
DE VRIES

***Imaginary view  
of a street with  
the house Aux  
Quatre Vents***  
from the series  
*Scenographiæ sive  
perspectivæ ...*

1560, etching and  
engraving, from a  
series of twenty

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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4a.  
ATTRIBUTED TO  
PIETER VAN DER  
HEYDEN, AFTER  
BENEDICTUS  
BATTINI

***Rebus on  
Respect the  
Cook***  
from the series  
*Cartouches by  
Battini*

1553, engraving,  
from a series of  
twenty-eight

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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4b.  
PIETER VAN DER  
HEYDEN, AFTER  
JACQUES FLORIS

***Three  
cartouches  
with rebus,  
monogram and  
mottoes of  
Hieronymus  
Cock and  
Volcxken  
Diericx***  
from the series  
*Compartimentorum  
quod vocant  
multiplex genus ...*

1566, engraving,  
from a series of  
seventeen

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 5.  
JOHANNES WIERIX

***Portrait of  
Hieronymus  
Cock***

from the series  
*Pictorum aliquot  
celebrium  
Germaniæ  
inferioris effigies*

engraving, from a  
series of twenty-three  
plates

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 6.  
JOHANNES WIERIX

***Portrait of  
Volcxken  
Diericx***

widow of  
Hieronymus Cock  
and wife of  
Lambert Bottin

1579, engraving

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

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7.  
ATTRIBUTED TO  
JOHANNES WIERIX,  
AFTER MARTIN  
SCHONGAUER

***Christ on the  
Cross between  
Mary and John***

[7a]  
***engraved  
printing plate  
originally  
published by  
Hieronymus  
Cock***

1563

–  
Ghent,  
Bischoppelijk Sint-  
Paulusseminarie

[7b]  
***print of the first  
state giving  
the publisher's  
address as that  
of Hieronymus  
Cock***

1563

–  
Brussels, Royal  
Library of  
Belgium, Print  
Room

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## II. ROMAN RUINS AND THE ALLURE OF ANTIQUITY

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Thanks to Cock's prints, accurate representations of Roman monuments were available to a wide European audience for the first time. Unlike Italian printmakers and publishers, Cock chose to show all the traces of age and decay. Not only did his prints afford knowledge and viewing pleasure, they also provided artists with models for furnishing the background of their paintings, for example.

*Aux Quatre Vents* also produced prints depicting classical sculpture. Drawings of antique sculpture had become an integral part of an artist's training and there was a great demand for models.

The legacy of ancient Rome also nourished the scientific interests of scholars and humanists. Through the support of rich and powerful patrons and collectors their findings were now accessible to a select but international audience of enthusiasts not only in words but in image too.



9.

Hieronymus Cock

**PRÆCIPVA ALIQVOT ROMANÆ ANTIQVITATIS RVINARVM MONI-  
MENTA VIVIS PROSPECTIBVS**

**LARGE BOOK OF RUINS**

In Rome the remains of classical antiquity were still the most tangibly present. Artists who visited the Eternal City and its surroundings made drawings of entire complexes and architectural details.

Unlike other printmakers Cock shows the ruins in their natural rural environment. In some cases, the buildings cannot be identified and the presence of erroneous titles makes us question whether Cock had indeed drawn the buildings in situ. He may have made preparatory drawings in Antwerp, based on what other artists brought him when they returned from Rome. One of those artists would have been Maarten van Heemskerck. He made numerous drawings of ruins and he and Cock were in close contact.



## 11b.

Unknown engraver, after Maarten van Heemskerck

### **THE STATUE COURT OF THE PALAZZO DELLA VALLE IN ROME**

Cardinal Andrea della Valle (1463-1534) built up an impressive collection of antique sculptures, which he installed in a specially designed statue court. Maarten van Heemskerck, who was in Rome from 1532 to 1537, probably drew the collection during the Cardinal's lifetime. The drawing and the print Cock had made from it many years later offer a unique picture of the extraordinary collection, which would later be dispersed.

These documents attest to the lively interest in the sculpture of antiquity, which from the late fifteenth century was keenly collected by the elite. Antoine Perrenot de Granvelle, Cock's rich and powerful patron, also collected antique sculptures and objects. It was probably at his suggestion that in the early years of his business Cock concentrated on publications that widely disseminated the legacy of antiquity and the Italian Renaissance ideal of beauty that had been engrafted onto it.

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## 19.

Joannes and Lucas van Doetecum, after Sebastiaan van Noyen

### **THERMÆ DIOCLETIANI (THE BATHS OF DIOCLETIAN)**

This monumental work is the first illustrated monograph on a historical building ever to be published. The series is preceded by two sheets in letterpress giving a brief history of the Baths of Diocletian in Latin, concluding with an ode to Antoine Perrenot de Granvelle, to whom Cock dedicated the publication.

All the prints include measurements. Apart from three sheets, the prints are conceived in five groups, each with a title that runs across the glued-together and folded sheets. The result is surprising, for unfolding the five groups of mounted prints reveals an overwhelming image of this monumental building complex. Most copies of the *Thermae Diocletiani* were mounted in this way and protected with a binding.

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9. HIERONYMUS COCK  
*Præcipua aliquot Romanæ antiquitatis ruinarum monumenta vivis prospectibus*  
*Large Book of Ruins*

1551, etched title plate and eleven etchings from a series of twenty-four plates preceded by a typeset dedication to Antoine Perrenot de Granvelle  
-  
Brussels, Royal Library of Belgium, Print Room

[9.1]  
*Title plate*

[9.2]  
*View of the Colosseum with the Palatine Hill in the background*

[9.3]  
*Ruins on the Palatine Hill with the Septizonium*

[9.4]  
*Ruins on the Palatine Hill with a Panoramic Landscape*

[9.5]  
*Ruins on the Palatine Hill looking towards the Baths of Caracalla*

[9.6]  
*Ruins of the Basilica of Constantine on the Roman Forum*

[9.7]  
*The Temple of Augustus and Faustina, the Temple of Divus Romulus and the Basilica of Constantine*

[9.8]  
*Ruins of the Septizonium and the Colosseum*

[9.9]  
*Ruins of the Baths of Diocletian*

[9.10]  
*Ruins of the Baths of Caracalla*

[9.11]  
*View of the Roman Forum from the Foot of the Capitoline Hill*

[9.12]  
*View of the Ponte dei Quattro Capi and the Tiber Island*

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10. ATTRIBUTED TO HIERONYMUS COCK

*Three preparatory drawings for plates from the series*

*Ruins of Roman Antiquity*, known as *The Large Book of Ruins* :  
*Præcipua aliquot Romanæ antiquitatis ruinarum monumenta vivis prospectibus*

1550-1  
-  
Edinburgh, The Scottish National Gallery

[10.1]  
*Ruins of the Colosseum, a vaulted corridor*

-  
pen and black ink, recto and verso exhibit traces of blackening, incised for transfer on verso, outline in pen and brown ink

[10.2]  
*Ruins of the Colosseum, partly under water*

-  
pen and black ink, outline in pen and brown ink, recto and verso with traces of black chalk

[10.3]  
*Ruins of the Colosseum*

-  
pen and black ink, traces of blackening on verso

11b. UNKNOWN ENGRAVER, AFTER MAARTEN VAN HEEMSKERCK

*The Statue Court of the Palazzo della Valle in Rome*

1553, engraving  
-  
Amsterdam, Rijksmuseum, Rijksprentenkabinet

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12. JOANNES AND LUCAS VAN DOETECUM, AFTER AN ANONYMOUS DRAUGHTSMAN

*Operum antiquorum Romanorum ...*  
known as *The Small Book of Ruins*

1562, title plate and two other plates from a series of twenty unnumbered prints, etching and engraving  
-  
Brussels, Royal Library of Belgium, Print Room

[12.1]  
*Title page*

[12.2]  
*Ruins of the Ancient Theatre of Bordeaux*

[12.3]  
*The Capitol in Rome*

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**13.**  
JOANNES AND  
LUCAS VAN DOE-  
TECUM, AFTER  
MAARTEN VAN  
HEEMSKERCK

***Bullfight in the  
Ruins of an Am-  
phitheatre***

etching  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**14.**  
ANONYMOUS  
***Roman cup  
with lid found in  
Arras***

from the collection  
of Bishop Antoine  
Perrenot de Gran-  
velle

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**15a.**  
ANONYMOUS  
ENGRAVER, AFTER  
LAMBERT LOM-  
BARD (?)

***Female Antique  
Statues***

nine engravings from  
a series of ten  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**15b.**  
ANONYMOUS  
ENGRAVER, AFTER  
LAMBERT LOM-  
BARD (?)

***'Roma Triom-  
fante' from the  
Casa Sassi in  
Rome***

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**16.**  
ANONYMOUS  
ETCHER, AFTER  
MAARTEN VAN  
HEEMSKERCK

***The Head of  
Laocoön***

etching  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**17.**  
ENGRAVER IN  
THE CIRCLE OF  
LAMBERT SUAVIUS,  
AFTER LAMBERT  
LOMBARD

***Frieze with Ro-  
man sacrificial  
procession***

engraving, two cop-  
per plates printed on  
the same sheet  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**18a.**  
LAMBERT LOM-  
BARD  
***The Sacrifice to  
Priapus***

1540, drawing in pen  
and bistre, grey wash,  
indented for transfer,  
mounted  
-  
Oxford, Ashmolean  
Museum

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**18b.**  
ATTRIBUTED TO  
PIETER VAN DER  
HEYDEN, AFTER  
LAMBERT LOM-  
BARD

***The Sacrifice to  
Priapus***

1553, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**19.**  
JOANNES AND  
LUCAS VAN DOE-  
TECUM, AFTER  
SEBASTIAAN VAN  
NOYEN

***Therma Diocle-  
tiani (The Baths  
of Diocletian)***

1558, two pages  
in letterpress and  
twenty-seven plates  
etchings together in  
six groups, mounted  
on linen  
-  
Royal Academy of  
Arts

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### III. ITALY ON THE BANKS OF THE SCHELDT

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In the sixteenth century prints were produced after the works of the great masters of the Italian Renaissance far from the place where those works originated. There was much copying of existing Italian prints and the resulting drawings were brought north so they could be engraved in copper.

From the very start Hieronymus Cock and Volcxken Diericx played an important part in the artistic exchange between Italy and the Low Countries. In 1550 they brought Giorgio Ghisi (1520-1582) to Antwerp: with his varied shading techniques and his ability to suggest space he would bring about a revolution among local engravers.

In addition to monumental frescoes by Raphael (1483-1520) Ghisi also produced prints of work by Agnolo Bronzino (1503-1572) and Giovanni Battista Bertani (ca.1516-1576) for *Aux Quatre Vents*. These satisfied art enthusiasts' curiosity about the latest artistic developments in Italy and presented inspiring examples to artists who sought to work in a modern idiom.

#### Q 20.

Giorgio Ghisi, after Raphael

#### THE SCHOOL OF ATHENS

The effect of the publication of this print in Antwerp in 1550 is hard to overestimate. Suddenly one of Raphael's most inspiring frescoes in the Vatican was available to art lovers and, above all, to artists, who hitherto would have had to go to Rome to see it. With the publication of prints like this, Cock made a significant contribution to the spread of the Italian Renaissance throughout Europe.

This is the first of five monumental engravings that the Italian engraver Giorgio Ghisi made for Cock in Antwerp. With its rich play of light and shade the masterful engraving renders the volume of Raphael's monumental figures particularly well. However, the print differs from Raphael's painting in several respects: the figures are seen from closer by and the architecture is of secondary importance; the coffered ceiling is missing and the semicircular painting has been adapted to the rectangular format of the print.

## ***Raphael's School of Athens***

*Raphael's School of Athens is a huge fresco (ca. 5 x 7.7 m), painted in 1509-1510, in which all the great scholars of classical antiquity are portrayed. The work shows not only the quest for the highest form of truth, represented by important philosophers such as Plato, Socrates and Aristotle, but also evidences a revival of classical antiquity, later embodied by the term 'Renaissance'.*

*At the bottom left of the print Cock added a text from the Acts of the Apostles about Paul's visit to Athens, where the great Apostle preached and debated with Greek philosophers. This text presents the viewer with a new religiously-hued interpretation of the image, which, however, has nothing to do with the original meaning of the fresco.*

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23.

Giorgio Ghisi, after Agnolo Bronzino

### **THE ADORATION OF THE SHEPHERDS**

Shortly after the creation of the painting by Agnolo Bronzino, Giorgio Ghisi produced this monumental adoration of the Christ Child by the shepherds as an almost full-size print, albeit in reverse. The print follows the original very closely, although Ghisi made important changes to the background and sky. The addition of the walled city, suggestive of Bethlehem, and the wooded landscape is a wonderful example of the fusion of Northern landscape art with the Italian tradition. The engraving must have had a considerable influence throughout the continent. The six-year privilege that protected the print did not prevent subsequent copies being made. It was also used as an example in other media: in France, for instance, in the circle of Jean de Court (active ca. 1555-1585), it was reproduced as a scene in enamel on copper.

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20. **GIORGIO GHISI,**  
 AFTER RAPHAEL  
*The School of Athens*  
 1550, engraving,  
 printed from two  
 plates  
 -  
 Amsterdam,  
 Rijksmuseum,  
 Rijksprentenkabinet  


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 21. **GIORGIO GHISI,**  
 AFTER RAPHAEL  
*The Dispute  
 about the Holy  
 Sacrament*  
 1552, engraving,  
 printed from two  
 plates  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 22. **GIORGIO GHISI,**  
 AFTER GIOVANNI  
 BATTISTA BERTANI  
*The Judgement  
 of Paris*  
 1555, engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 23. **GIORGIO GHISI,**  
 AFTER AGNOLO  
 BRONZINO  
*The Adoration  
 of the  
 Shepherds*  
 1553, engraving,  
 printed from two  
 plates  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 24. **ANONYMOUS**  
 ENGRAVER, AFTER  
 AGNOLO BRONZINO  
*The Crossing of  
 the Red Sea and  
 Moses  
 Appointing  
 Joshua*  
 engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 25. **PHILIPS GALLE,**  
 AFTER GIULIO  
 ROMANO (?)  
*Apollo and  
 Diana killing  
 Niobe's children*  
 1557, engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 26. **PHILIPS GALLE,**  
 AFTER LUCA PENNI  
*Fighting  
 Gladiators*  
 1562, engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 27. **CORNELIS CORT,**  
 AFTER GIULIO  
 ROMANO  
*The Three Fates*  
 1561, engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 28. **ANONYMOUS**  
 ENGRAVER, AFTER  
 GIORGIO VASARI  
*Six Italian  
 writers*  
 engraving  
 -  
 Brussels, Royal  
 Library of Belgium,  
 Print Room  


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 29 a. **CORNELIS CORT,**  
 AFTER FRANCESCO  
 PRIMATICCIO  
*Concourse of the  
 Gods on Mount  
 Olympus*  
 c. 1565, engraving  
 -  
 Amsterdam,  
 Rijksmuseum,  
 Rijksprentenkabinet  


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## IV. HIERONYMUS COCK AND THE ITALIANISTS

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From the beginning *Aux Quatre Vents* produced prints after designs by Northern artists who had been strongly influenced by their time in Italy. Maarten van Heemskerck (1498-1574) in Haarlem, Lambert Lombard (1506-1566) in Liège, and Frans Floris (1519-1570) in Antwerp had already tried to distribute their work in print. Lombard even gave the print a place in the innovative art teaching that he had in mind and he also provided training for engravers. From the early 1550s they found in Cock the ideal coordinator and financier to produce and distribute prints on a much larger, international scale.

These artists intended their work to be on a par with the art of antiquity and the Italian Renaissance. By publishing their inventions in print this artistic rivalry could be followed by an international audience. They strove to go one better than their much admired exemplars. In the view of Cock and Lamponius the combined talent of Frans Floris and Cornelis Cort displayed in the *Labours of Hercules* series surpassed the best that Italy had to offer.



38.

Cornelis Cort, after Frans Floris

### THE LABOURS OF HERCULES

Around 1555 Frans Floris completed *The Labours of Hercules*, the first of two cycles of paintings he produced for the new suburban villa of the merchant and financier Nicolaas Jonghelinck. The spatial limitations of the room they were to hang in forced Floris to compress the twelve Labours into ten paintings. In two cases, therefore, he combined two related Labours on one canvas, retaining the narrative character by depicting one in the foreground and one in the background. Cornelis Cort, who worked from drawings made after the paintings, made a uniform horizontal series from Floris's compositions. He added landscapes but kept Floris's solution for depicting twelve episodes in ten images. Lamponius wrote a Latin dedication in which Floris's work was lauded above that of his Italian examples. He also praised Cock for his initiative in publishing the paintings in print and thus giving them the international fame they deserved.

## *Herakles? How's that again?*

*Herakles or Hercules as the Romans called him, is a son of the god Zeus. He was born of a mortal mother to help his father wipe out the evil on the earth. Because he was promised not only the royal throne but also a place on Mount Olympus, Hera, Zeus's wife, was consumed with jealousy and took a hand in the matter: Herakles was seized with madness and so killed his wife and children. His punishment was to carry out twelve inhumanly heavy tasks, in which he miraculously succeeded.*

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### 42.

Pieter van der Heyden, after Frans Floris

#### **THE RAISING OF THE BRAZEN SERPENT**

After years of wandering in the desert following their flight from Egyptian slavery the Israelites grew impatient and began to question the authority of Moses and God. God then sent venomous serpents to punish them and force them to repent. Later, to restore their faith, God told Moses to make a serpent of bronze and put it upon a pole, so that whoever had been bitten might look upon it and live.

The monumental engraving was probably made after a painting by Frans Floris for the powerful Antoine Perrenot de Granvelle. Floris's composition appealed directly to Granvelle's interest in classical sculpture and the work of Michelangelo. The scene with the raising of the brazen serpent, in the upper left, is based directly on Michelangelo's frescoes on the ceiling of the Sistine Chapel. Many other heroic nudes also derive from figures from Michelangelo's oeuvre as well as from antique statues. Floris clearly sought to show that he could measure up to these famous examples. Pieter van der Heyden, the engraver of this huge print, emulated the example of Giorgio Ghisi in rendering volume and tonal gradation.

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44.

Cornelis Cort, after Frans Floris

### THE SEVEN LIBERAL ARTS

Like the *Labours of Hercules*, the *Seven Liberal Arts* was based on a series of paintings produced by Frans Floris in the mid-1550s for the home of Nicolaas Jonghelinck. The originals were probably destined to decorate Jonghelinck's library. The seven disciplines that had been taught since antiquity are portrayed as female figures instructing other characters in the practice of the arts they represent. The inscriptions, probably by Dominicus Lampsonius, underline how each Liberal Art contributes to the advancement of knowledge.

For the exceptional prints shown here, red ink was used. Printmakers like Parmigianino and the etchers at Fontainebleau experimented with printing in colour, perhaps to mimic the qualities of pen drawings. That would not have been the case here, for the prints refer explicitly to Frans Floris's paintings. We are not sure why Cock printed these sheets in colour. Perhaps these special prints were intended as gifts to clients and patrons.



45.

Harmen Jansz. Muller and an anonymous engraver, after Johannes Stradanus

### SIX HUNTING SCENES IN ORNAMENTAL FRAMES

This series of six engravings is based on tapestry cartoons that Johannes Stradanus, otherwise known as Jan van der Straet (Bruges 1523 – Florence 1605) set to work on in 1567 at the behest of Cosimo de' Medici, Grand Duke of Tuscany, for the Villa di Poggio a Caiano (1567-1570). We do not know how Cock came into contact with Stradanus, who had been living in Italy since around 1550. Possibly Cornelis Cort was the intermediary. Cort had worked almost exclusively for Cock until 1565, when he went to live in Italy, where he also had contacts at the Medici court.

The hunt was a favourite subject in aristocratic circles and gave the designer a chance to devise complex, quasi-exotic action-filled compositions. The large prints after the tapestry designs are true bravura examples of the engraver's technique. This spectacular cycle, with two types of decorative border in a very innovative style, marked the beginning of Stradanus's long career as a supplier of print designs to publishers like Volcxken Diericx and especially Philips Galle.

30.  
GIORGIO GHISI,  
AFTER LAMBERT  
LOMBARD

*The Last  
Supper*

1551, engraving  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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31.  
ANONYMOUS  
ENGRAVER, AFTER  
LAMBERT LOM-  
BARD

*The Washing of  
the Feet*

engraving  
–  
Amsterdam,  
Rijksmuseum,  
Rijksprentenkabinet

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32.  
CORNELIS CORT,  
AFTER MICHEL  
COXCIE

*Christ Teaching  
in the Temple*

1562, engraving  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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33.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
FRANS FLORIS

*The Resurrecti-  
on of Christ*

1557, etching and  
engraving, printed  
from two plates  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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34.  
HIERONYMUS  
COCK, AFTER  
MAARTEN VAN  
HEEMSKERCK

*Roman ruins  
with Saint  
Hieronymus*

1552, etching  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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35.  
DIRCK VOLKERTSZ.  
COORNHERT,  
AFTER MAARTEN  
VAN HEEMSKERCK

*Saint Paul  
Baptizing in Ep-  
hesus*

1553, engraving  
–  
Amsterdam,  
Rijksmuseum,  
Rijksprentenkabinet

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36.  
HANS COLLAERT  
I, AFTER LAMBERT  
LOMBARD

*Moses smiting  
water out of the  
rock*

1555, engraving  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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37.  
PHILIPS GALLE,  
AFTER FRANS  
FLORIS

*The Sacrifice of  
Isaac*

c. 1560, engraving  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 38.  
CORNELIS CORT,  
AFTER FRANS  
FLORIS

*The Labours of  
Hercules*

1563, ten engravings,  
preceded by a  
dedicatory page in  
letterpress  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

[38.1]  
*Dedication  
to Nicolas  
Jonghelinck  
by Dominicus  
Lampsonius*

–  
1563, letterpress  
text added to the  
first edition of the  
series

[38.2]  
*Hercules  
preventing  
the Centaurs  
abducting  
Hippodamia*

[38.3]  
*Hercules  
strangling the  
Nemean lion*

[38.4]  
*Hercules  
chaining  
Cerberus*

[38.5]  
*Hercules  
slaying the  
Hydra of Lerna*

[38.6]  
*Hercules killing  
the dragon  
Ladon*

[38.7]  
*Hercules fight-  
ing Achelous  
in the form of  
a bull*

[38.8]  
*Hercules feed-  
ing Diomedes to  
his own mares  
and Hercules  
killing Cacus*

[38.9]  
*Hercules killing  
Geryon and  
Hercules  
capturing the  
Caledonian  
Boar*

[38.10]  
*Hercules fight-  
ing Antaeus*

[38.11]  
*Hercules hold-  
ing up the world  
in place of Atlas*

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40.  
CORNELIS CORT,  
AFTER FRANS  
FLORIS

*The five senses*

1561, five engravings  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

[40.1]  
*Tactvs  
Touch*

[40.2]  
*Visvs  
Sight*

[40.3]  
*Auditvs  
Hearing*

[40.4]  
*Gustvs  
Taste*

[40.5]  
*Odoratus  
Smell*

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Q 42.  
PIETER VAN DER  
HEYDEN, AFTER  
FRANS FLORIS

*The raising  
of the brazen  
serpent*

1555, engraving,  
printed from two  
plates  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 44.  
CORNELIS CORT,  
AFTER FRANS  
FLORIS

*The seven  
liberal arts*

1565, seven num-  
bered engravings,  
printed in red  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenkabinet

[44.1]  
*Grammatica  
Grammar*

[44.2]  
*Arithmetica  
Arithmetic*

[44.3]  
*Dialectica  
Dialectic*

[44.4]  
*Rhetorica  
Rhetoric*

[44.5]  
*Musica  
Music*

[44.6]  
*Geometria  
Geometry*

[44.7]  
*Astrologia  
Astrology*

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Q 45.  
HARMEN JANSZ.  
MULLER AND  
AN ANONYMOUS  
ENGRAVER, AFTER  
JOHANNES  
STRADANUS

*Six Hunting  
Scenes in  
Ornamental  
Frames*

1570, six unnum-  
bered engravings  
-  
Rotterdam, Museum  
Boijmans  
Van Beuningen,  
Prentenkabinet

[45.1]  
*Ibex Hunt*

[45.2]  
*Chamois Hunt*

[45.3]  
*Wild Boar Hunt  
with Nets*

[45.4]  
*Lion Hunt*

[45.5]  
*Wild Boar Hunt  
with Spears*

[45.6]  
*Ostrich Hunt*

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## V. VICE AND VIRTUE

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At a time of high mortality the awareness of good and evil was fuelled by the fear of sudden death and the Last Judgement. Then it would be determined whether a person had behaved rightly and he would be sent to Heaven or Hell accordingly. From the early Middle Ages the most important guideline for human action was the concept of the Seven Deadly Sins and the Seven Virtues, as defined by the Catholic Church. In the visual arts virtues and sins were represented by personifications with attributes, as in Pieter Bruegel's print series.

Printmaking was an important aid in teaching the difference between good and evil. Prints had the great advantage that the image appealed to the imagination more easily than text. Moreover, the image could be provided with explanatory inscriptions. Stories from the Bible were used as moral examples from which one could learn how to behave, or as counter-examples (*exempla contraria*) that showed what sort of conduct should be avoided.



53.

Pieter van der Heyden, after Pieter Bruegel the Elder

### THE SEVEN DEADLY SINS AND THE LAST JUDGEMENT

Bruegel represents the traditional deadly sins in the series that had already been established in the Middle Ages: Pride (*Superbia*), Avarice (*Avaritia*), Sloth (*Desidia*), Gluttony (*Gula*), Lust (*Luxuria*), Envy (*Invidia*) and Anger (*Ira*). The series is terminated by a *Last Judgement* – a potent reminder that sinners go to Hell. Together with the *Seven Virtues* (cat. 54) this series represents one of the high points in Bruegel's graphic oeuvre. These prints came onto the market in large print-runs and were enormously popular.

Each sin is represented by a female figure with attributes, including an animal traditionally associated with the sin in question (respectively a peacock, toad, donkey, pig, cockerel, turkey and bear). Bruegel thus eschewed the 'modern' allegory inspired by Italy, seeking rather an association with the late-medieval tradition and the work of Hieronymus Bosch. The imagery of Bosch's depictions of Hell is, after all, highly appropriate to the context of sin and punishment.

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54.

Philips Galle, after Pieter Bruegel the Elder

## THE SEVEN VIRTUES

Bruegel's series of the *Seven Virtues* (1559-1560) is a sequel to his *Seven Deadly Sins* (cat. 53). The virtues had also been defined as an established series in the early Middle Ages. The three 'theological' virtues are Hope (*Spes*), Faith (*Fides*) and Charity (*Caritas*). The four 'cardinal' virtues – Justice (*Justitia*), Fortitude, (*Fortitudo*), Temperance (*Temperantia*) and Prudence (*Prudentia*) – had already been defined by Plato in his *Politeia* (*The Republic*) as necessary for citizens in an ideal state.

Like the Deadly Sins, Bruegel represents the Virtues as female figures with attributes. Their allegorical design is derived from late medieval miniatures. The surrounding scenes are realistic in intent and differ from the demonic Bosch-like motifs he employed in his *Seven Deadly Sins*.

The preparatory drawings for both the Virtues and the Deadly Sins have survived. Four sheets can be seen in this exhibition (cat. 55 to 58). Bruegel worked out his designs in great detail, rendering everything very meticulously so that the engravers could carry out their work in exact accordance with his intentions.

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46.  
HIERONYMUS  
COCK, AFTER  
PIETER BRUEGEL  
THE ELDER

***Landscape with  
the Temptation  
of Christ***

etching and  
engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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47.  
DIRCK VOLKERTSZ.  
COORNHERT,  
AFTER MAARTEN  
VAN HEEMSKERCK

***The Parable of  
the Wedding  
Banquet***

1558–9, six  
engravings, num-  
bered consecutively  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

[47.1]  
***The preparation  
of the banquet  
and the king  
sending out  
his servants to  
invite guests***

[47.2]  
***The first ex-  
cuse: the man  
who bought a  
piece of land***

[47.3]  
***The second  
excuse: the man  
who bought five  
yoke of oxen***

[47.4]  
***The third  
excuse: the man  
who married a  
wife***

[47.5]  
***The servant  
inviting the sick  
and poor to the  
banquet***

[47.6]  
***The fate of the  
man who came  
without a  
wedding  
garment***

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48.  
CORNELIS CORT,  
AFTER MAARTEN  
VAN HEEMSKERCK

***The Cycle of the  
Vicissitudes of  
Human Affairs***

1564, nine  
engravings, num-  
bered consecutively

[48.1]  
***The Triumph of  
the World***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.2]  
***The Triumph of  
Riches***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.3]  
***The Triumph of  
Pride***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.4]  
***The Triumph of  
Envy***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.5]  
***The Triumph  
of War***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.6]  
***The Triumph of  
Want***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.7]  
***The Triumph of  
Humility***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.8]  
***The Triumph of  
Peace***  
-  
Amsterdam,  
Rijksmuseum,  
Rijksprentenka-  
binet

[48.9]  
***The Last  
Judgement***  
-  
Antwerp, Museum  
Plantin-Moretus,  
Prentenkabinet -  
UNESCO World  
Heritage

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49.  
DIRCK VOLKERTSZ.  
COORNHERT,  
AFTER WILLEM  
THYBAUT

***Greed and  
Avarice***

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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50.  
ATTRIBUTED TO  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
AN UNKNOWN  
ARTIST

***Memento mori***

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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51.  
ANONYMOUS

***The Wide and  
the Narrow  
Path***

two engravings  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

[51.1]  
***The Narrow  
Path***

[51.2]  
***The Wide Path***

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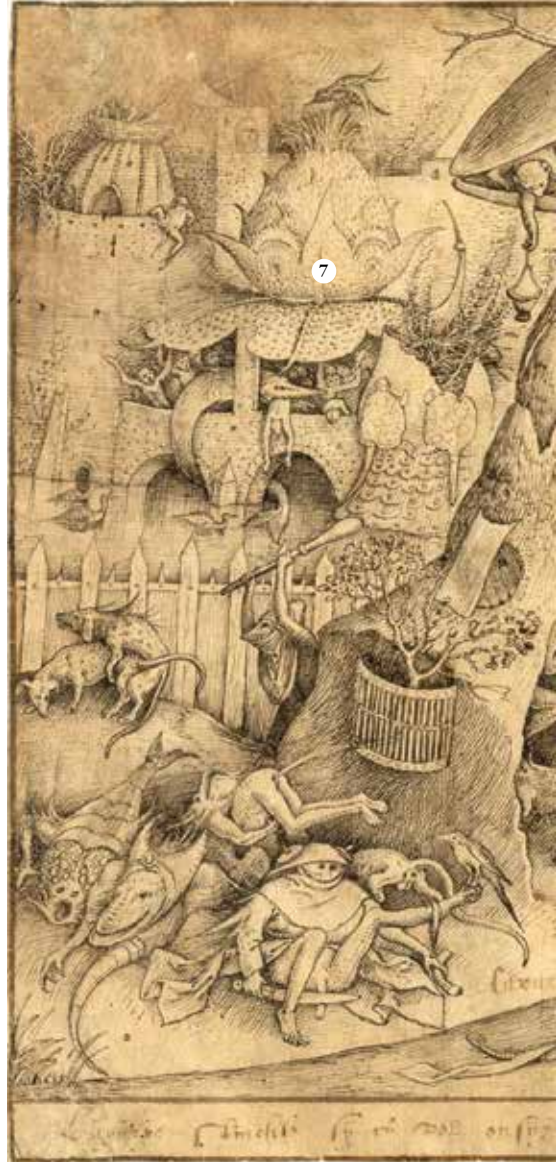


57.

Pieter Bruegel the Elder

**PREPARATORY DRAWING  
FOR 'LUXURIA' (LUST)**

- 1 Naked Lust accepts the caresses of a lizard-like creature without disgust. Another monstrosity presents her with a flask of wine, an image of gluttony that often accompanies lust.
- 2 The cockerel and deer are both animals traditionally associated with lust.
- 3 This figure is usually regarded as an adulterer about to receive his punishment, with his sentence pinned to his hat. In the print his mitre is replaced by a hat, perhaps to avoid the problems that could follow the criticism of ecclesiastical authorities.
- 4 The gaping mussel shell containing a transparent sphere enclosing a naked couple is a prime example of lust derived from Bosch's triptych *The Garden of Earthly Delights* (Madrid, Prado).
- 5 This motif also occurs in *The Garden of Earthly Delights*. Perhaps it is a 'fountain of youth' that restores to youth anyone who bathes in it.
- 6 In this garden of love with its dallying and sometimes naked couples is an arbour in which we can recognize a monk being tempted by a prostitute.
- 7 Throughout the composition are different scenes in which lechers are being punished. In this strange



edifice are despairing naked figures beset by a giant fish that rises out of the water and has already bitten two victims to death.



52.  
HIERONYMUS  
WIERIX, AFTER  
MAARTEN DE VOS

*The four  
enemies of  
Faith and the  
three theologi-  
cal Virtues*

two engravings from  
a series of four

–  
Brussels, Royal  
Library of Belgium,  
Print Room

[52.1]  
Faith beleaguered by  
Death, Heresy, the  
devil and the World

[52.2]  
Charity

Q 53.  
PIETER VAN DER  
HEYDEN, AFTER  
PIETER BRUEGEL  
THE ELDER

*The Seven  
Deadly Sins and  
the Last  
Judgement*

1558, eight unnum-  
bered engravings

–  
Brussels, Royal  
Library of Belgium,  
Print Room

[53.1]  
*Superbia*  
(Pride)

[53.2]  
*Avaritia*  
(Avarice)

[53.3]  
*Desidia*  
(Sloth)

[53.4]  
*Gula*  
(Gluttony)

[53.5]  
*Luxuria*  
(Lust)

[53.6]  
*Invidia*  
(Envy)

[53.7]  
*Ira*  
(Anger)

[53.8]  
*The Last  
Judgement*

Q 54.  
PHILIPS GALLE,  
AFTER PIETER  
BRUEGEL THE  
ELDER

*The Seven  
Virtues*

seven unnumbered  
engravings

–  
Brussels, Royal  
Library of Belgium,  
Print Room

[54.1]  
*Spes*  
(Hope)

[54.2]  
*Fides*  
(Faith)

[54.3]  
*Charitas*  
(Charity)

[54.4]  
*Justicia*  
(Justice)

[54.5]  
*Fortitudo*  
(Fortitude)

[54.6]  
*Temperantia*  
(Temperance)

[54.7]  
*Prudentia*  
(Prudence)

55.  
PIETER BRUEGEL  
THE ELDER

*Preparatory  
drawing for  
'Superbia'  
(Pride)*

1557, pen and grey-  
brown ink on paper,  
contours indented for  
transfer

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

56.  
PIETER BRUEGEL  
THE ELDER

*Preparatory  
drawing for  
'Gula'  
(Gluttony)*

1557, pen and grey-  
brown ink on paper,  
contours indented for  
transfer

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

Q 57.  
PIETER BRUEGEL  
THE ELDER

*Preparatory  
drawing for  
'Luxuria' (Lust)*

1557, pen and grey-  
brown ink on paper,  
the contours indented  
for transfer

–  
Brussels, Royal  
Library of Belgium,  
Print Room

58.  
Pieter Bruegel the  
Elder

*Preparatory  
drawing for  
'Justitia'  
(Justice)*

1559, pen and grey-  
brown ink on paper,  
contours indented for  
transfer

–  
Brussels, Royal  
Library of Belgium,  
Print Room

## VI. BOSCH, BRUEGEL AND THE NETHERLANDISH TRADITION

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In 1567 the Florentine and long-time Antwerp resident, Lodovico Guicciardini (1521-1589), published his *Descrittione di tutti i paesi bassi* (Description of All the Low Countries). In it he described Cock as ‘an original artist, who published many prints after the work of Hieronymus Bosch and other famous painters, and so is held in high esteem in the art world.’ Thus Cock was seen not merely as someone bent on profit but one who also sought to further the knowledge of art by way of his prints.

With Cock the innovations of the Italian Renaissance and the Netherlandish painting tradition clearly went hand in hand. Whereas artists like Frans Floris (1517-1570) represent the Italianate style, the work of Pieter Bruegel (ca.1525-1569) ingeniously builds on the pictorial traditions of the old Netherlands and in particular on the work of Hieronymus Bosch (ca.1450-1516).

This interest in the home-grown pictorial tradition is also reflected in Cock’s decision to compile a ‘Book of Painters’, a collection of twenty-three portraits of Netherlandish artists, including such illustrious founders as Jan van Eyck (ca.1390-1441) and Rogier van der Weyden (ca.1399-1464).

### 61.

Joannes and Lucas van Doetecum, after a print by Alart du Hameel

#### **THE SIEGE OF THE ELEPHANT**

Although this print bears the inscription *HIERONYMUS BOS INVE[NIT]* it is not by Bosch. Cock’s elephant is a modernized variant of the print made by Alart du Hameel at the end of the fifteenth century. It has a greater monumentality than its predecessor and has become much more of an engine of war. The formidable beast recalls Albrecht Dürer’s woodcut of a Rhinoceros (1515); the inscription names the elephant as the rhinoceros’s archenemy.

The inscription on this print is social in nature and describes in humanist Latin the stoical ideal of controlled impulse. Whether this layer of meaning can also be associated with Alart du Hameel’s work is uncertain, as that print lacks a text.



67.

Pieter van der Heyden, after Pieter Bruegel the Elder

### **BIG FISH EAT LITTLE FISH**

Of all the Hieronymus Bosch prints published by Cock, *Big Fish Eat Little Fish* is the only one for which it is certain that Bosch did not make the design since the drawing for the print has survived and is by Pieter Bruegel, who executed and signed it in 1556. The adage that little fish are food for big fish is a supremely simple and obvious one. It is Bruegel's great merit that he provided it with an iconic image that has been copied and reused in countless variations until today.

According to the inscription on the print, however, it was not Bruegel but Bosch who conceived the image: 'Hieronijmus Bos inventor'. In the art-historical literature the addition of Bosch's name is seen primarily as a wily marketing ploy by Cock; who sought to attach a best-selling name to the image.

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75.

Attributed to Cornelis Cort, after Rogier van der Weyden

### **THE DESCENT FROM THE CROSS**

By around the mid-sixteenth century Rogier van der Weyden's *Descent from the Cross* had become a very famous painting. The precious original, which originally adorned the altar of the Chapel of Our Lady Outside the Walls in Leuven, was then already in the collection of Philip II of Spain. Innumerable copies of diverse size and varying quality were in circulation and were chiefly valued as devotional works. The reference to the name *M. [agister] Rogerij Belgae* on this print is noteworthy and points to a resurgent interest in fifteenth-century Netherlandish painting.

When Cock brought out this engraving in 1565 he was already working on the *Effigies*, a series of portraits of painters from the Low Countries, starting with early masters such as Jan and Hubert van Eyck, Rogier van der Weyden and Hieronymus Bosch. So it is not hard to see this print as a homage to Rogier, who was regarded as one of the founders of the Netherlandish school.

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59.  
ANONYMOUS  
ENGRAVER, AFTER  
AN ANONYMOUS  
IMITATOR OF  
HIERONYMUS  
BOSCH

*The crippled,  
fools, street  
musicians and  
beggars:  
'The Crippled  
Bishop'*

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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60.  
IMITATOR OF  
HIERONYMUS  
BOSCH

*Cripples and  
Beggars*

pen and brown ink  
on paper, over lighter  
preparatory drawing  
in pen, partly over-  
painted and washed  
with brush in a  
grey-brown colour  
at a later date, later  
outlined with pen  
and dark-brown ink  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 61.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
A PRINT BY ALART  
DU HAMEEL

*The Siege of the  
Elephant*

c. 1563, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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62.  
ASCRIBED TO  
CORNELIS CORT,  
AFTER A FOLLOWER  
OF HIERONYMUS  
BOSCH

*Triptych: the  
end of time,  
Heaven and Hell*

engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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63a.  
PIETER VAN DER  
HEYDEN, AFTER AN  
IMITATOR OF  
HIERONYMUS  
BOSCH

*The Blue Boat*

1559, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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63b.  
PIETER VAN DER  
HEYDEN, AFTER AN  
IMITATOR OF  
HIERONYMUS  
BOSCH

*The Mussel  
Shell*

1562, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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64.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
AN IMITATOR OF  
HIERONYMUS  
BOSCH

*The Temptation  
of Saint  
Christopher*

1561, etching and  
engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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65.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
A FOLLOWER OF  
HIERONYMUS  
BOSCH

*Saint Martin in  
the harbor with  
cripples and  
beggars*

engraving and  
etching  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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66.  
PIETER VAN DER  
HEYDEN, AFTER  
PIETER BRUEGEL  
THE ELDER

*The  
Temptation of  
Saint Anthony*

1556, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 67.  
PIETER VAN DER  
HEYDEN, AFTER  
PIETER BRUEGEL  
THE ELDER

*Big Fish Eat  
Little Fish*

1557, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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68a.  
PIETER VAN DER  
HEYDEN, AFTER  
PIETER BRUEGEL  
THE ELDER

*Saint James and  
the Magician  
Hermogenes*

1565, engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**68b.**

PIETER VAN DER HEYDEN, AFTER PIETER BRUEGEL THE ELDER

*The Fall of the Magician Hermogenes*

1565, engraving  
-  
Brussels, Royal Library of Belgium, Print Room

**69.**

Philips Galle, after Pieter Bruegel the Elder

*The Resurrection of Christ*

c. 1562-3, engraving  
-  
Brussels, Royal Library of Belgium, Print Room

**70.**

FRANS HUYS, AFTER PIETER BRUEGEL THE ELDER

*Ice-Skating before the Sint Jorispoort in Antwerp*

c. 1558, engraving  
-  
Brussels, Royal Library of Belgium, Print Room

**71.**

PIETER VAN DER HEYDEN, AFTER PIETER BRUEGEL THE ELDER AND HANS BOL

*The Four Seasons*

1565-70, four unnumbered engravings  
-  
Brussels, Royal Library of Belgium, Print Room

[71.1]

*Spring*

[71.2]

*Summer*

[71.3]

*Autumn*

[71.4]

*Winter*

**72.**

JOANNES OR LUCAS VAN DOETECUM, AFTER PIETER BRUEGEL THE ELDER

*Saint George's Kermis*

c. 1559, etching and engraving  
-  
Brussels, Royal Library of Belgium, Print Room

**73.**

CORNELIS CORT, JOHANNES WIERIX AND AN ANONYMOUS ENGRAVER

*'Pictorum aliquot celebrium Germaniae inferioris effigies'*

Portraits of famous painters from the Netherlands

1572, seven portraits from a series of twenty-three numbered engravings with letterpress texts by Dominic Lampsonius, preceded by a letterpress title page and a dedication by Lampsonius to the deceased Hieronymus Cock

-  
Brussels, Royal Library of Belgium, Print Room

[73.1]

*Portrait of Hubert van Eyck*

[73.2]

*Portrait of Jan van Eyck*

[73.3]

*Portrait of Rogier van der Weyden*

[73.4]

*Portrait of Jan Vermeyen*

[73.5]

*Portrait of Pieter Coecke van Aelst*

[73.6]

*Portrait of Frans Floris*

[73.7]

*Portrait of Pieter Bruegel the Elder*

**74a.**

LAMBERT LOMBARD, AFTER HIERONYMUS BOSCH

*Preparatory drawing for 'Christ Carrying the Cross'*

1556, pen and brown ink on prepared paper  
-  
Paris, Fondation Custodia, Collection Frits Lugt

**74b.**

CORNELIS CORT, AFTER LAMBERT LOMBARD

*Christ Carrying the Cross, after Hieronymus Bosch*

c. 1560, engraving  
-  
Paris, Fondation Custodia, Collection Frits Lugt

Q **75.**

ATTRIBUTED TO CORNELIS CORT, AFTER ROGIER VAN DER WEYDEN

*The Descent from the Cross*

1565, engraving  
-  
Brussels, Royal Library of Belgium, Print Room

## COPYRIGHT OR PRIVILEGE?

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Long after his death in 1516 the name of Hieronymus Bosch continued to be well known by the general public. His imaginative compositions, often populated with fantastic characters and devils, were very popular. Countless imitators and copyists tried to meet the unceasing demand for pictures by Bosch by marketing copies, variants and outright fakes.

As a publisher Cock also responded cannily to this demand by making engravings in which Bosch was referred to as 'inventor'. Today we know that these were nearly always compositions that were not conceived by the master himself but were based on the work of imitators. Cock had no hesitation in using Bosch's name because at first it was much better known than that of Pieter Bruegel, who would also produce designs for Cock in the popular style of Bosch.

At that time ideas about copyright or intellectual property were very different from today's. There were no laws to protect an image or idea by copyright. However, the publisher could apply for a 'privilege' to protect a publication against all forms of copying for a particular length of time. In exchange for the payment of a sum of money the government promised to take action against anyone who violated the privilege within its jurisdiction.

## VII. ARCHITECTURE AND ORNAMENT

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Hieronymus Cock and Volcxken Diericx had perfectly understood that the widespread interest in innovations in ornament and architecture could mean a substantial market. Print series with variations on decorative or architectural motifs stimulated the imagination, and Cock's prints did precisely that for many users. Ideas contained in the print series were put into practice or incorporated, though they were hardly ever copied literally.

Inventive designs by artists such as Cornelis Floris (ca.1513-1574) and Hans Vredeman de Vries (1527-ca.1606) were transferred to copper by first-class engravers and etchers whose masterful execution greatly contributed to the continued success of these publications. The demand for new ornamental motifs came not only from patrons but also from practitioners, who represented numerous crafts, as can be seen from various title pages on which they are mentioned.



78.

Joannes or Lucas van Doetecum, after Cornelis Floris

**VEELDERLEIJ NIEWE INUENTIEN OF ANTIJCKSCHE  
SEPULTUEREN ... LIBRO SECUNDO**

As the title page indicates, this is a collection of various new designs for funerary monuments in the antique style that was then very fashionable, as were the extremely fine grotesques and cartouches that could be used as models by sculptors, antique carvers, painters and other artists. The designs for funerary monuments show a kinship with a number of epitaphs and wall tombs Cornelis Floris produced between 1546 and 1560. The signed design for Cock's epitaph, which dates from 1570, is likewise related.

It is evident from the design of the panels with grotesques that Floris had made a close study of that type of Roman ornament, which had been rediscovered in Rome in the late fifteenth century. He brought his own touch to its development, however, giving the scrollwork a solid sculptural character. Here, his training as a sculptor is clearly in evidence.

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81.

Joannes and Lucas van Doetecum, after Hans Vredeman de Vries

**SCENOGRAPHIÆ SIVE PERSPECTIVÆ...**

THE LARGE PERSPECTIVE BOOK

It is clear from the Latin title of this series that these designs are intended to show the artistic effect of central perspective. By applying a low vanishing point the architecture gains a marked monumentality. The concept of *scenographiae* is derived from the Greek. Literally it means the way a scene (*skènè*) is painted (*graphia*). It relates to stage scenery and comes from the architectural teaching of Vitruvius.

This way of rendering perspective is applied not only to the exterior of buildings but also to colonnades, cityscapes, fountains, gardens and the interiors of chambers and churches. The first page of the series shows an imaginary Renaissance street with Hieronymus Cock's shop on the corner (cat. 3). The other pages evoke a new world of modern interiors and buildings presented in a wide variety of settings and spaces.

76a.

JACOB BOS, AFTER  
CORNELIS FLORIS***Designs for  
decorative  
tableware***

six engravings from  
a series of twenty  
unnumbered prints  
preceded by an en-  
graved frontispiece  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

76b.

CORNELIS FLORIS

***Preparatory  
drawings for  
two designs for  
ewers***

from the series of  
'designs for decora-  
tive tableware'  
-  
Liège, Cabinet des  
estampes et des  
dessins de la ville de  
Liège

77.

ATTRIBUTED TO  
PIETER VAN DER  
HEYDEN, AFTER  
BENEDICTUS  
BATTINI***Compartments  
by Battini***

1553, six engravings  
printed on blue paper  
from a series of twen-  
ty-eight numbered  
plates, the hatched  
backgrounds with  
red wash, and white  
highlights in the  
ornamentation  
-  
London, Victoria and  
Albert Museum

Q 78.

JOANNES OR LUCAS  
VAN DOETECUM,  
AFTER CORNELIS  
FLORIS***Veelderleij  
niewe inuentien  
of antijksche  
sepultueren ...  
Libro Secundo***  
Designs for epi-  
taphs, tombs and  
surface decorations  
with scrollwork and  
grotesques

1557, six plates from a  
series of sixteen, etch-  
ing and engraving

79.  
PIETER VAN DER  
HEYDEN, AFTER  
JACOB FLORIS

*Series of  
scrollwork  
compartments  
with mythologi-  
cal and Old  
Testament  
scenes*

1566, two engravings  
from a series with  
title plate and sixteen  
plates

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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80.

JOANNES AND  
LUCAS VAN  
DOETECUM

*Two views of the  
Nymphaeum of  
the Villa Giulia  
in Rome*

two prints, etching  
and engraving

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q 81.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
HANS VREDEMAN  
DE VRIES

*Scenographiæ  
sive  
perspectivæ...  
The Large  
Perspective Book*

1560, four plates from  
a series of twenty  
numbered etchings,  
preceded by a letter-  
press title page and  
an engraved  
dedication to Antoine  
Perrenot de Granville

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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83a.

JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
HANS VREDEMAN  
DE VRIES

*Den Eersten  
boeck ghemaect  
op de twee  
Colonnen Dori-  
ca en Ionica*

1565, two plates from  
a series of eighteen  
etchings, preceded by  
a letterpress title page

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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83b.  
JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
HANS VREDEMAN  
DE VRIES

*Das ander  
Buech, Gemacht  
auff die zway  
Colonnen,  
Corinthia und  
Composita*

1565, one plate from  
a series of twenty-two  
numbered etchings,  
preceded by a letter-  
press title page

-  
Brussel, Royal  
Library of Belgium,  
Print Room

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83c.

JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
HANS VREDEMAN  
DE VRIES

*Architectura 3<sup>e</sup>  
stuck. De oorden  
Tuschana*

1578, two plates from  
a series of twelve  
numbered etchings,  
preceded by a letter-  
press title page

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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84.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
HANS VREDEMAN  
DE VRIES

*Architectural  
Perspective  
Views in Oval  
Frames*

c. 1560–2, three  
prints from a series of  
twenty etchings, with  
a dedication to Peter  
Ernst von Mansfeld  
(dedicatory page  
etched and engraved  
by an anonymous  
artist)

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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## VIII. 'PLUS ULTRA'. THE EMPIRE ON WHICH THE SUN NEVER SETS

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Under the reign of Emperor Charles V (1500-1558) the Netherlands flourished as part of the Habsburg Empire. While Antwerp played a leading economic role in north-west Europe, nearby Brussels was a significant political centre around the middle of the sixteenth century. This centralization of money and power in a small and densely populated area provided a fertile ground for the arts and sciences.

In the middle of the sixteenth century artists received numerous commissions directly from the members of the imperial family and their entourage. Moreover, nobles, citizens and various civil and ecclesiastical authorities sought to keep the court's favour by having their princes glorified in the most diverse media, from monumental ephemeral constructions and panegyrics to the frontispieces of books and the ornamentation of maps. Hieronymus Cock's publications in this room were created in that context.



89.

Joannes and Lucas van Doetecum, after Hieronymus Cock, published by Christopher Plantin  
**LA MAGNIFIQUE ET SUMPTUEUSE POMPE FUNÈBRE ... 1559**  
FUNERAL PROCESSION HELD IN BRUSSELS IN HONOUR OF CHARLES V ON 29TH  
DECEMBER 1558

In 1555 Emperor Charles V (1500-1558) retired to a monastery in Yuste in Spain, where his death was marked by a simple funeral service. His heir Philip II, who was residing in the Netherlands at that time, decided to hold a more appropriate memorial service in Brussels. The intention was not only to symbolize the deceased emperor's great deeds but also to confirm the final transfer of power from father to son with a magnificent ceremony.

To record this event and publicize it to the world it was depicted in a publication that was supported by the court. How exactly the cooperation between Christopher Plantin, Hieronymus Cock and the Van Doetecum brothers came about is unknown. Presumably Plantin coordinated the project and was responsible for printing the typographic texts and decorations in woodcut. The illustration of the funeral procession itself was designed by Cock and the etching was probably produced under his supervision. This very fine copy from the Museum Plantin Moretus is coloured entirely by hand. The tinting of prints was a widespread practice that was often done at the customer's request.

91.

Hieronymus Cock, after Vinko Paletin  
**NOVA DISCRIPTIO HISPANIAE**  
WALL MAP OF THE IBERIAN PENINSULA

This map is one of Cock’s earliest topographical publications. Though his cartographic source is not mentioned it can in fact be identified – the map of Spain by the Croatian Vinko Paletin (1508-1575), a woodcut issued in Venice in 1551.

Cock has transformed the comparatively simple map into a monumental wall map typical of his cartographic publications. He also paid great attention to the decorative additions. The sea is more realistically engraved than on Paletin’s map and is dotted with ships and fantastical sea creatures. The map is also decorated with highly elaborate cartouches intended to contain text (though they are empty in this early print) and with the coats of arms of the various kingdoms belonging to the Spanish crown.

Wall maps like this, made up of several sheets, were among the most prestigious publications of *Aux Quatre Vents*. They were often backed with linen and hung on the wall. Because of their fragility and also the fact that they were later replaced by more recent versions, prints of the original publications are extremely rare today.

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86.  
FRANS FLORIS

***Victory Surrounded by Prisoners***

Allegory on the victory of the House of Habsburg over the Turks

1552, etching with additional drypoint  
–  
Brussels, Royal Library of Belgium, Print Room

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87.  
FRANS HUYS

***Portraits of Eleanor of Austria and Mary of Hungary***

engraving  
–  
Brussels, Royal Library of Belgium, Print Room

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88.  
DIRCK VOLKERTSZ.  
COORNHERT, AFTER  
MAARTEN VAN  
HEEMSKERCK

***The Victories of Emperor Charles V***

twelve engravings, of which the first two printed on blue paper and heightened with white

[88.1]  
***Emperor Charles V amid his Vanquished Adversaries***

–  
Amsterdam, Rijksmuseum, Rijksprentenkabinet

[88.2]  
***King François I of France taken Prisoner at the Battle of Pavia***

–  
Amsterdam, Rijksmuseum, Rijksprentenkabinet

[88.3]  
*The Death of  
Charles, Duke  
of Bourbon, and  
the Capture of  
Rome*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.4]  
*Pope Clement  
VII besieged in  
Castel Sant'  
Angelo in Rome*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.5]  
*Suleiman the  
Magnificent  
forced to Raise  
the Siege of  
Vienna*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.6]  
*The Imperial  
Troops bringing  
Civilization to  
the Indians*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.7]  
*The Conquest of  
Tunis*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.8]  
*The Submission  
of William II,  
Duke of Cleves*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.9]  
*Emperor  
Charles V  
inspecting his  
Troops near  
Ingolstadt*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.10]  
*The Surrender  
of John  
Frederick,  
Elector of  
Saxony, after  
the Battle of  
Mühlberg*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.11]  
*The Submis-  
sion of the  
German Cities*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

[88.12]  
*The Submission  
of Philip, Land-  
grave of Hessen*

–  
Brussels, Royal  
Museums of Fine  
Arts of Belgium,  
Print Room

Q 89.  
JOANNES AND  
LUCAS VAN  
DOETECUM, AFTER  
HIERONYMUS  
COCK, PUBLISHED  
BY CHRISTOPHER  
PLANTIN

*La Magnifique  
et sumptueuse  
pompe funèbre  
... 1559*

Funeral procession  
held in Brussels in  
honour of Charles  
V on 29<sup>th</sup> Decem-  
ber 1558

thirty-four num-  
bered, etched and  
engraved plates,  
mounted as a frieze,  
preceded by a title  
page and letterpress  
texts in French and  
Latin, decorated with  
woodcuts

–  
Antwerp, Plan-  
tin-Moretus Mu-  
seum, Print Room  
– UNESCO World  
Heritage

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90.  
ANONYMOUS,  
EARLY SEVEN-  
TEENTH CENTURY

*The Battle of  
Renty in 1554*

pen and brown ink  
with watercolour,  
inscriptions in pen  
and black ink

–  
Brussels, Royal  
Library of Belgium,  
Manuscript Collec-  
tion

Q 91.  
HIERONYMUS  
COCK, AFTER  
VINKO PALETIN

*Nova discriptio  
hispaniae*

Wall map of the  
Iberian Peninsula

1553, etching and  
engraving on four  
plates

–  
Weimar, Herzogin  
Anna Amalia  
Bibliothek

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## IX. VISUALIZING THE WORLD

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The print publishing house *Aux Quatre Vents* had a profound influence on the evolution of landscape art. The grand panoramas in Bruegel's *Large Landscapes*, the *Large Alpine Landscape*, the *Naval Battle in the Strait of Messina* and the *Rabbit Hunt* were inspired by the impressions made on him during his trip to Italy. Bruegel resolutely abandoned the imaginary theatrical construction used by his predecessors. His landscapes look natural. Yet they were composed in the workshop based on drawings made in situ. They represent a milestone in the history of landscape art. Never before were large-format landscapes of this artistic level published as prints.

The landscapes of Hans Bol (1534-1593), often richly filled with buildings and figures, have more intimacy and charm than Bruegel's panoramic vistas. The source of inspiration is often the Brabant countryside with its villages, orchards, hunting grounds, lanes and fields. The so-called *Small Landscapes* – whose authorship remains a mystery to this day – are exceptionally realistic depictions of Antwerp's rural surroundings. These images of villages, hamlets and farmsteads were far ahead of their time. They presage the Dutch Golden Age, in which they would exercise considerable influence.



### 108.

Joannes and Lucas van Doetecum after Pieter Bruegel the Elder

#### **LARGE ALPINE LANDSCAPE**

This etching, with touches made with the burin and in the Van Doetecum brothers' characteristic graphic style, is even larger and more monumental and impressive than the prints in the *Large Landscapes* series, to which it is closely related. Pieter Bruegel's preparatory drawing has not survived but we know other autograph drawings that clearly show his fascination with the Alps, which he discovered when he travelled to Italy in 1552-1554.

After his return to the Netherlands he incorporated the impressions he gained on his journey into paintings and drawings. With these landscape elements derived from a precise observation of nature, Bruegel renewed the existing landscape tradition as it was practiced by Cock's brother Matthijs and others. Never before had an artist drawn or painted a landscape of such grandeur and naturalness. Cock published them in print form in great numbers and so they also exerted an enormous influence, inspiring painters and draughtsmen until the eighteenth century

**109a-b.**

Pieter Bruegel the Elder

**THE RABBIT HUNT**

Both the drawing and the print of the hare hunt occupy a particular place in Bruegel's oeuvre. The etching is the only one he made himself and the drawing is one of the few surviving examples by his hand to be executed in such a free technique. Indeed, its style differs so notably from that expected by experts on Bruegel's drawings that it was long regarded as a copy of a lost original. Only after Hans Mielke's exhaustive study of Bruegel's drawn oeuvre could it be ascribed to the master.

Much has been written about the meaning of this image. It may perhaps illustrate two of Erasmus's adages, 'He who chases two hares catches neither' and 'A hare yourself, you hunt for prey'. Whether this was actually Bruegel's intention is uncertain, but in any case it does not seem too far off from the moral and sometimes satirical ideas of the artist and his time.

**94.**  
HIERONYMUS  
COCK, AFTER  
MATTHIJS COCK

***Landscapes  
with Biblical  
and Mythologi-  
cal Scenes***

six etchings, be-  
longing to a series of  
twelve

–  
Brussels, Royal  
Library of Belgium,  
Print Room

[94.1]  
***Landscape with  
Abraham and  
Isaac***

[94.2]  
***Landscape  
with Judah and  
Tamar***

[94.3]  
***Landscape with  
Mercury and  
Argus***

[94.4]  
***Landscape  
with Apollo and  
Daphne***

[94.5]  
***Landscape with  
Tobias and the  
Angel***

[94.6]  
***Landscape  
with the Cretan  
labyrinth***

**95.**  
HIERONYMUS  
COCK, AFTER  
MATTHIJS COCK ?

***Landscape with  
Abraham's Sac-  
rifice***

1551, etching  
–  
Brussels, Royal  
Library of Belgium,  
Print Room

**96a.**  
MATTHIJS COCK

***Mountainous  
Landscape***

brush and blue-grey  
ink, pen and brown  
ink, blue-grey wash

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

**96b.**  
HIERONYMUS  
COCK, AFTER  
MATTHIJS COCK

***Landscape with  
Dido and  
Aeneas in a  
Grotto***

c. 1558, etching  
–  
Liège, Université de  
Liège, Collections  
artistiques (Galerie  
Wittert)

**97a.**  
ATTRIBUTED TO  
MATTHIJS COCK

***Village View***

pen and black ink,  
grey wash, traces  
of white and blue  
gouache on blue-  
green paper

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

---

**97b.**  
JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
THE MASTER OF  
THE SMALL  
LANDSCAPES

***The Small  
Landscapes***

1559 and 1561, eight  
etchings, belonging  
to two series, which  
consist respec-  
tively of eighteen  
and twenty-six  
landscapes, printed  
in pairs, from a total  
of twenty-two plates

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**98.**  
HANS BOL

***Large Land-  
scape with a  
Stag Hunt***

etching on two plates  
–  
Antwerp, Plan-  
tin-Moretus Muse-  
um, Print Room -  
UNESCO World  
Heritage

---

**99a.**  
HANS BOL

***Landscape with  
a Castle***

from the series  
Landscapes with  
Village Scenes

drawing in pen and  
brown ink

–  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

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**99b.**  
JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
HANS BOL

***Landscape with  
a Castle***

from the series  
Landscapes with  
Village Scenes

1562, etching and  
engraving, from a  
series of twelve

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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**100.**  
HANS BOL

***The Story of  
Abraham***

1574, six numbered  
round etchings

–  
Brussels, Royal  
Library of Belgium,  
Print Room

**[100.1]**  
***Abraham and  
Lot on the Way  
to Canaan***

**[100.2]**  
***The Farewell  
between  
Abraham and  
Lot***

**[100.3]**  
***The Angel  
Ordering Hagar  
to Return to  
Abraham***

**[100.4]**  
***God Appearing  
to Abraham***

**[100.5]**  
***Hagar Consoled  
by an Angel***

**[100.6]**  
***Abraham's  
Sacrifice***

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**101.**  
FRANS HUYS AND  
CORNELIS CORT  
(?), AFTER PIETER  
BRUEGEL THE  
ELDER

***Sailing Vessels***

c. 1561–5, ten un-  
numbered engravings  
(some with etching)

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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**102.**  
FRANS HUYS,  
AFTER PIETER  
BRUEGEL THE  
ELDER

***Naval Battle  
in the Strait of  
Messina***

1561, engraving and  
etching, printed from  
two plates

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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**103.**  
ANONYMOUS,  
AFTER PIETER  
BRUEGEL THE  
ELDER

***View of the  
Strait of  
Messina***

pen and brown and  
black ink on paper

–  
Brussels, Royal  
Library of Belgium,  
Print Room

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**105.**  
JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
AN ANONYMOUS  
MASTER

***Vera effigies  
maritimae  
civitatís volgo  
dictae hableneuf***  
Bird's-eye view  
of Hableneuf (Le  
Havre)

1563, etching and  
engraving

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**106.**

JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
AN ANONYMOUS  
MASTER

***vrbs ypera***

Bird's-eye view of  
Ypres

1562, etching and  
engraving

-  
Brussels, Royal  
Library of Belgium,  
Print Room

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**107.**

JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
PIETER BRUEGEL  
THE ELDER

***The Large  
Landscapes***

c. 1555, twelve  
prints, etching and  
engraving

[107.1]  
***Prospectus  
Tyburtinus  
Sight of the  
Tiber***

[107.2]  
***S. Hieronymus  
in deserto  
Saint  
Hieronymus in  
the Wilderness***

[107.3]  
***Magdalena  
poenitens  
The Penitent  
Magdalene***

[107.4]  
***Insidiosvs  
aiceps  
The Crafty  
Bird-Catcher***

[107.5]  
***Alpine Land-  
scape with a  
Deep Valley***

[107.6]  
***Milites  
requiescentes  
Soldiers at Rest***

[107.7]  
***Plavstrvm  
Belgicvm  
The Belgian  
Wagon***

[107.8]  
***Pagvs  
nemorosvs  
Wooded Region***

[107.9]  
***Evntes in  
Emmaus  
The Way to  
Emmaus***

[107.10]  
***Foga deiparae  
in Aegyptvm  
The Flight into  
Egypt***

[107.11]  
***Nendinae  
rusticorum  
Rustic Market***

[107.12]  
***Solicitodo  
rustical  
Rustic  
Solicitude***

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Q **108.**  
JOANNES AND  
LUCAS VAN  
DOETECUM AFTER  
PIETER BRUEGEL  
THE ELDER

***Large Alpine  
Landscape***

etching and engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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Q **109a.**  
PIETER BRUEGEL  
THE ELDER

***The Rabbit Hunt***

1560, drawing, pen  
and grey-brown ink,  
reworked with a  
brush, using darker  
brown ink  
-  
Paris, Fondation  
Custodia, Collection  
Frits Lugt

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Q **109b.**  
PIETER BRUEGEL  
THE ELDER

***The Rabbit Hunt***

1560, etching and  
engraving  
-  
Brussels, Royal  
Library of Belgium,  
Print Room

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# TECHNIQUE

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Hieronymus Cock and his colleagues worked exclusively with intaglio techniques, in particular burin engraving and etching.

The burin is a steel stylus with a sharp diamond-shaped tip. It is used to cut deep, sharp, V-shaped grooves into the metal. Afterwards the swarf is removed, along with any other imperfections. The plate is rubbed with ink, then as much of the ink as possible is wiped off the surface, leaving only the ink in the grooves. Under pressure from a cylinder press, the ink is transferred onto moistened paper.

Etchings are printed in the same way, but the making of the printing plate is quite different. In this technique a corrosive substance creates the grooves in the metal. First, the plate is completely covered with an acid-proof varnish or 'etching ground'. By using an etching needle to scratch the drawing into the etching ground, parts of the metal are exposed. In these places the acid can do its work. Etchings have a much looser handling of line and sometimes they strongly resemble pen drawings. Making an etching plate takes less work. It is a technique that has often been used by painters who were less familiar with the difficult burin technique.



HANS COLLAERT  
(1571-1633) AFTER  
JOHANNES  
STRADANUS

*Sculptura in Aes*  
*(copper*  
*engraving):*  
Plate 19 of the  
Series *Nova*  
*Reperta*

Engraving published  
by Philips Galle,  
Antwerp, ca. 1591

Brussels, Royal  
Library of Belgium,  
Print Room

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# CATALOGUE

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The exhibition is being accompanied by a richly illustrated catalogue, which is available in three languages::

Joris Van Grieken, Ger Luijten and Jan Van der Stock  
**HIERONYMUS COCK. THE RENAISSANCE IN PRINT**  
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## HIERONYMUS COCK

*The renaissance in print*

With treasures from the Royal Library of Belgium

A COLLABORATION OF

**KBR** 



**illuminare**  
Stuatiecentrum voor Middeleeuwse Kunst | KU Leuven

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