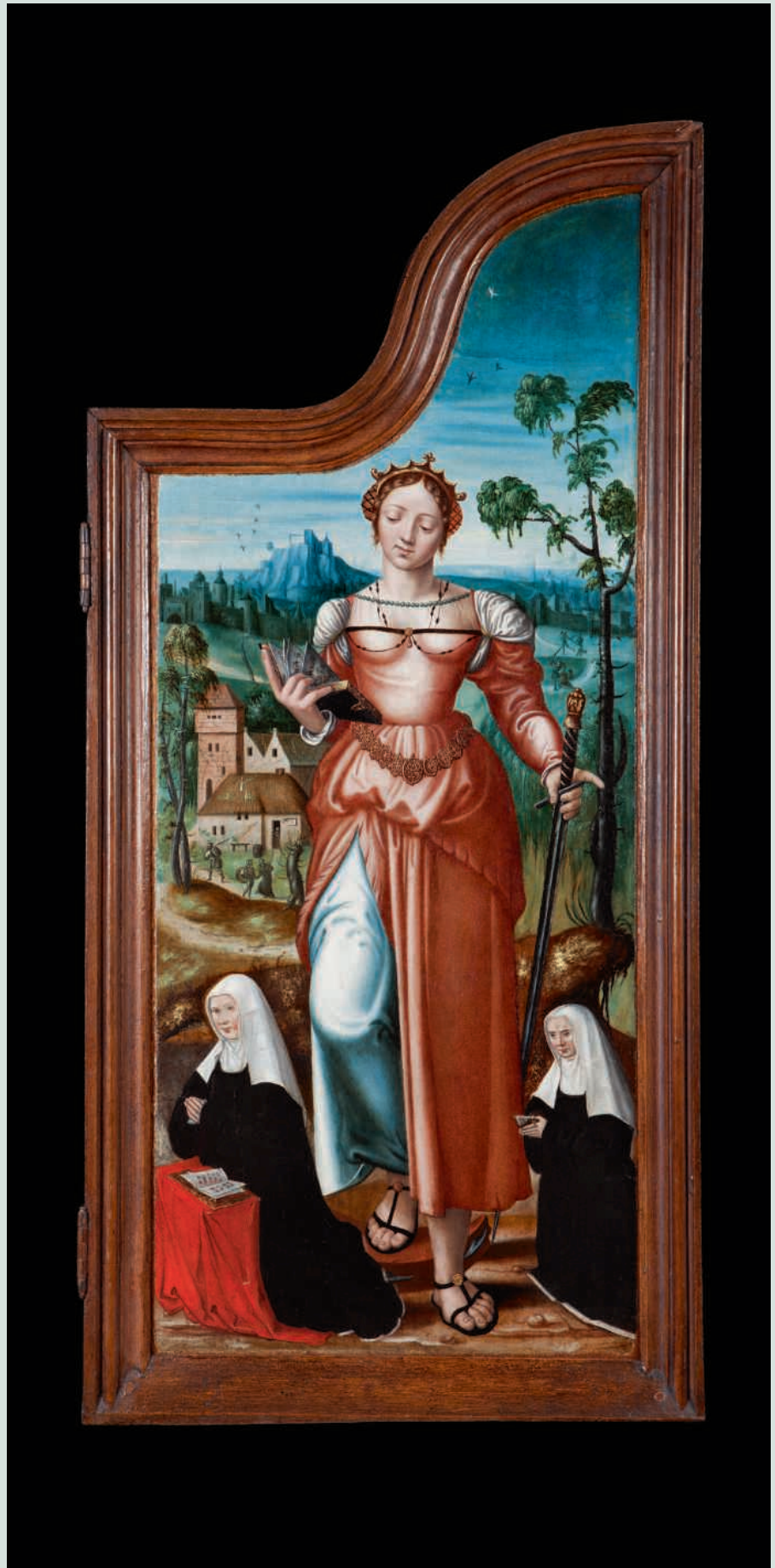


The Under- drawing of the Panels of the Enclosed Gardens

CHRISTINA CURRIE
HILDE WEISSENBORN



ILL. 159
Right panel depicting
St Catherine –
Garden with St Anne

Ill. 160

Detail of the underdrawing of the left and right wing – Garden with St Ursula

Infrared reflectography (IRR) detects underdrawings in four of the six Enclosed Gardens with painted side wings. These preparatory drawings would have been applied directly on to the ground or *imprimatura* layer of the panels and were most likely based on independent sketches. They would have served as a guide for the painting stage.

The underdrawing techniques and materials vary from one Enclosed Garden to another and it is clear that different hands were involved, some more experienced and skilled than others. The panels of the *Enclosed Garden with St Ursula* (G2), *Enclosed Garden with a Calvary scene* (G3) and *Enclosed Garden with Daniel in the Lions' Den* (G4) are underdrawn in a liquid, carbon-based medium, most likely black ink applied with a brush, while the *Enclosed Garden with the Virgin and Child with St Anne* (G6) was underdrawn in a dry medium, probably black chalk. The panels of Garden 2 (*Enclosed Garden with St Ursula*) reveal the most complete and sophisticated underdrawings, applied with a confident, fluid touch by a single artist of considerable talent (Ill. 160). Parallel hatching strokes, sometimes curved in line with the forms, indicate shadows and half tones. During painting, the artist continued to improve the designs. For example, in the St James panel, he dropped trees and bushes in the upper left, added a windmill, adjusted the architectural arrangement to the right and added a decorative design to the side of the prie-dieu. He also rearranged the pleats in the saint's robe and changed the direction of the shoulder belt buckle. In the St Margaret panel, he moved the right sister's face down during painting, lowered the cross and abandoned a large tree branch, presumably to simplify the space above the saint's head.



The double-sided panels of Garden 3 (*Enclosed Garden with a Calvary scene*) have a plainer drawing style than Garden 2, with basic outlines for forms and no hatching. The same artist's style is recognisable in all four painted scenes. Particularly notable is the idiosyncratic way of drawing eyes, characterised by complete or partial circles sometimes joined by a line passing across the bridge of the nose (Ill. 161, two illustrations on the left).

As in Garden 2, the artist carried out many minor improvements during painting; for example, he made St Cornelius's cross more eye-catching by setting it at an angle and adding an additional crossbar (Ill. 161, illustration on the right). He also used the pouncing technique to transfer the brocade pattern of St Cornelius's garments from a pricked cartoon, placing the cartoon directly on the paint layer.



Ill. 161

Ill. 161

Detail of the under-drawing of the left wing – Garden with Calvary. The drawing style is plainer than the one in the Garden with St Ursula and no hatchings were used

Ill. 162

Detail of the right wing of the Garden with Daniel in the Lions' Den

Ill. 163

Detail of the under-drawing – Garden with St Anne

The small *Enclosed Garden with Daniel in the Lions' Den* (G4) panels have neat, functional underdrawings, again executed by one and the same hand. As with Garden 2, shadows and drapery folds are indicated with hatching strokes, but in Garden 4 they are tighter and more regular (Ill. 162 and 163). There are no modifications during painting.

Ill. 162



Ill. 163



ILL. 164

Details of the underdrawings of the left and right wing of the Garden with St Anne. Here the compositions have evolved most during painting of the designs and afterwards



The panels of the *Enclosed Garden with the Virgin and Child with St Anne* (G6) have wiry, dry-medium underdrawings (Ill. 164). Although hard to make out in most places, the underdrawings consist of simple, skilled renderings of outlines for the figures and rougher indications for the background. St Catherine's face reveals a particularly delicate underdrawing. Of all the Enclosed Garden wings, these compositions have evolved the most during and even after the main designs were painted. In the St Jerome panel, the lion was not foreseen and was added on top of the background layer during painting. The brim of St Jerome's hat was also reduced in size, probably to prevent it from overlapping the saint's drapery. In the St Catherine scene, IRR and X-radiography show that the two sisters were added after the paint layer was finished, but in a cruder painting style than the rest. A set of thick, black, short hatching strokes in the sleeve of the left sister may represent part of a rough underdrawing for these figures, but there is no indication of underdrawing of the dry-medium type seen in the main two compositions. It seems likely that these two sisters were a late addition to the St Catherine scene by another, less skilled painter (Ill. 164 and 166).



ILL. 165

Infrared reflectography
of the left and right
panels of the Garden
with St Ursula



Ill. 166

Infrared reflectography
of the left and right
panels of the Garden
with St Anne



