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Maarten Bassens

***'Diet wel aenmerct, die siet groot wondere'. Retracing Pieter Bruegel's Printing Press(es) by Means of a Typographical Inquiry***

Although we know several of the sixteenth century personalities involved in Bruegel's print-making, many of the more practical aspects of Hieronymus Cock's printing enterprise remain obscure. Take for example the matter of the printing of the copper plates. The name of the printer Sander Jansens is often cited, but up until now it was not known when he started supplying the *In de Vier Winden* shop. As relevant archival material still awaits (re)discovery, we must turn to other means to make a working hypothesis.

In December 2017, the Print Room of Royal Library of Belgium acquired an unknown issue of Bruegel's *Elck or Everyman*. In the literature, this composition had always been described as having two different states. The first state was in turn complemented with the description of two successive editions, based on the fact that these were supplemented with verses in letterpress text. The newly acquired print also contains loose letter typography, with yet another typeface.

Approaching the graphic oeuvre of Pieter Bruegel the Elder from a typographical point of view offers us a new means to get further insights into Cock's operation. In this paper, I will throw light on customer directed printing, print runs and professional collaboration in relation to the new print of the *Elck* and to Pieter Bruegel's prints in general. This research was conducted within the BRAIN-Be FINGERPRINT project.

Maarten Bassens became an active member of the Belgian cultural sector after completing Master programs in History (KU Leuven, 2010) and Archival Studies (Vrije Universiteit Brussel, 2011). In 2011 and 2012, he worked as a scientific collaborator for the renewed Kazerne Dossin and the Museum of the National Bank of Belgium. Afterwards, he was hired as a curator by several prominent art collectors. Over the years, he has also participated in multiple exhibition projects. In 2016, Maarten graduated as a Master in Art History (KU Leuven) with a thesis on the *peintre-graveur* Frans Crabbe van Espleghem (c. 1480-1553). Since November of the same year, he has conducted research as a PhD Fellow affiliated with the BRAIN-Be FINGERPRINT (Innovative Visual Data Management for Drawings and Prints). Maarten's PhD research focuses on the edition history of Pieter Bruegel the Elder's prints.