the stereomicroscope for the current project was only carried out partially on the Prado Descent from the Cross, the Hague Lamentation, the New York Christ Appearing to His Mother and the Louvain Trinity, and on the Brussels Annunciation in the Flémalle Group. Similarly, the reverse of the paintings examined with infrared reflectography could only be studied in a few cases.42

Evaluation of infrared reflectograms

One important aim of this study has been to make a stylistic comparison of the underdrawing revealed in the infrared reflectograms. Proper interpretation requires comparison with the painting itself, and this was attempted in as many cases as possible.43

When the style and execution of the underdrawings were examined it seemed possible to recognise certain ‘types’ of shading, placement of folds and hatching. Such categories are illustrated in figs. 12, 13, 21, 22. The method employed in this study has been to try to correlate such ‘types’ of underdrawing in various paintings, and thus to establish ‘links’ between aspects of the underdrawing phase. Obviously this does not necessarily apply to further stages in the painting process, as is demonstrated by the Columba Altarpiece and the Louvain Trinity.44 Although this approach may strike some readers as rather too Morelli-esque (but now as applied to underdrawing) it nevertheless appears a valid way of arriving at correlations. These may quite possibly be refined and modified when further historical and scientific evidence becomes available.45 A summary of the relations established in this way is given in Table I (p. 16) for the Master of Flémalle Group, and in Table II (p. 37) for the Rogier van der Weyden Group.

It should be understood that the body of this essay is subjective where attempts are made to interpret the data obtained by scientific examination, which should be regarded as the authors’ personal opinions. In order to separate data from the literature and the description of an underdrawing from its interpretation, an Authors’ personal opinion sub-heading has therefore been added to each entry of the Catalogue.

The Master of Flémalle Group

The discussion of underdrawing in this Group must necessarily begin with the panels preserved in the Frankfurt Städelches Kunstinstitut, as they are the starting-point in the reconstruction of the Master’s oeuvre. Unfortunately the infrared reflectographic examination of these four panels only yielded significant data in the case of the Virgin and Child. Very little underdrawing could be revealed in the fragment with the Bad Thief, and hardly anything in the Veronica panel, while the underdrawing in the Trinity panel seems unrelated to that in the other paintings of the group, although there may be a link with that remaining on the fragmentary reverse of the Bad Thief. These four panels may thus well prove to be more
1 Detail of the lower left part of the Virgin's cloak in The Virgin Standing, Holding the Child.

2 Detail of the lower left part of the Virgin's cloak in The Virgin Standing, Holding the Child. Infrared reflectogram assembly.