



European Paintings 15th–18th Century

Copying, Emulating and Replicating



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- This book explores how the art historical and technical examination of 15th to 18th century European paintings can reveal much information on the meaning, materials and manufacturing techniques, and also on techniques of copying and replicating

Inspired by the European project *Bosch & Bruegel: Four Paintings Magnified* this book contains papers which explore how historical and technical examination of 15th to 18th century European paintings conducted in tandem can not only address key subjects such as meaning, materials and manufacturing techniques, but also allow fresh perspectives on the prevailing workshop practices of copying, replicating and emulating paintings. Contents: 1. *Copies of Prototypes by Quentin Massys from the Workshop of His Son Jan: the Case of the Butter Madonna* – Maria Clelia Galassi; 2. *Emulating van Eyck: the significance of grisaille* – Noëlle Streeton; 3. *Pieter Brueghel as a copyist after Pieter Bruegel* – Christina Currie and Dominique Allart; 4. *An unpublished copy of Hieronymus Bosch's Temptation of Saint Anthony* – Catheline Périer-D leteren; 5. *Two versions of a Boutsian Virgin and Child painting: Questions of attribution, chronology and function* – Eva de la Fuente Pedersen and Troels Filténborg; 6. *A technical study of portraits of King James VI and I attributed to John de Critz the Elder (d.1642): Artist, workshop and copies* – Caroline Rae and Aviva Burnstock; 7. *Calling Authenticity into Question: Investigating the production of versions and copies in Tudor portraiture* – Sophie Plender and Polly Saltmarsh; 8. *Materials as Markers: how useful are distinctive materials as indicators of master or copyist?* – Libby Sheldon and Gabriella Macaro; 9. *Michiel van Mierevelt Copy master: Exploring the oeuvre of the Van Mierevelt workshop* – Anita Jansen and Johanneke Verhave; 10. *The problem of the portrait copies painted by Rubens in Madrid, 1628-29* – Jeremy Wood; 11. *The Assumption of the Virgin by the studio of Peter Paul Rubens from the National Gallery of Art in Washington: between master's piece and student's copy* – Julia Burdajewicz; 12. *After Raphael: The Hunterian Entombment copy examined in the context of copying practices in early 17th-century Rome* – Peter Black, Erma Hermens and Helen Howard; 13. *The Strawberry Girl: Repetition in Reynolds's Studio Practice* – Alexandra Gent, Rachel Morrison and Rica Jones; 14. *Joseph Booth's chymical and mechanical paintings* – David Saunders.