



17th-Century Dutch Printmaking: Engraving

Print: the impact of a new technology

- A relatively new technology that changed the way information and knowledge were recorded and disseminated in Europe
- Much quicker and relatively inexpensive reproduction of books and documents

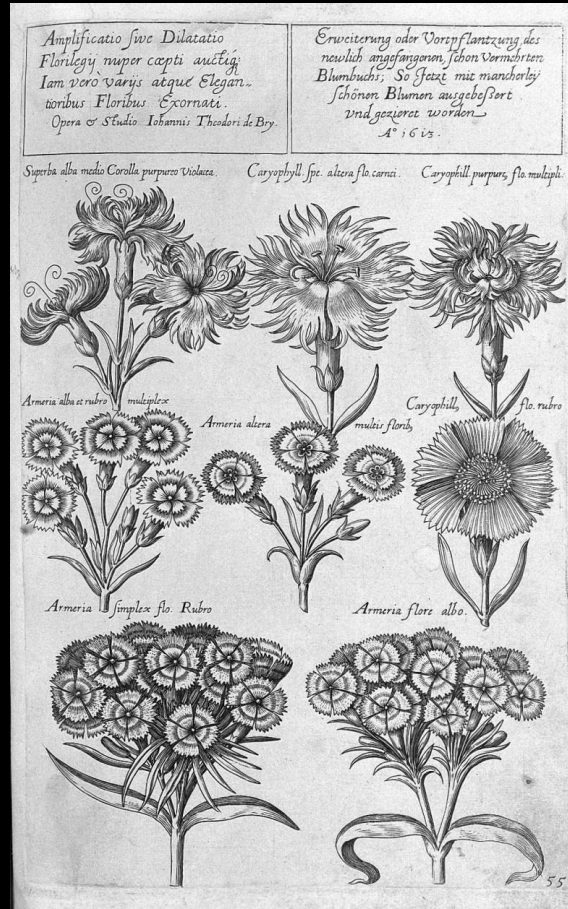
A flourishing publishing industry in the Dutch Republic

A wide variety of books published; here are just some of the examples

Popular morality tracts
and manner books



General knowledge
and natural science



Travelogues, books about
non-European cultures



Amsterdam as center of cartography and map publishing

Willem Blaeu, Map of Holland, 1608

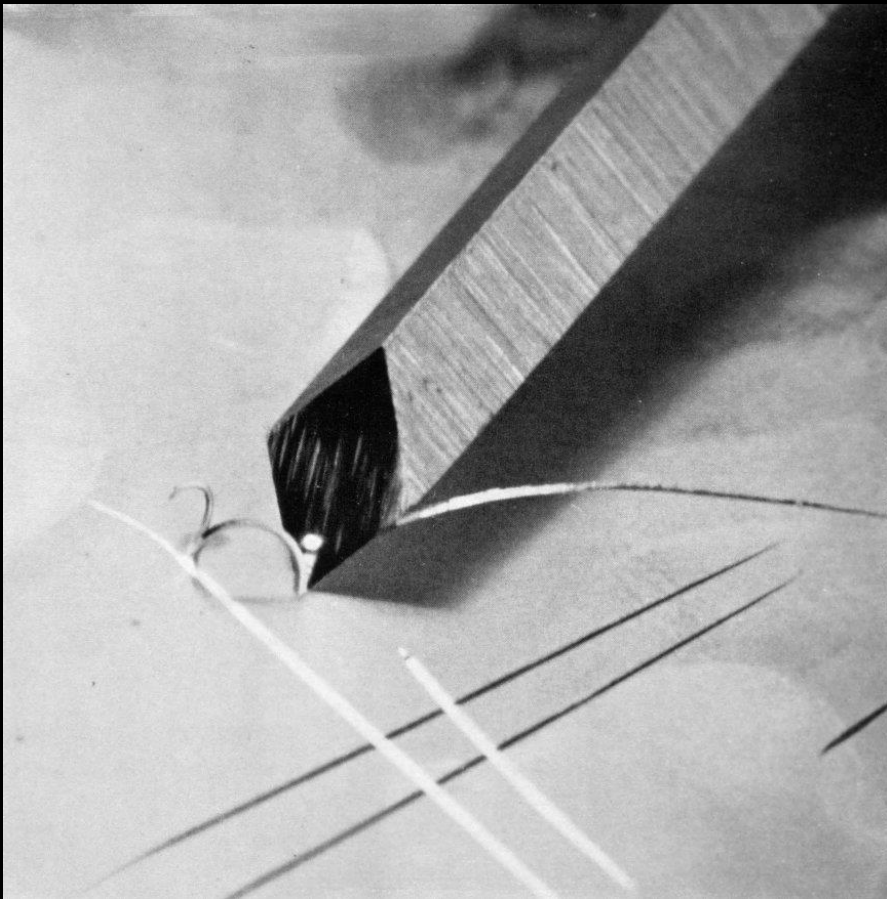


Print: the impact of a new technology

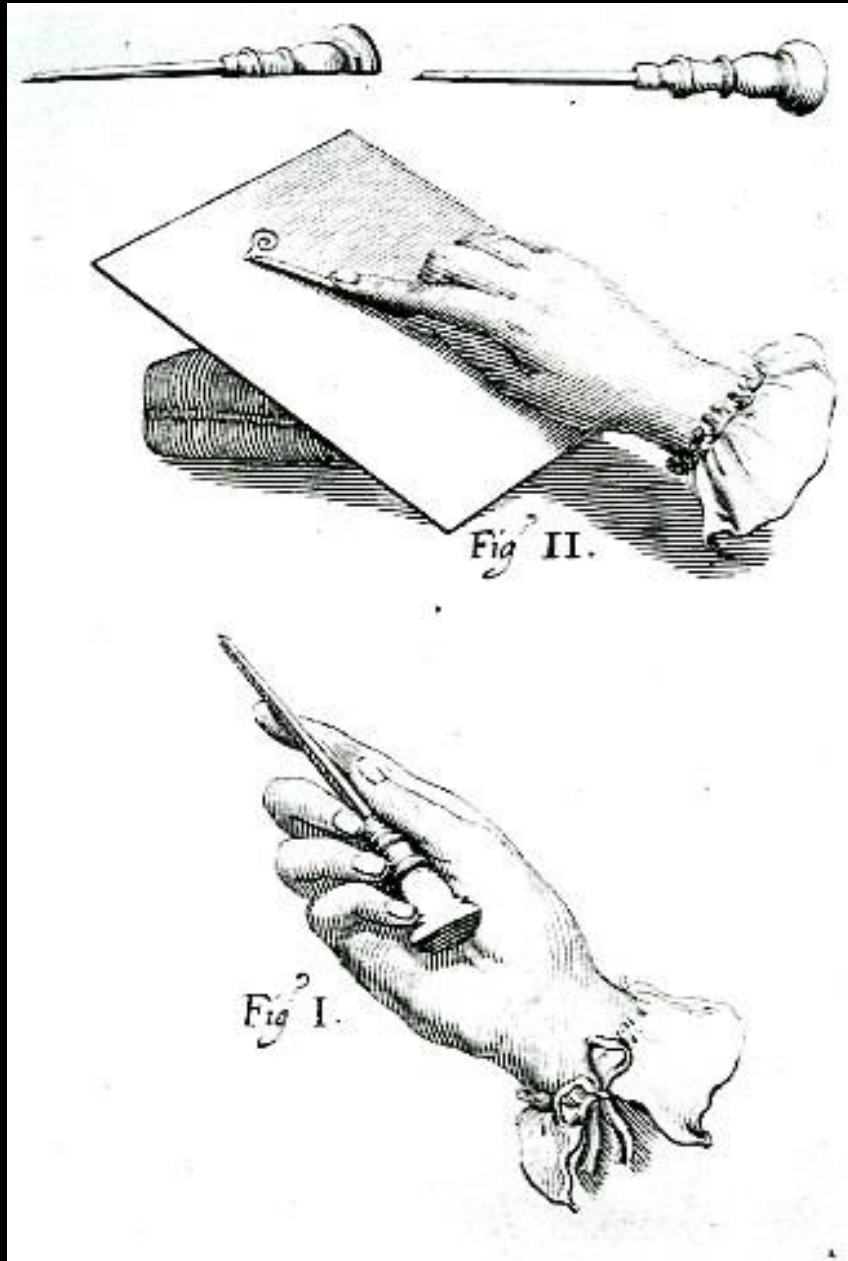
- A relatively new technology that changed the way information and knowledge were recorded and disseminated in Europe
- Much quicker and relatively inexpensive reproduction of books and documents
- Printed images served various purposes: religious prints, broadsheets, maps, “collectible high art,” etc.

We will look at two “**Intaglio**” techniques common in the 17th century: engraving and etching
intagliare = to carve

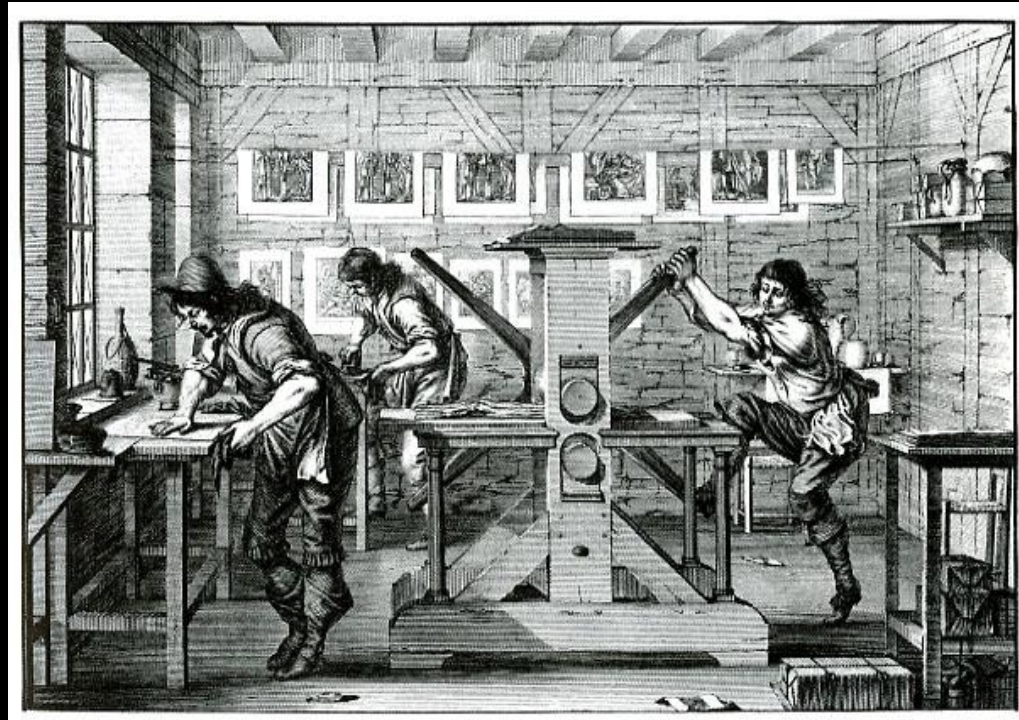
Please watch the YouTube videos listed in the syllabus.



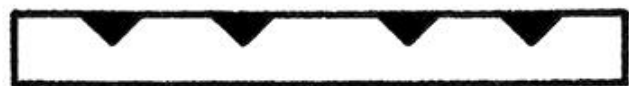
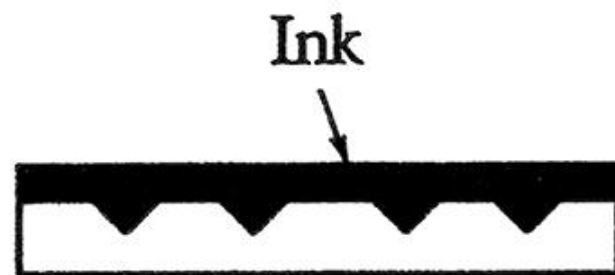
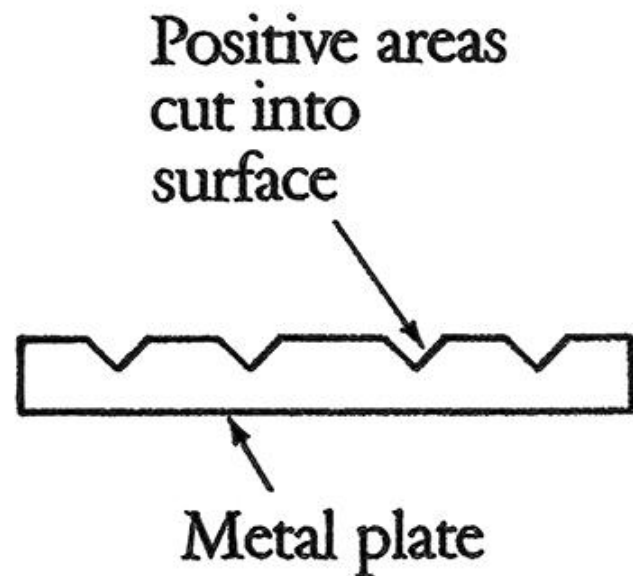
Engraving:



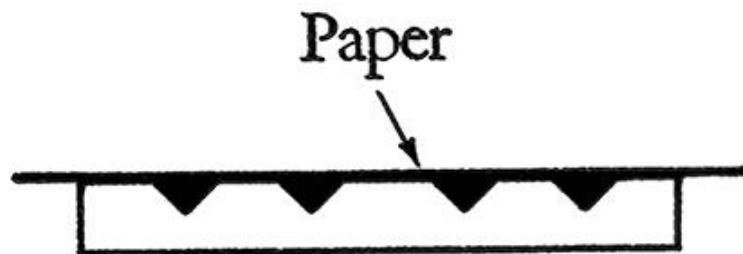
- Design cut into a metal (traditionally copper) plate with a **burin**
- Ink is applied to the plate
- the surface is then wiped clean, leaving the ink in the incised grooves
- Paper is placed on the plate and the plate is run through a high-pressure press



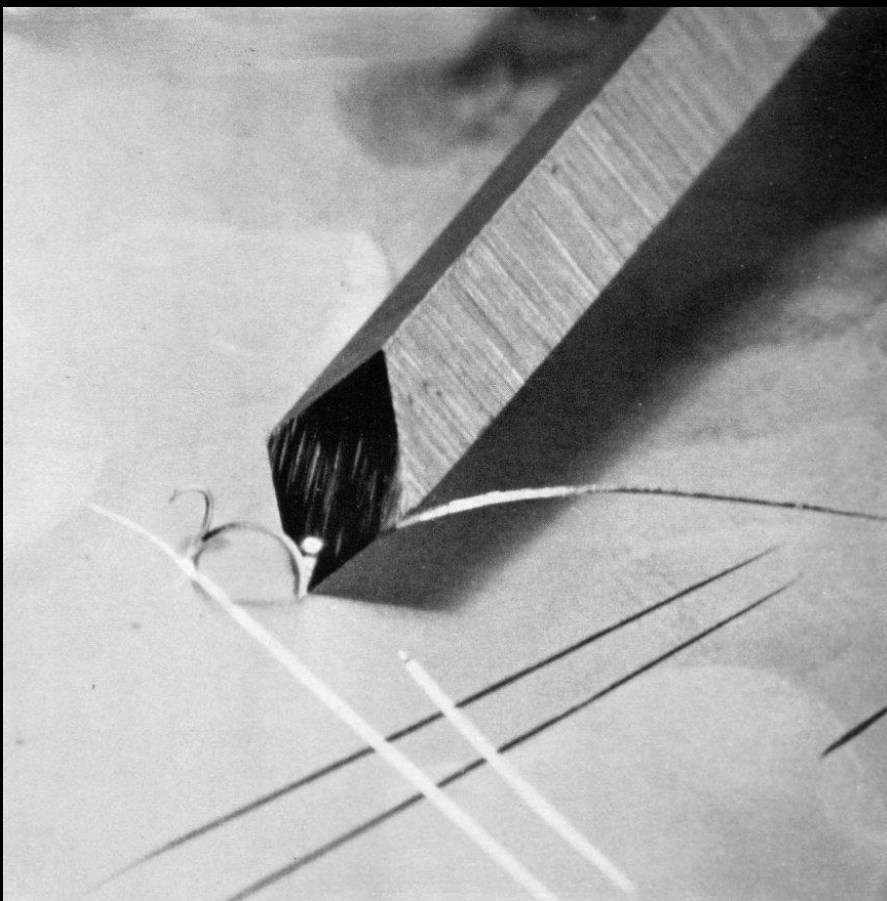
10-26. Intaglio: engraving



Wiped plate



A few terms related to engraving:



- **Burin:** Tool for incising lines into a metal plate to create an engraving. It consists of a sharpened steel point with a diamond-shaped cross section.
- **Burr:** The sharp ridge of metal raised by a burin or drypoint needle as it scratches the plate. This curled metal holds ink, so burr prints as a rich, slightly smudged line or area.
- **Hatching:** A method of shading using closely set parallel lines.
- **Cross hatching:** Two sets of hatching lines that cross at an angle.



Hendrick Goltzius
(1558-1617)

- Important printmaker and publisher based in Haarlem
- Internationally acclaimed; princely patrons included Holy Roman Emperor Rudolf II
- Known for virtuosity as engraver

Goltzius made engravings of existing designs by other artists.

Goltzius after Bartholomeus Spranger, *Wedding of Cupid and Psyche*, 1587.

Engraving from three plates printed on three sheets of paper; 18 5/16 x 34 9/16 in.



*En thalassa Dyche, et ceteris Hymanis.
In thalassa Dyche, et ceteris Hymanis.
In thalassa Dyche, et ceteris Hymanis.
In thalassa Dyche, et ceteris Hymanis.*

*Sol vobis esse, sed bonae praesidi deo.
Sol vobis esse, sed bonae praesidi deo.
Sol vobis esse, sed bonae praesidi deo.
Sol vobis esse, sed bonae praesidi deo.*

*Placuisse ille parvum mandatis Materis amicum
Placuisse ille parvum mandatis Materis amicum
Placuisse ille parvum mandatis Materis amicum
Placuisse ille parvum mandatis Materis amicum.*

*Polium pernae fectum mundaere Sover,
Polium pernae fectum mundaere Sover,
Polium pernae fectum mundaere Sover,
Polium pernae fectum mundaere Sover.*

*Hic proo firmitate Deo, et fatisque armis
Hic proo firmitate Deo, et fatisque armis
Hic proo firmitate Deo, et fatisque armis
Hic proo firmitate Deo, et fatisque armis.*

*Deo voluptatum, superque aduulsa triumphat.
Deo voluptatum, superque aduulsa triumphat.
Deo voluptatum, superque aduulsa triumphat.
Deo voluptatum, superque aduulsa triumphat.*

*Psyche hinc, illa hinc est ducere equum alior.
Psyche hinc, illa hinc est ducere equum alior.
Psyche hinc, illa hinc est ducere equum alior.
Psyche hinc, illa hinc est ducere equum alior.*

*Illuc, incantati tanta spessibile rana,
Illuc, incantati tanta spessibile rana,
Illuc, incantati tanta spessibile rana,
Illuc, incantati tanta spessibile rana.*

*Sed patres impulerunt apud Spessibile rana,
Sed patres impulerunt apud Spessibile rana,
Sed patres impulerunt apud Spessibile rana,
Sed patres impulerunt apud Spessibile rana.*

*BARTH. SPRANGER ANTI.
1587.
JACOBI KUPF. ET COG.*

Bartholomeus Spranger, *Wedding of Cupid and Psyche*. Drawing



Reminder: Spranger was a mannerist artist at the court of Emperor Rudolf II

Bartholomeus Spranger (German),
Hercules and Omphale, c. 1585



Spranger, *Love is Cold without
Ceres and Bacchus*, c. 1590



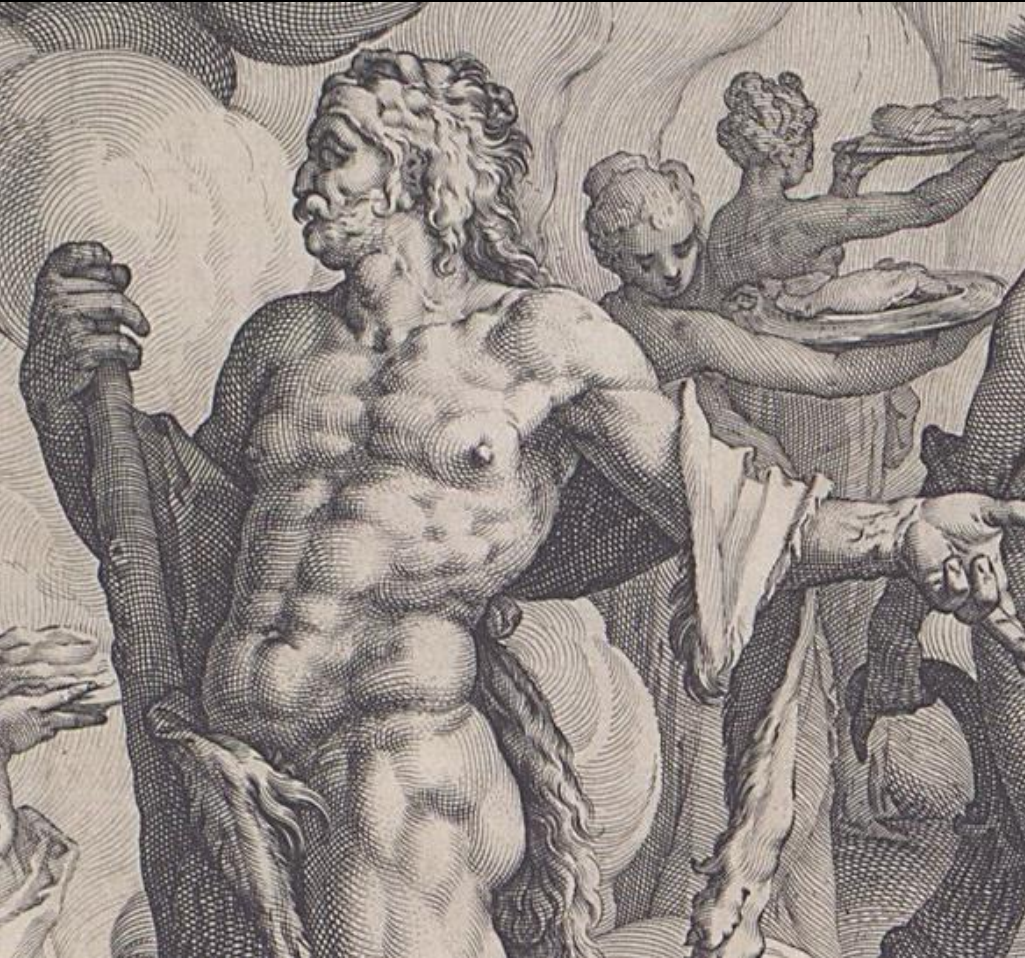


Bartholomeus Spranger, *Wedding of Cupid and Psyche*. Drawing.



Goltzius after Bartholomeus Spranger, *Wedding of Cupid and Psyche*, 1587. Engraving.

Goltzius' engraving: tonal differences created only through lines (hatching and cross-hatching)



Spranger's drawing: tonal differences created with ink wash



Goltzius' engraving: tonal differences created only through lines (hatching and cross-hatching)



Spranger's drawing: tonal differences created with ink wash





Goltzius after Bartholomeus Spranger, *Wedding of Cupid and Psyche*, 1587.
 Engraving from three plates printed on three sheets of paper; 18 5/16 x 34 9/16 in.



*En thalassa Dyche, et ceteris Hymanis.
 In thalassa Dyche, et ceteris Hymanis.
 In thalassa Dyche, et ceteris Hymanis.
 In thalassa Dyche, et ceteris Hymanis.*

*Sol vobis esse, sed bonae praesidi dedit.
 In thalassa Dyche, et ceteris Hymanis.
 In thalassa Dyche, et ceteris Hymanis.
 In thalassa Dyche, et ceteris Hymanis.*

*Placuisse ille parvum mandavit Mater inquam
 Sine quo Dyche, flagrantis manuum, omnes.
 Placuisse ille parvum mandavit Mater inquam
 Sine quo Dyche, flagrantis manuum, omnes.*

*Polium pernae ferreus mundaere Soveris,
 Et quae vobis exarbitrate fuit.
 Polium pernae ferreus mundaere Soveris,
 Et quae vobis exarbitrate fuit.*

*Hic proo firmitate Deo, et fatisque armis
 Fugit exortulatae terrae purgati labore,
 Hic proo firmitate Deo, et fatisque armis
 Fugit exortulatae terrae purgati labore.*

*Deo suboptatum, superest adhaerere triumpho.
 Si dicit, et fatisque purgati labore,
 Deo suboptatum, superest adhaerere triumpho.
 Si dicit, et fatisque purgati labore.*

*Psyche hinc, illa hinc est ducere equitum aliorum
 Quam multitudine Placi (vobis) exortulatae.
 Psyche hinc, illa hinc est ducere equitum aliorum
 Quam multitudine Placi (vobis) exortulatae.*

*Jillicet, incantati tanta spargit rana,
 Quanta hinc hinc pulvis, fuge, merborum fuge,
 Jillicet, incantati tanta spargit rana,
 Quanta hinc hinc pulvis, fuge, merborum fuge.*

*Sed Patres impulerunt quoniam Spargit rana
 Quanta hinc hinc pulvis, fuge, merborum fuge,
 Sed Patres impulerunt quoniam Spargit rana
 Quanta hinc hinc pulvis, fuge, merborum fuge.*



But he also created his own compositions.

Goltzius went to Italy in 1590-91 to study ancient classical remains.

Goltzius, *Farnese Hercules*, c. 1592
Engraving, 16 9/16 x 11 15/16 in.

Farnese Hercules. Roman version of a 4th century BCE Greek statue. Unearthed in Rome in 1564; installed in the residence of the Farnese family.

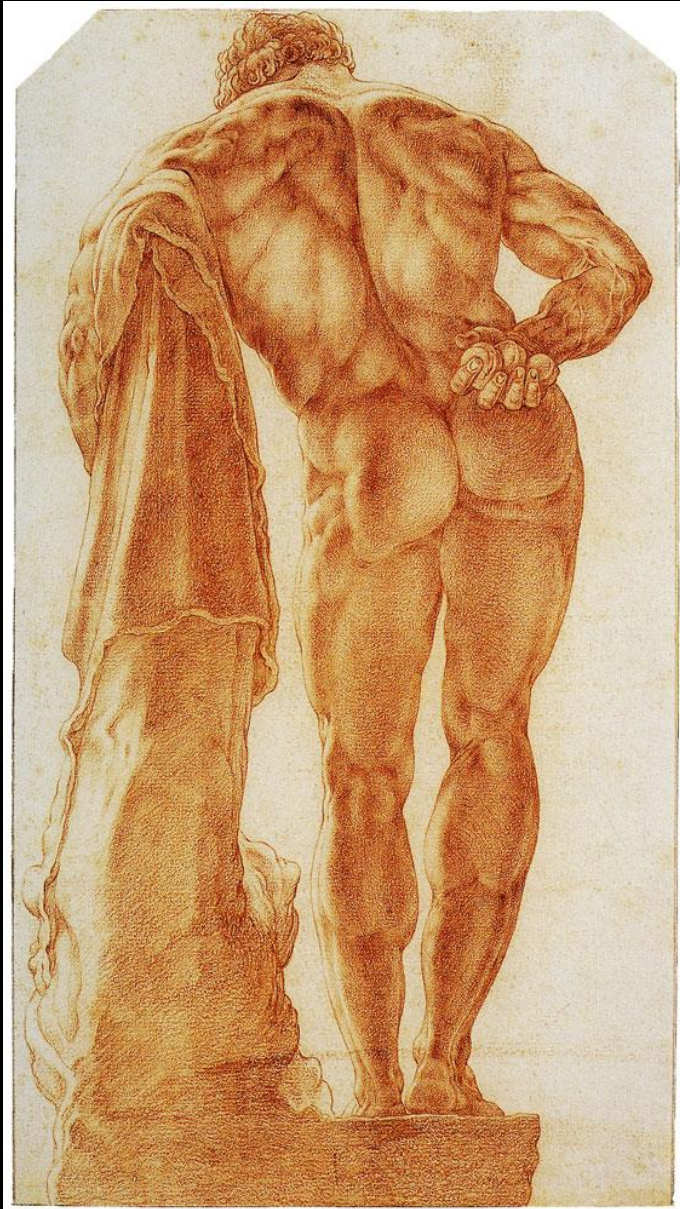


Farnese Hercules. Roman version of a 4th century BCE Greek statue.
Unearthed in Rome in 1564; installed in the residence of the Farnese family.

Red chalk drawing by Goltzius



Red chalk drawing by Goltzius



Goltzius, *Farnese Hercules*, c. 1592
Engraving, 16 9/16 x 11 15/16 in.



Goltzius, red chalk drawing of the Farnese Hercules, detail



Reminder: engraving is a linear medium; all the tonal changes have to be achieved with lines carved into the copper plate.



17th-century Dutch Printmaking: Engraving

- Print as a pivotal technology in European history
 - Transforms the way knowledge and information was created and distributed
- Engraving: made by incising design into copper plate with a burin
- Review this video and the YouTube video mentioned in the syllabus for the process of production
- Engraving as a linear medium
 - All tonal modeling created through varying the density of the hatching and cross-hatching
 - Engravings yield sharp lines