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

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.

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.
1. Hieronymus Cock

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

1557, etching, with watercourses coloured in blue
- Brussels, Royal Library of Belgium, Maps and Plans

2. Melchisedech van Hooren

*Triple view of Antwerp*

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

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 perspective*

1560, etching and engraving, from a series of twenty
- Brussels, Royal Library of Belgium, Print Room

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

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 vacant multiplex genus*

1566, engraving, from a series of seventeen
- Brussels, Royal Library of Belgium, Print Room

5. Johannes Wierix

*Portrait of Hieronymus Cock*

from the series *Pictorum aliquot celebrium Germaniae inferioris effigies*

engraving, from a series of twenty-three plates
- Brussels, Royal Library of Belgium, Print Room

6. Johannes Wierix

*Portrait of Volcxken Diericx widow of Hieronymus Cock and wife of Lambert Bottin*

1579, engraving
- Paris, Fondation Custodia, Collection Frits Lugt

7. attributed to Johannes Wierix, after Martin Schongauer

*Christ on the Cross between Mary and John*

1563
- Ghent, Bischoppelijk Sint-Paulusseminarie

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
II. ROMAN RUINS AND THE ALLURE OF ANTIQUITY

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 MONIMENTA 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.

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.
Hieronymus Cock

Præcipva aliqvot Romanaæ antiquitatis ruinarum monimenta 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

10. Attributed to Hieronymus Cock

Three preparatory drawings for plates from the series

Ruins of Roman Antiquity, known as The Large Book of Ruins: Præcipva aliqvot Romane antiquitatis ruinarum monimenta 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 blackening
[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

Operum antiquorum Romanorvm ...

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
13.  
**Joannes and Lucas van Doe-tecum, after Maarten van Heemskerck**

*Bullfight in the Ruins of an Amphitheatre*

etching

Brussels, Royal Library of Belgium, Print Room

14.  
**Anonymous**

*Roman cup with lid found in Arras*

from the collection of Bishop Antoine Perrenot de Granville

engraving

- Brussels, Royal Library of Belgium, Print Room

15a.  
**Anonymous engraver, after Lambert Lombard (?)**

*Female Antique Statues*

nine engravings from a series of ten

- Brussels, Royal Library of Belgium, Print Room

15b.  
**Anonymous engraver, after Lambert Lombard (?)**

*‘Roma Triomfante’ from the Casa Sassi in Rome*

engraving

- Brussels, Royal Library of Belgium, Print Room

16.  
**Anonymous engraver, after Maarten van Heemskerck**

*The Head of Laocoön*

etching

- Brussels, Royal Library of Belgium, Print Room

17.  
**Engraver in the Circle of Lambert Suavius, after Lambert Lombard**

*Frieze with Roman sacrificial procession*

engraving, two copper plates printed on the same sheet

- Brussels, Royal Library of Belgium, Print Room

18a.  
**Lambert Lombard**

*The Sacrifice to Priapus*

1540, drawing in pen and bistre, grey wash, indented for transfer, mounted

- Oxford, Ashmolean Museum

18b.  
**Attributed to Pieter van der Heyden, after Lambert Lombard**

*The Sacrifice to Priapus*

1553, engraving

- Brussels, Royal Library of Belgium, Print Room

19.  
**Joannes and Lucas van Doe-tecum, after Sebastiaan van Noyen**

*Thermae Diocletiani (The Baths of Diocletian)*

1558, two pages in letterpress and twenty-seven plates engravings together in six groups, mounted on linen

- Royal Academy of Arts
III. ITALY ON THE BANKS OF THE SCHELDT

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.

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.
20. Giorgio Ghisi, after Raphael

*The School of Athens*

1550, engraving, printed from two plates
- Amsterdam, Rijksmuseum, Rijksprentenkabinet

21. Giorgio Ghisi, after Raphael

*The Dispute about the Holy Sacrament*

1552, engraving, printed from two plates
- Brussels, Royal Library of Belgium, Print Room

22. Giorgio Ghisi, after Giovanni Battista Bertani

*The Judgement of Paris*

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

23. Giorgio Ghisi, after Agnolo Bronzino

*The Adoration of the Shepherds*

1553, engraving, printed from two plates
- Brussels, Royal Library of Belgium, Print Room

24. Anonymous engraver, after Agnolo Bronzino

*The Crossing of the Red Sea and Moses Appointing Joshua*

engraving
- Brussels, Royal Library of Belgium, Print Room

25. Philips Galle, after Giulio Romano (?)

*Apollo and Diana killing Niobe’s children*

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

26. Philips Galle, after Luca Penni

*Fighting Gladiators*

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

27. Cornelis Cort, after Francesco Primaticcio

*Concourse of the Gods on Mount Olympus*

c. 1565, engraving
- Amsterdam, Rijksmuseum, Rijksprentenkabinet

28. Anonymous engraver, after Giorgio Vasari

*Six Italian writers*

engraving
- Brussels, Royal Library of Belgium, Print Room

29 a. Cornelis Cort, after Francesco Primaticcio

*Concourse of the Gods on Mount Olympus*
IV. HIERONYMUS COCK AND THE ITALIANISTS

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 Lampsonius 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. Lampsonius 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.
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.
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

31. Anonymous engraver, after Lambert Lombard

The Washing of the Feet

engraving

Amsterdam, Rijksmuseum, Rijksprentenkabinet

32. Cornelis Cort, after Michiel Coxcie

Christ Teaching in the Temple

1562, engraving

Brussels, Royal Library of Belgium, Print Room

33. Joannes and Lucas van Doetecum, after Frans Floris

The Resurrection of Christ

1557, etching and engraving, printed from two plates

Brussels, Royal Library of Belgium, Print Room

34. Hieronymus Cock, after Maarten van Heemskerck

Roman ruins with Saint Hieronymus

1552, etching

Brussels, Royal Library of Belgium, Print Room

35. Dirck Volkertsz. Coornhert, after Maarten van Heemskerck

Saint Paul Baptizing in Ephesus

1553, engraving

Amsterdam, Rijksmuseum, Rijksprentenkabinet

36. Hans Collaert I, after Lambert Lombard

Moses smiting water out of the rock

1555, engraving

Brussels, Royal Library of Belgium, Print Room

37. Philips Galle, after Frans Floris

The Sacrifice of Isaac

c. 1560, engraving

Brussels, Royal Library of Belgium, Print Room

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 fighting Achelous in the form of a bull

[38.8] Hercules feeding Diomedes to his own mares and Hercules killing Cacus
40. **Cornelis Cort, after Frans Floris**

**The five senses**

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

[40.1] *Tactus* 
*Touch*

[40.2] *Visus* 
*Sight*

[40.3] *Auditus* 
*Hearing*

[40.4] *Gustus* 
*Taste*

[40.5] *Odoratus* 
*Smell*

[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

[44.] **Cornelis Cort, after Frans Floris**

**The seven liberal arts**

1565, seven numbered 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*

[45.] **Harmen Jansz. Muller and an anonymous engraver, after Johannes Stradanus**

**Six Hunting Scenes in Ornamental Frames**

1570, six unnumbered 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*
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.

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.
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.
46. Hieronymus Cock, after Pieter Bruegel the Elder

Landscape with the Temptation of Christ
etching and engraving
- Brussels, Royal Library of Belgium, Print Room

47. Dirck Volkertsz. Coornhert, after Maarten van Heemskerck

The Parable of the Wedding Banquet
1558–9, six engravings, numbered 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 excuse: 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

48. Cornelis Cort, after Maarten van Heemskerck

The Cycle of the Vicissitudes of Human Affairs
1564, nine engravings, numbered consecutively

[48.1] The Triumph of the World
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.2] The Triumph of Riches
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.3] The Triumph of Pride
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.4] The Triumph of Envy
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.5] The Triumph of War
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.6] The Triumph of Want
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.7] The Triumph of Humility
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.8] The Triumph of Peace
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
[48.9] The Last Judgement
- Antwerp, Museum Plantin-Moretus, Prentenkabinet - UNESCO World Heritage

49. Dirck Volkertsz. Coornhert, after Willem Thibaut

Greed and Avarice
engraving
- Brussels, Royal Library of Belgium, Print Room

50. Attributed to Joannes and Lucas van Doetecum, after an unknown artist

Memento mori
engraving
- Brussels, Royal Library of Belgium, Print Room

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
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.
The text does not really contribute to the understanding of the image: the Dutch rhyme warns only of the medical drawbacks of Lust, whose ‘impurities’ lead to physical weakness – perhaps an allusion to the notorious French disease (syphilis) and its consequences.
52. Hieronymus Wierix, after Maarten de Vos

The four enemies of Faith and the three theological 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

53. Pieter van der Heyden, after Pieter Bruegel the Elder

The Seven Deadly Sins and the Last Judgement

1558, eight unnumbered 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

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 ‘Luxuria’ (Lust)

1557, pen and grey-brown ink on paper, the contours indented for transfer
- Brussels, Royal Library of Belgium, Print Room

56. 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

57. 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

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

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.

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.
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

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

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

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

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

The Mussel Shell

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

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

The Blue Boat

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

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

The Temptation of Saint Christopher

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

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

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

The Temptation of Saint Anthony

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

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

Big Fish Eat Little Fish

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

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
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 Dominicus 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

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

75.
Attributed to Cornelis Cort, after Rogier van der Weyden

The Descent from the Cross
1565, engraving
Brussels, Royal Library of Belgium, Print Room
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.
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 ANTIJCKSCHEN 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.
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 (*skênê*) 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.
79. Pieter van der Heyden, after Jacob Floris

Series of scrollwork compartments with mythological and Old Testament scenes

1566, two engravings from a series with title plate and sixteen plates
- Brussels, Royal Library of Belgium, Print Room

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

81. Scenographiæ sive perspectiveæ...
The Large Perspective Book

1560, four plates from a series of twenty numbered etchings, preceded by a letterpress title page and an engraved dedication to Antoine Perrenot de Granville
- Brussels, Royal Library of Belgium, Print Room

83a. Den Eersten boeck ghemaect op de twee Colomnen Dorica en Ionica

1565, two plates from a series of eighteen etchings, preceded by a letterpress title page
- Brussels, Royal Library of Belgium, Print Room

83b. 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 letterpress title page
- Brussels, Royal Library of Belgium, Print Room

83c. Architectura 3° stuck. De oorden Tuschana

1578, two plates from a series of twelve numbered etchings, preceded by a letterpress title page
- Brussels, Royal Library of Belgium, Print Room

84. Architectural Perspective Views in Oval Frames

c. 1560–2, three prints from a series of twenty engravings, with a dedication to Peter Ernst von Mansfeld (dedicatory page etched and engraved by an anonymous artist)
- Brussels, Royal Library of Belgium, Print Room
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.

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.
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.
[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 Submission of the German Cities
- Brussels, Royal Museums of Fine Arts of Belgium, Print Room

[88.12] The Submission of Philip, Landgrave of Hessen
- Brussels, Royal Museums of Fine Arts of Belgium, Print Room

[89.1] The Submission of William II, Duke of Cleves
- Brussels, Royal Museums of Fine Arts of Belgium, Print Room

[89.2] 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
- thirty-four numbered, etched and engraved plates, mounted as a frieze, preceded by a title page and letterpress texts in French and Latin, decorated with woodcuts
- Antwerp, Plantin-Moretus Museum, Print Room - UNESCO World Heritage

[90.1] Anonymous, early seventeenth 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 Collection

[91.1] 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
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.
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 | [94.3] Landscape with Mercury and Argus |
| 94. | Hieronymus Cock, after Matthijs Cock | [94.4] Landscape with Apollo and Daphne |
| 94. | Hieronymus Cock, after Matthijs Cock | [94.5] Landscape with Tobias and the Angel |
| 94. | Hieronymus Cock, after Matthijs Cock | [94.6] Landscape with the Cretan labyrinth |
| 95. | Hieronymus Cock, after Matthijs Cock | Landscape with Abraham’s Sacrifice |
| 96a. | Matthijs Cock | Landscape with Dido and Aeneas in a Grotto |

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Pieter Bruegel the Elder

THE RABBIT HUNT

[94.1] Landscape with Abraham and Isaac
[94.2] Landscape with Judah and Tamar

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IX.
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 respectively of eighteen and twenty-six landscapes, printed in pairs, from a total of twenty-two plates

98. Hans Bol

Large Landscape with a Stag Hunt
etching on two plates
- Antwerp, Plantin-Moretus Museum, 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

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

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

101. Frans Huys and Cornelis Cort (?), after Pieter Bruegel the Elder

Sailing Vessels
c. 1561–5, ten unnumbered engravings (some with etching)
- Brussels, Royal Library of Belgium, Print Room

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

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

105. Joannes and Lucas van Doetecum after an Anonymous Master

Vera effigies maritimae civitatis vulgo dictae hablenevfr
Bird’s-eye view of Hableneuf (Le Havre)
1563, etching and engraving
106. Joannes and Lucas van Doetecum after an anonymous master

vrbys ypera
Bird’s-eye view of Ypres

1562, etching and engraving

Brussels, Royal Library of Belgium, Print Room

107. Joannes and Lucas van Doetecum after Pieter Bruegel the Elder

The Large Landscapes

c. 1555, twelve prints, etching and engraving

[107.1] Prospectus Tyburtinis Sight of the Tiber

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

[107.3] Magdalena poenitens The Penitent Magdalene

[107.4] Insidiosus avceps The Crafty Bird-Catcher

[107.5] Alpina Landscapes with a Deep Valley

[107.6] Milites requiescentes Soldiers at Rest

[107.7] Plaustrvm Belgicvm The Belgian Wagon

[107.8] Pagvs nemorosus Wooden Region

[107.9] Evntes in Emavvs The Way to Emmaus

[107.10] Fvga deiparae in Aegyptvm The Flight into Egypt

[107.11] Nvndinae rusticorum Rustic Market

[107.12] Solicitvdo rusticv The Rustic Solicitude

108. Joannes and Lucas van Doetecum after Pieter Bruegel the Elder

Large Alpine Landscape

etching and engraving

Brussels, Royal Library of Belgium, Print Room

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

109b. Pieter Bruegel the Elder

The Rabbit Hunt

1560, etching and engraving

Brussels, Royal Library of Belgium, Print Room
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.
The exhibition is being accompanied by a richly illustrated catalogue, which is available in three languages:

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With treasures from the Royal Library of Belgium

A collaboration of

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