

# Contents

Foreword by Professor Artur Rosenauer	page 7
---------------------------------------	--------

I. Introduction	11
-----------------	----

Netherlandish artists as exponents of French art, c. 1400 (p. 11) *Ars nova* (p. 12) Revolutionary uses of colour, light and shade (p. 13) The Master of Flémalle (p. 15) On the Flémalle/Campin question (p. 16) The revolutionary innovations of Eyckian art (p. 20) Comparison between the *Lucca Madonna* and a *Madonna* by Jacquemart de Hesdin (p. 21) 'Jan's stilled gaze' (p. 24) The primacy of painting (p. 24) Authentic reflections of past styles (p. 25) Heterogeneous nature of the Ghent Altarpiece (p. 26) Mirrors bring the observer into the painting (p. 27) Empirical perspective (p. 29) Early Netherlandish art and its topographical and historical background (p. 30) The still-life quality of Jan van Eyck's art (p. 31)

II. The Master of Flémalle	35
----------------------------	----

The Werl Altarpiece of 1438 as a chronological reference point (p. 35) Malouel's *Pitié de Notre Seigneur* (p. 35) Images of the Trinity by the Master of Flémalle: Louvain, Frankfurt, St Petersburg (p. 38) On the stylistic roots of the Master of Flémalle (p. 41) Sluter (p. 41) Thirteenth-century sculpture (p. 42) The Seilern Triptych of the *Entombment* (p. 43) The *Saint-Sépulchre* tradition (p. 43) Devotional quality in narrative painting (p. 46) The Master of Flémalle's lost *Deposition* and its Italian antecedents (p. 47) The late medieval interior: Lorenzetti, Giovanni da Milano (p. 50) St Jerome in his cell: the scholar's study as an interior (p. 53) The Mérode Altarpiece (p. 54) Secularization of religious themes or sanctification of nature? (p. 56) Conflict between surface and depth (p. 56) Light and colour (p. 60) Departure from traditional colour symbolism (p. 60) Iconographic antecedents of the Mérode Altarpiece (p. 62) Neutralization of expressiveness (p. 63) Realism as a disguise for symbolic content? (p. 64) Immediacy and presence in the evocation of biblical facts (p. 66) The Dijon *Nativity* (p. 67) The Vision of St Bridget (p. 68) The midwife episode (p. 73) Significance of the observation of nature (p. 74) The fourteenth-century beginnings of portraiture (p. 75) The portrait in the work of the Master of Flémalle (p. 76)

III. Jan van Eyck	79
-------------------	----

Problems of the Ghent Altarpiece (p. 79) Jan van Eyck: biographical details (p. 80) Hubert: 'than whom no greater has been found'? (p. 80) *Madonna of Canon van der Paele* (p. 81) A chronology of *Madonnas* (p. 82) *Madonna of Chancellor Rolin* (p. 84) A new kind of interior (p. 84) Discontinuity of pictorial space (p. 86) Breaks in spatial depth (p. 86) *St Barbara*: anticipations of the seventeenth-century landscape (p. 87) *Ince Hall Madonna*: problems of sequence (p. 87) The Arnolfini double portrait (p. 105) Still-life qualities (p. 106) Intimations of inner life (p. 106) Portraits (p. 107) Importance of the frame (p. 109) Differences between Jan's portraits and those of the Master of Flémalle (p. 110) *Man with a Pink* (p. 112) The issue of Jan's early work (p. 113) *Fête-champêtre* (p. 114) *Fishing Party* (p. 116)



IV. The Ghent Altarpiece	page 119
<p>Difficulties in distinguishing between hands (p. 119) The Ghent Altarpiece over the centuries (p. 120) Results of laboratory examination (p. 120) Problems of interpretation of scientific evidence (p. 121) Changes of plan as work proceeded (p. 123) Descriptive outline of the work (p. 124) Impression of lack of unity (p. 126) Iconography of the Communion of Saints (p. 127) The <i>Deësis</i> and its antecedents (p. 128) Evolution of the imagery of All Saints (p. 130) The <i>Fountain of Life</i> in Madrid (p. 132) Changes made in successive layers of paint (p. 135) Spatial discrepancies (p. 136) The <i>Adoration of the Lamb</i>: the picture plane hinges upwards (p. 136) Differences in treatment of landscape on lateral panels (p. 138) In plant forms (p. 140) In figure rendering (p. 141) In facial types (p. 144) Conclusions from the foregoing (p. 144) Paradise as earthly landscape (p. 146) Italian nature studies (p. 147) Shifts of spatial vision within the upper tier (p. 148) On the style of the <i>Deësis</i> (p. 149) Jan's <i>Salvator mundi</i> portrait (p. 150) <i>Angels Playing Musical Instruments</i> (p. 151) <i>Adam and Eve</i> (p. 162) Original design of the exterior panels (p. 164) Stylistic discrepancies between Mary and the Angel (p. 164) The <i>Annunciation</i> interior (p. 165) <i>Prophets and Sibyls</i> (p. 167) The lower tier: donors and grisaille figures (p. 168) Conclusions (p. 170)</p>	
V. The Hubert van Eyck Problem and the Hours of Turin	171
<p><i>The Three Women at the Sepulchre</i> in Rotterdam (p. 171) <i>Annunciation</i> in New York (p. 174) <i>Crucifixion</i> in Berlin (p. 174) Colour in the Berlin <i>Crucifixion</i> (p. 177) The Hours of Turin (p. 177) The <i>Cavalcade on the Seashore</i> and questions of dating (p. 179) Hand G (p. 180) Two miniatures by Hand G with large figures: <i>Mystic Marriage of St Catherine</i> and <i>Discovery of the True Cross</i> (p. 182) Night scene of the <i>Betrayal of Christ</i> (p. 186) <i>Bas-de-page</i> landscapes; <i>Baptism of Christ</i> (p. 187) <i>Birth of St John the Baptist</i> (p. 188) <i>Requiem Mass</i> (p. 189) Anticipations of seventeenth-century Dutch painting (p. 190) The New York Diptych of the <i>Crucifixion</i> and <i>Last Judgement</i> (p. 190) <i>Carrying of the Cross</i> in Budapest (p. 195) The relation between the Master of the Hours of Turin and Eyckian art (p. 197) <i>Mystic Marriage of St Catherine</i> drawing in Nuremberg (p. 198) <i>Epiphany</i> drawings in Amsterdam and Berlin (p. 199) 'Dutch' quality of the work of the Master of the Hours of Turin (p. 199) <i>Betrayal of Christ</i> drawing in London (p. 201) Affinities with Lower Rhenish painting (p. 201) Differences between Jan's art and that of the Master of the Hours of Turin (p. 202) Differences in the treatment of space (p. 202) Differences in colour (p. 204) Comparisons with the <i>Madonna in a Church</i> in Berlin and with the <i>St Barbara</i> in Antwerp (p. 205) <i>Tower of Babel</i> (p. 205) Was Hubert van Eyck the Master of the Hours of Turin? (p. 205) The achievement of Jan van Eyck (p. 207)</p>	
Editorial Note	214
Acknowledgements	214
Notes	215
Select Bibliography	218
List of Works	220
Index	222
Photo Credits	224