loveliest pictures in the world, both as a figure painting and from its exquisite miniature landscape and town in the distance, all glowing with the warm light of the setting sun. The elder Van der Werden was a most able pupil of the Van Eycks ; he occasionally practised a very different technical method from that usually employed in Flanders,— that is to say, he painted in pure tempera colours on un- primed linen, the flesh tints especially being laid on ex­tremely thin, so that the texture of the linen remains unhidden. Other colours, such as a smalto blue used for draperies, are applied in greater body, and the whole is left uncovered by any varnish. A very perfect example of this exists in the National Gallery (see fig. 29). The special method used

with such success by

the Van Eycks and

their school was to

paint the whole pic­

ture carefully in tem­

pera and then to

glaze it over in trans­

parent oil colours ;

the use of oil @@1 as a

medium was com­

mon in the 13th

century and even

earlier (see Mural

Decoration). To

the school of the

Van Eycks belong

a number of other

very talented point­

ers, who inherited

much of their mar­

vellous delicacy of finish and richness of colour ; the chief of these were Memling, Van der Meire, and the younger Van der Weyden, to whom is attributed No. 654 in the National Gallery (see fig. 30). The colour of this lovely picture is magnificent beyond all description. Quintin Matsys ( Massy·») and

Gheerardt David also

produced works of

great beauty and ex­

traordinary finished

execution. @@2

At the beginning

of the 16th century

Flemish art began to

lose rapidly in vigour,

a weaker style being

substituted under the

influence of Italy. To

this period belong

Mabuse, Van Orley,

and Patinir, who ap­

pear to have been

special admirers of

Raphael’s latest man­

ner. In the latter half

of the century Antonij

Mor, usually known

as Antonio Moro, was

a portrait painter of the very highest rank. A por­

trait of Queen Mary of England at Madrid, and one of a youth of the Farnese family at Parma, are real masterpieces of portraiture. He

spent some time in England. The Breu­ghel family in the 16th and 17th cen­turies produced feeble works finished with microscopic detail·

Rubens and his pupil Vandyck in the 17th century were among the greatest portrait pointers the world has ever seen (see figs. 31 and 32), and had many able fol­lowers on the Con­tinent and in Eng land.

**4. *Dutch***

This school was chiefly remarkable for its jointers of subjects, often treated with a very ignoble realism, especially by the various members of the Teniers family. Rembrandt, the greatest painter of the school, developed a quite original style, remarkable for the force shown in

his effective treatment of light and shade.

The vigorous life and technical skill shown in some of his por­traits have never been surpassed (see fig.

33). As a rule, how­ever, he cared but little for colour, and used the etching needle with special enjoyment and dex­terity. Terburg, Ger­hard Don ( Douw ), and Wouwerman had more sense of beauty, and worked with the most miniature - like deli­cacy. Another school excelled in landscape, especially Ruysdael and Hobbema (see figs. 34 and 35). Vandevelde was remarkable for

his sea-pieces, and Paul Potter for quiet pastoral scenes with exquisitely painted cattle. Throughout the 17th

@@1 Elaborate directions for painting in oil are given by the German monk Theophilos *(Sched. div. art.,* i. 37, 38), who wrote in the 12th century.

1 Though the elder Van der Weyden and other Flemish painters of his time visited Italy, the Italian style of painting appears to hare had very little influence on their vigorous works. The weaker Flemish painters of the l6th century, on the contrary, were close imitators of the Italians and produced pictures of a rather feebly pretty type.