

CONTENTS

INTRODUCTION	1
CHAPTER I	
Print production in Europe in the seventeenth century: Engravers operating in local, regional and international markets	5
1. The Southern Netherlands	7
2. The Dutch Republic	11
3. France	19
4. Italy	26
5. England	30
6. Germany	33
CHAPTER II	
<i>'Painting has but one original, while the art of engraving has hundreds': Prints between reproduction and invention</i>	37
1. Abraham van Diepenbeeck, Cornelis Schut, and Erasmus Quellinus II and history painting in seventeenth-century Antwerp	37
1.1. An overview of the economic situation	37
1.2. Painting in Antwerp	38
1.3. Antwerp history painters in the wake of Rubens	40
a) Abraham van Diepenbeeck, Cornelis Schut, Erasmus Quellinus II and Rubens' studio	40
b) Commissions from city authorities and princely courts	45
c) Commissions for religious institutions and cloisters, and artworks for the open market: a diachronic trajectory	47
• Ca. 1615-1648	48
• After 1648	52
2. The meeting of Antwerp history painting and printmaking: the makings of a fruitful marriage?	53
2.1. Introduction: reproductive and 'inventive' prints in the southern Netherlands in the seventeenth century	53
2.2. <i>'Soo langh den naem sal op sijn edel Plaeten staen'</i> : Antwerp history painters in print	61
2.3. Abraham van Diepenbeeck, Cornelis Schut and Erasmus Quellinus II: reproducing an oeuvre?	77
• Abraham van Diepenbeeck	77
• Cornelis Schut	88
• Erasmus Quellinus II	104
3. Inventive prints by Abraham van Diepenbeeck and Erasmus Quellinus II	112
Appendix	128

CHAPTER III

The history painters Abraham van Diepenbeeck, Cornelis Schut, and Erasmus Quellinus II and their professional relationships with engravers and print publishers

	133
1. Working relationships of Abraham van Diepenbeeck, Cornelis Schut and Erasmus Quellinus II with their engravers	133
• Cornelis Schut	134
• Abraham van Diepenbeeck	137
• Erasmus Quellinus II	157
2. Antwerp engravers available to van Diepenbeeck, Schut and Quellinus: an introduction	160
2.1. History painters and their engravers	160
• Peter Paul Rubens	165
• Anthony van Dyck	166
• Abraham van Diepenbeeck	167
• Erasmus Quellinus II	171
• Cornelis Schut	172
2.2. The pool of engravers: a few biographical sketches	172
• Lucas Vorsterman I	173
• Paulus Pontius	176
• Schelte à Bolswert	177
• Peter de Jode II	177
• Jacques Neeffs	180
• Adriaen Lommelin	181
• Richard Collin	181
• Michael Natalis	184
• Peter Clouwet	185
• Mattheus Borrekens	187
• Peter de Baillius	187
• Anthony van der Does	188
• Coenraed Lauwers	191
• Cornelis Bloemaert	191
• Theodoor Matham	191
• Jan-Baptist Barbé	191
3. Posthumous print editions after Rubens and van Dyck by Abraham van Diepenbeeck	192
4. Conclusion	195

CHAPTER IV

'In addition to painting [he] also wielded the etching needle': Seventeenth-century Antwerp history painters as etchers

197

1. Experiment or commercial product?	202
• Abraham van Diepenbeeck	202
• Erasmus Quellinus II	205
• Cornelis Schut	207
• Theodoor van Thulden	241
• Anthony van Dyck	241
• Jacob Jordaens	241
• Peter Paul Rubens	243
2. Conclusion	243
CONCLUSION	245
BIBLIOGRAPHY	251
INDEX OF PERSONAL NAMES	263