

LE DESSIN SOUS-JACENT ET LA TECHNOLOGIE DANS LA PEINTURE

COLLOQUE XII
11-13 septembre 1997

†
**LA PEINTURE DANS LES PAYS-BAS
AU 16^e SIÈCLE**

**PRATIQUES D'ATELIER
INFRAROUGES ET AUTRES MÉTHODES D'INVESTIGATION**

édité par
Hélène VEROUGSTRAETE et Roger VAN SCHOUTE

avec la collaboration de
Anne DUBOIS



UITGEVERIJ PEETERS

LEUVEN

1999

TABLE DES MATIÈRES

Avant-propos	IX
Jan van Scorel as Painter/Entrepreneur, by M. FARIES	1
The Workshop Practice of Cornelis Engebrechtsz.: Some Preliminary Remarks, by J.P. FILEDT KOK	19
Bosch, <i>Christ Mocked (The Crowning with Thorns)</i> , NG 4744, by L. CAMPBELL .	29
The Underdrawing of Jan Provoost's <i>Crucifixion</i> , by R. SPRONK	37
Provost and Portugal, by M. WENIGER	49
Bernard van Orley's Washington Diptych. Art Historical and Technical Obser- vations, by L. HENDRIKMAN	63
Jan Gossaert, <i>Le Christ entre la Vierge Marie et saint Jean-Baptiste</i> . Examen technique, par C. GARRIDO	73
Joos van Cleve, <i>Triptych with the Adoration of the Magi</i> in the National Gallery in Prague. An Example of Workshop Practice, by O. KOTKOVÁ	87
Un tableau avec <i>Deux enfants s'embrassant</i> au Mauritshuis, par L. TRAVERSI et J. WADUM	99
Aperçu de l'évolution du dessin sous-jacent au 16 ^e siècle à travers quelques exemples des collections françaises, par P. LE CHANU	111
Research Report on Examinations of Underdrawings in the Museum of Fine Arts, Budapest. Part III, by S. URBACH	121
Panneaux attribués à Ambroise Benson en provenance de Ségovie, par C. GARRIDO et R. VAN SCHOUTE	137
"Care for the Here and the Hereafter": Using Infrared Reflectography in the Study of Memorial Paintings, by T. VAN BUEREN and M. FARIES	147
Le <i>Polyptyque d'Anchin</i> de Jean Bellegambe. Histoires. Supports, cadres et articulation, par R. VAN SCHOUTE et H. VEROUGSTRAETE	155
The <i>Banquet</i> by Antoon Claeissens (Bruges, Groeninge Museum, inv. O.23.I), by E. TAHON	169
Landscape Painting Style and Technique: Fidelity to the 16th-Century Tradi- tion in Early 17th-Century Landscape Production, by M. GIFFORD	177
A <i>Madonna and Child with the Infant St. John</i> in the Städel between Perugino's Formulas and Raphael's Interest in Narrative, by R. HILLER VON GAER- TRINGEN	189

The Re-Use of Design-Models by <i>Carta Lucida</i> in the 16th Century Italian Workshops: Written Sources and an Example from Michele di Ridolfo del Ghirlandaio, by M.C. GALASSI	205
La nature et la distribution des liants dans la couche picturale. La <i>Dernière Cène</i> de Léonard de Vinci et la <i>Pala Montefeltro</i> de Piero della Francesca, par A. GALLONE	215
The Underdrawing in Jan van Eyck's Dresden Triptych, by M. FARIES	221
"Recognizing Van Eyck", an Exhibition of Two Paintings of <i>Saint Francis Receiving the Stigmata</i> and Other Related Paintings by Jan van Eyck, by M.H. BUTLER	231
Focusing the Compositional Practices of Jan van Eyck by Including Evidence from Underdrawing, by C.J. PURTLE.	235
Memling and the Workshop of Verrocchio, by B.G. LANE.	243
Some Theories about Paper and Parchment as Supports for Early Netherlandish Paintings, by M.W. AINSWORTH.	251
A New Investigation on the Preparatory Drawing for the <i>Equestrian Monument to John Hawkwood</i> by Paolo Uccello: Its Genesis and Relationship with the Fresco, by L. MELLI	261
On the Working Methods of the Master of the St. Bartholomew Altar's Workshop, by U. NÜRNBERGER	273
The <i>Altarpiece of the St. George Legend</i> : Netherlandish Influence in Cologne, by A. SCHERER	285
<i>Allegory of Horse and Rider</i> : Holbein? A New Look at the Underdrawing, by Y. SZAFRAN	293
The Mayer van den Bergh Breviary (Ghent-Bruges, Early 16th Century). Hands and Pigments, by B. DEKEYZER, P. VANDENABEELE, L. MOENS and B. CARDON	303
The First Campaign for Jean de Berry's Book of Hours, Prayers and Masses, by A. HAGOPIAN VAN BUREN	317
Bibliographie de l'infrarouge et du dessin sous-jacent. 1996-1998, par A. DUBOIS	331