

THE HOLLSTEIN JOURNAL

DECEMBER 2016

It is my great pleasure to write these first few lines introducing our first e-newsletter. Via this medium, which we aim to publish at least twice a year, we will keep you informed about various Hollstein projects: more in depth information about some of our current projects, new research, publication schedules, as well as other activities connected to Dutch and Flemish and German prints before 1700.

In this first issue you will be introduced by Ad Stijnman to Johannes Teyler and the *à la poupée* printing technique. These volumes to be published in our series *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700* will be the first ever to be in full colour. Some of our previous volumes on the oeuvres of Hendrick Goltzius and Frans Floris already included a few colour plates but Teyler's substantial oeuvre covers every colour of the rainbow.

Marjolein Leesberg will discuss Gerard and Cornelis de Jode. Her research on the De Jode dynasty resulted in such a wealth of new material that we decided to divide *The New Hollstein Dutch & Flemish* volumes into two separate publications. The first will cover Gerard and Cornelis de Jode and the second following comprises the subsequent family members Pieter de Jode I, Pieter de Jode II, and Arnold de Jode.

With the end of the year quickly approaching, I, on behalf of the whole team, would like to take the opportunity to wish you a Merry Christmas and a prosperous 2017.

Frits Garritsen
Director



JOHANNES TEYLER AND DUTCH COLOUR PRINTING 1685-1710

The group of prints compiled for the forthcoming New Hollstein volumes concern what are known as ‘Teyler prints’. They were produced in Holland around 1700 and are characterised by their *à la poupée* inking in multiple colours on one plate to be printed altogether. The group of prints is named after Johannes Teyler (Nijmegen 1648–c.1709). Formerly believed to be an artist, he was educated in philosophy and mathematics, developing a career as a military engineer in the service of the Brandenburg Elector Friedrich Wilhelm I and later serving under Elector Friedrich III. He (re)invented the *à la poupée* inking process and as an entrepreneur organised and financed a workshop around it from c.1685–1697 – perhaps first in Nijmegen, but later in Amsterdam and from 1693–1695 in a country house in Rijkswijk (near The Hague). Teyler employed engravers and printers who produced an unprecedented output of thousands of vibrantly coloured impressions on paper and fabric from some 600 etched and engraved copper plates.¹

The *à la poupée* process had been used since 1457,² usually inking copper plates but also woodblocks in simple combinations of red and black or blue. Characteristic for the prints from Teyler’s workshop, however, are their advanced technical qualities. The inking is more sophisticated not just simply filling in one area of a plate with one colour, but with refined local gradations in hues depending on what the design required (fig. 1). Teyler’s plate printers were so skilled that they could ink and wipe an area as small as 2 x 2 mm in one colour within an area of another colour. A further speciality were marbling effects, i.e., gradual changes from one colour into another (fig. 2), a technical feat never to be repeated by Teyler’s immediate followers. And above all the colours were bright with glowing yellows, burning reds, vivid oranges, lush greens, cool turquoise blues, deep purples, luminous pinks, ranges of red- and yellow-browns and with black accents. Beyond that, the workshop’s oeuvre is very diverse with subjects ranging from mythological scenes and reproductions



fig. 1



fig. 2



fig. 3

¹ An earlier estimate was for 300–350 unique prints. Additionally 42 figures (in black only) designed by Teyler illustrate his publication on fortification and ballistics *Architectura militaris* (1678/79, re-editioned 1797).

² Elizabeth Savage, ‘Proto-*à la poupée* Printing in Relief: An Initial “D” in the Rylands Mainz Psalter, 1457’, in *Der gegenwärtige Stand der materiellen Aspekte in der Inkunabelforschung*, ed. Christoph Reske and Wolfgang Schmitz, Wiesbaden: Harrassowitz, (forthcoming 2017) (Wolfenbütteler Schriften zur Geschichte des Buchwesens).



fig. 4



fig. 5

of classical sculpture (fig. 3), through portraits, to town, land- and seascape views (fig. 4), modern architecture, anatomical and botanical prints (fig. 5), depictions of mammals, birds, reptiles and insects, as well as ornament prints and military scenes.

Based on this invention well-known Amsterdam print publishers Carel Allard, Gerard Valck, Petrus Schenck Sr and Jacob Gole continued in Teyler's wake. Between 1695 and c.1710 they issued a number of series of views such as the Rhine (fig. 6), Dutch royal estates and country houses, views in Cleves (Germany), Amsterdam and The Hague. Also restrikes in colours of older plates have been produced, although none with a (new) publisher's address (fig. 7). All are similarly inked *à la poupée*, although in a more reduced palette and more cursory in execution.

Amsterdam engraver Pieter van den Berge (1659–1737) issued some of his own plates brightly inked in multiple colours (fig. 8). Mattheus Berkenboom (Nijmegen 1667–c.1772), a friend of and perhaps employed by Teyler, returned back home shortly after the closure of the workshop. In Nijmegen he



fig. 6

produced some etchings inked *à la poupée* in two or three colours until c.1712, with which this wave of Dutch colour printing comes to an end.

In two instances the figures in entire books were printed in colour. The famous contemporary Dutch traveller Cornelis de Bruijn had the illustrations in one each of the author's copies of his *Reizen door Klein Asia* (1698) and its French translation *Voyages au Levant* (1700) inked in colour – both *à la poupée* and



fig. 7



fig. 8



fig. 9

monochromatic – with additional hand-colouring (fig. 9). The present volumes are the first to comprehensively compile this corpus of Dutch colour prints, distinguishing the c.600 prints from the Teyler workshop from c.400 others produced in a quarter of a century around 1700. Unlike the colour prints published by the Amsterdam publishers that all have addresses, none of the prints produced in the Teyler workshop have an address, while only three or perhaps four plates are signed by their makers. Apparently they never seem to have been conventionally published. Instead, Teyler was granted a privilege from the Staten van Holland en Westfriesland in 1688, which included printing in colours on fabric. Several visitors to his workshop have observed and documented this. When after its closure the workshop's complete inventory was auctioned in Rotterdam in 1698, advertisements mentioned printed wall hangings, bed hangings and further quantities of printed fabric. This seems to point to a substantial production for interior decoration rather than for the print or book market. However, only four (pieces of) Teyler prints on fabric could be identified for the present volumes. They may have escaped attention of textile curators as they are only rarely reproduced and because prints from Teyler's workshop have never before been catalogued, thus are difficult to identify.

The first important consequence of this rise of colour printing was that through the publications of the Amsterdam print publishers the *à la poupée* inking manner was adopted abroad. Subsequently, five years after the closure of Teyler's workshop Jacob Christoff le Blon arrived in Amsterdam to develop his invention of the trichromatic colour

process, overprinting three plates inked in blue, yellow and red respectively. The processes invented by Teyler and Le Blon together paved the way to the widespread use of colour printing in the rest of Europa in the eighteenth-century.

Compiler: Ad Stijnman

Editor: Simon Turner

Fig 1. - *Rooster, walking in profile to the left (large version)*, engraving, detail (London, British Museum, Dep. of Prints and Drawings, 1871,1209.1504)

Fig 2. - *Krater Medici (largest version)*, engraving, detail (London, British Museum, Dep. of Prints and Drawings, 1871,1209.5072)

Fig 3. - *Apollo in clouds with Jupiter (disguised as Diana) and Callisto, with cupid on the right*, (Warsaw, Muzeo Narodowe (National Museum), Gr.Ob.Hol. 203700 MNW)

Fig. 4 - Johan van den Aveele (attrib.), *Ships at the Zuiderzee, in calm water with a sloop front left*, etching (London, British Museum, Dep. of Prints and Drawings, 1871,1209.5104)

Fig. 5 - *Ten flowers, including a tulip, rose, pyrenean turk's-cap lily and turban buttercup*, engraving and dotting (Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett, A126832)

Fig. 6 - Jan van Call, *Rhine, Sankt Goar with Rheinfels Castle*, 1695/97, etching, published by Petrus Schenck Sr (The Hague, Royal Library, KW 2211 B 24 (8))

Fig. 7 Cornelis Bloemaert after Gerard van Honthorst, *Man with a ham just cut*, engraving (Coburg, Veste Coburg, Kupferstichkabinett, VIII, 16, 88)

Fig. 8 - Pieter van den Berge, *Autumn (state II)*, etching (Amsterdam, Rijksmuseum, Rijksprentenkabinet, RP-P-1890-A-15890)

Fig. 9 - After Cornelis de Bruijn, *Smyrna (large view)*, etching (Amsterdam, University Library, Special Collections, UBA, OF 06-275 (8))

THE DE JODE DYNASTY

The Antwerp De Jode family consists of four generations of publishers, designers and engravers, working between c.1550 and 1670, throughout the 'golden age' of Flemish printmaking and painting, and alongside this era's major publishers and artists. The most interesting aspect of these four generations of printmakers was their continuous urge and effort to adapt their work to changing times, both artistically, iconographically and commercially. This sets each generation apart from the next, as well as from contemporary dynasties of printmakers such as the Antwerp Galle and Collaert families, or the Amsterdam Visscher family.

Due to the unexpected wealth of material that came to the fore during the research, the *New Hollstein* volumes on the de Jode family will be divided into two separate publications, first those on Gerard de Jode and Cornelis de Jode, and second the volumes on Pieter de Jode I, Pieter de Jode II, and Arnold de Jode.

Gerard de Jode (1516/17-1591) and Cornelis de Jode (1571-1600)

A substantial part of prints published by Gerard de Jode has been included in previous *New Hollstein* volumes on individual engravers and designers. However, recent focus in print research on publishers' funds, i.e. stocks of plates, has shown that important new insights can be made from the study of a publisher's entire fund. The present research of Gerard de Jode as a printmaker has tripled the number of prints attributed to him in *Hollstein* (vol. IX, pp. 200-202) to c.1250, a number that comes much closer than was previously known to the output of Hieronymus Cock's contemporary publishing firm *Aux quatre Vents*, estimated to have contained c.1600 plates. The fact that Gerard de Jode therefore can be regarded as the second most successful Antwerp print publisher of the mid-16th century justifies the revised and improved publication of all prints issued by him, including his



fig. 1



fig. 2

entire print bible (the *Thesaurus*) and atlas (the *Speculum Orbis Terrarum*). A complete overview of De Jode's stock sheds new light on De Jode's working methods, his connections, and on how political, commercial and aesthetic changes influenced his output.

The present volumes are based in part on unpublished research, conducted by Peter van der Coelen and Chris Schuckman during the 1990's, and graciously made available to the compiler. The introduction to the volumes by Peter van der Coelen gives him the opportunity to publish his research on Gerard de Jode, and on the print bible in particular. This will complement Peter van der Coelen's many publications on religious prints and print bibles, as well as his recent biographies of the members of the de Jode family in Saur's *Künstlerlexikon*.

Gerard de Jode came to Antwerp from Nijmegen and enrolled in the Antwerp Guild of Saint Luke in the year 1547/48 as a print dealer. In 1549 he was mentioned as a dealer of books and paintings. He obtained a printing permit in December 1550. However, the first dated prints carrying De Jode's

address did not appear until five years later, e.g. an Italian World Map of 1555 [fig. 1].

From this year onwards De Jode started to build up his stock of plates, more or less following the lead of Hieronymus Cock and working, in part, with the same designers and engravers. Both published, during the 1550's and 1560's, wall maps and series of ornament prints. Although Gerard de Jode has been mentioned in documents as an engraver, the only instances in which De Jode actually signed prints are two maps. Some of De Jode's wall maps and several of the maps for his atlas, the *Speculum Orbis Terrarum*, were etched and engraved by the brothers Joannes and Lucas van Doetecum. They also made most of the series of ornament and architectural prints De Jode published, which were mostly designed by Hans Vredeman de Vries. These are included in the *New Hollstein* volumes of *The van Doetecum Family* and *Vredeman de Vries*. However, a complete compilation of De Jode's wall maps and atlas was a *desideratum*, which is met in the present volumes. Similarly, several series of ornament and architectural prints were undescribed so far.

For the invention of religious and profane subject matter Cock and De Jode could rely on the painters of the so called romanesque school which was at its height during the middle decades of the 16th century. They both published prints after inventions by Frans Floris, Michiel Coxie, Crispijn van den Broeck, Maarten van Cleve and others. Cock had many of his religious series made by the Amsterdam engraver Harmen Muller after designs by Maarten van Heemskerck. De Jode published two series by these Dutch artists. However, De Jode worked mostly with less renowned engravers than Cock employed. Several of De Jode's prints seem to have been engraved by Petrus Jalhea Furnius, who never signed his early prints for De Jode but whose rather crude technique is easily recognisable. Some of these large engravings are quite remarkable, such as the *Agony in the Garden* after Lambert Lombard, or the *Christ in the House of Simon* after a painting by Vasari [fig. 2], both only known in unique impressions and previously unpublished in the literature about either of these artists.

In 1570 Cock died and his business was continued by his widow Volcxken Diericx. In the same year the Haarlem engraver and publisher Philips Galle settled his firm in Antwerp, which would soon come to dominate Antwerp printmaking. De Jode had worked with Philips Galle even before the latter's move to Antwerp and in 1572 Galle and De Jode together published a series of *Portraits of Popes*. This series is mentioned in the *New Hollstein* volumes on Philips Galle but was not known to have been published in a second edition with Gerard de Jode, who re-published the augmented series in a third edition in 1585, without Galle [figs. 3-4]. In an even later edition, of 1618, the series was published again by Gerard's son Pieter de Jode I, a fact that was equally unknown. During the 1570's and 1580's Galle and De Jode employed several of the same engravers, among them the Wierix brothers and the Collaerts, as well as designers such as Maarten de Vos. This part of De Jode's output was published in the *Hollstein* volumes on *Maarten de Vos* and *The Wierix family*, and in the *New Hollstein*, *The Collaert Dynasty*, which were critically revised for the present

volumes. Not published before are most prints after Jan Snellinck, De Jode's son-in-law and from 1574 his main designer. Several of these prints were unknown, others could be attributed to Jan Snellinck in comparison with his signed work [fig. 5].

De Jode's most important business associate seems to have been the Antwerp book publisher Christoffel Plantin. This has been concluded from Plantin's account books in which de Jode is often mentioned as supplier of cartographic work and other prints, which were sold by Plantin. In 1579 and 1584 De Jode and Plantin published two books together, the emblem book *Mikrokosmos Parous Mundus*, with texts by Laurens van Haecht and illustrations after Jan Snellinck, and Jan Moerman's, *Apologi Creaturarum*, animal fables with illustrations after Marcus Gheeraerts, which also contains a poem by De Jode's own hand. Both publications were highly succesful but little regarded in the later literature of the genre. They are now fully described and illustrated [fig. 6].



fig. 3



fig. 4

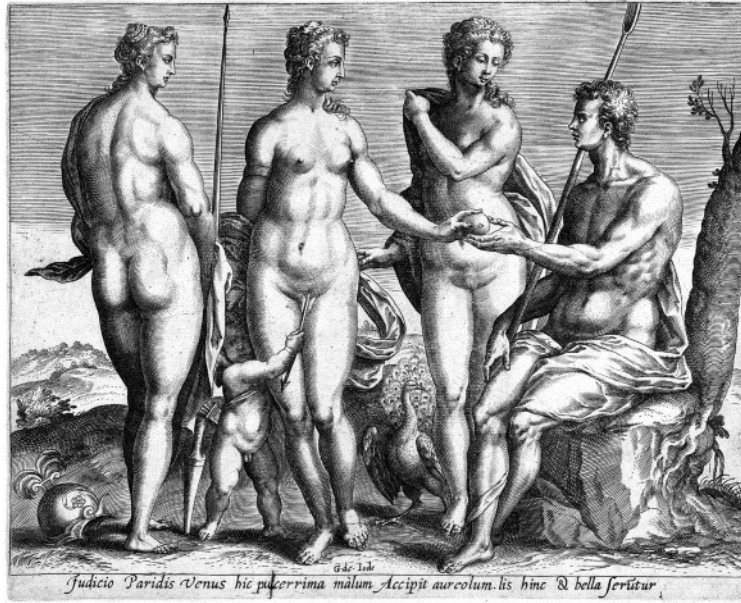


fig. 5

Gerard de Jode's largest project was his print bible, known as the *Thesaurus*. Published first in 1579 in an Old Testament edition only, the *Thesaurus* consisted mostly of a compilation of series which De Jode already had in stock. To the second edition, of 1585, he added newly engraved series to the Old Testament and also added the New Testament. Between these two editions something interesting happened, which sets De Jode apart from other publishers. In the second edition several plates were replaced by new ones or heavily reworked. It can only be concluded that De Jode felt the need to aesthetically update his older prints, something no other contemporary publisher is known to have done [figs. 7-8]. Since Hans Mielke's article of 1975 in *Zeitschrift für Kunstgeschichte*, no comprehensive

study has been published on the *Thesaurus*. The present *New Hollstein* volumes will start with all prints in all editions, fully illustrated in all relevant states. The series already published in previous volumes were critically assessed, states were revised and some new states could be added. All title cartouches to the separate series were traced and will be illustrated in the section on the *Thesaurus* as well as under the ornament print series, since Gerard de Jode also published them in both forms. It can be concluded that Gerard de Jode worked in many fields of printmaking, continuously updating his stock, well connected both nationally and internationally. A last print with his address was posthumously dated 1592; this very interesting and undescribed emblem on the disciplining of children, or, on a higher level, the unchangeability of human nature, gives proof of the great versatility of the Antwerp publisher [fig. 9].



fig. 6

The De Jode publishing firm was continued after 1591 by Gerard de Jode's widow, Passchijnke van Gelre, and his son Cornelis. The latter was an engraver but also a surveyer and cartographer. In this capacity he re-issued his father's atlas, with the changed title of *Speculum Orbis Terrae*, to which he added several new or updated maps. Cornelis de Jode also published a booklet on surveyer's instruments in 1594, in Nuremberg.



fig. 7



fig. 8



fig. 9

The illustrations can be attributed to him; interestingly, the plates are kept to this day in Antwerp, in the Museum Plantin-Moretus. From documents it was known that both Gerard and Cornelis de Jode made prints meant for terrestrial and heavenly globes. A unique series of gores for a large terrestrial globe has been attributed to Gerard de Jode. Recently a terrestrial globe by Cornelis de Jode has surfaced [fig. 10]. He travelled to Italy, Norway, Denmark and Iceland, and died in 1600 on his way home from a commercial trip to Spain.

The existing Hollstein entry on Cornelis de Jode (vol. IX, p. 200) consists of just one print, which turned out to be erroneous. Besides the cartographic works mentioned above, five more plates were traced with the *excutit* of Cornelis de Jode, proving that he did continue the family firm's stock of plates.

Compiler: Marjolein Leesberg
 Editors: Peter van der Coelen, Huigen Leeflang

Fig. 1 - *World Map*, engraving, 47.5 x 81.0 cm (two plates), after Giacomo Gastaldi, sold in Antwerp by Gerard de Jode, 1555, Utrecht University, University Library, Special Collections

Fig. 2 - *Christ in the house of Simon*, engraving, 43.8 x 31.8 cm, attributed to Petrus Jalhea Furnius after Giorgio Vasari, Wolfegg, Fürstlich zu Waldburg-Wolfegg'sche Kunstsammlungen

Fig. 3 - *Title plate to the series of Portraits of Popes*, 1572, engraving, 17.5 x 12.5 cm, workshop of Philips Galle, state III, Warsaw, Muzeum Narodowe w Warszawie

Fig. 4 - *Title plate to the series of Portraits of Popes*, 1585, engraving, 17.5 x 12.5 cm, workshop of Philips Galle, state IV, Munich, Staatliche Graphische Sammlung

Fig. 5 - *The Judgement of Paris*, engraving, 21.5 x 26.7 cm, workshop of Gerard de Jode, design attributed to Jan Snellinck, Amsterdam, Rijksmuseum, Rijksprentenkabinet

Fig. 6 - *The lion and the hare who was a master of laws*, illustration 56 from Jan Moerman, *Apologi Creaturarum*, Antwerp (G. de Jode and Ch. Plantin) 1584, etching, 7.2 x 12.0 cm, workshop of Gerard de Jode after Marcus Gheeraerts, Amsterdam, Rijksmuseum, Library

Fig. 7 - *Judith presented to Holofernes*, 1577, engraving, 20.2 x 26.1 cm, anonymous engraver after Jan Snellinck, state I, Amsterdam, Rijksmuseum, Rijksprentenkabinet

Fig. 8 - *Judith presented to Holofernes*, 1585, engraving, 20.2 x 26.1 cm, anonymous engraver after Jan Snellinck, design reworked by Maarten de Vos, state II, Amsterdam, Rijksmuseum, Rijksprentenkabinet

Fig. 9 - *Allegory of the Unchangeability of Human Nature*, 1592, engraving, 27.5 x 22.1 cm, Julius Goltzius after Lambertus Schenkelius, Paris, Bibliothèque nationale de France

Fig. 10 - *Terrestrial Globe*, 1594, etching, Cornelis de Jode, Eerbeek, Iris Globes



fig. 10

PUBLISHING SCHEDULE

2017

THE HOLLSTEIN SERIES

- Spring 2017 The New Hollstein Dutch & Flemish Series - Johannes Teyler (expected 3 vols.)
Summer 2017 The New Hollstein Dutch & Flemish Series - Gerard and Cornelis de Jode (expected 3 vols.)
Autumn 2017 Hollstein's German series – LXXXVI-LXXXVIII (Stridbeck)
Winter 2017/18 The New Hollstein Dutch & Flemish Series – Rubens (prints issued from his studio)

STUDIES IN PRINTS & PRINTMAKING

- Summer 2017 Prints at the Court of Fontainebleau, c. 1542-47

The publishing schedule may be subject to change.

* Illustration page 1: *The Winter King Frederick V and his company at a frozen river*, 1766, etching à la poupée, 21.7 x 22.4 cm, Cornelis Ploos van Amstel after Hendrick Avercamp, Amsterdam, Rijksmuseum, RP-P-OB-24.557



Sound & Vision Publishers BV
P.O. Box 3053
2935 ZH Ouderkerk aan den IJssel
The Netherlands

Telephone: +31 (0)180681025 - Fax: +31 (0)180681880 - E-mail: info@hollstein.com - www.hollstein.com