CONTENTS

ACKNOWLEDGMENTS · 3

Introduction: Collaboration in the Early Modern Low Countries Abigail D. Newman · 5

PART I. THEORY, BEGINNINGS, BEYOND ANTWERP

- 1. The Appreciation and Reception of Painters' Collaborations in the Low Countries: An Overview, c. 1500–1700
 - Dorien Tamis · 31
 - 2. Collaboration, Connoisseurship, and the Artistic Canon Bernard Aikema · 47
- 3. Landscapes, Figures, Demons: Collaboration as Canon Formation in Joachim Patinir and Quentin Metsys's *Temptation of St. Anthony*Katharine Campbell · 55
- 4. Collaboration in Exile: Crispijn de Passe I and Matthias Quad in Cologne, 1589–1604 Julia Lillie · 75
 - 5. Many Hands, Many Lands: Collaborative Copper Painting by Hans Rottenhammer, Paul Bril, and Jan Brueghel I Sophia Quach McCabe · 93

PART II. COLLABORATION IN SEVENTEENTH-CENTURY ANTWERP PAINTINGS

6. The Raid by Jan Brueghel I and Sebastiaen Vrancx:

Prime Version and Autograph Replica

Angela Jager and Jørgen Wadum, with contributions by Aoife Daly, David Buti,

and Gianluca Pastorelli · 115

7. Many Hands in Rubens's Workshop: An Exploration Arnout Balis · 129

8. Antwerp as a Center of Artistic Collaboration: A Unique Selling Point? Filip Vermeylen · 151

9. Additive Painting and the Social Self Elizabeth Alice Honig · 163

10. Considering Collaboration: Then and Now Anne T. Woollett · 173

BIBLIOGRAPHY · 193

PHOTO CREDITS · 235

ABOUT THE CONTRIBUTORS · 237