

## CONTENTS

	<i>Page</i>
I. THE PRECURSORS	
1. Melchior Broederlam and Franco-Flemish Art about 1400 ...	1
2. The Limbourg Brothers and the Style of the Second Decade ...	7
3. Robert Campin's Second Period ... ..	16
4. Summary ... ..	21
II. THE FIRST WORKS OF HUBERT AND JAN VAN EYCK	
1. The Lives of the Two Brothers ... ..	22
2. The Works of Hubert van Eyck before the Ghent Altar-piece ...	23
3. The Early Works of Jan van Eyck ... ..	25
III. THE GHENT ALTAR-PIECE	
1. The Theme ... ..	34
2. Hubert's Share ... ..	35
3. Jan's Share ... ..	37
4. Jan's New Style ... ..	42
5. The Significance of the Ghent Altar-piece ... ..	47
A. The Significance of Hubert's Share	
B. The Significance of Jan's Share	
IV. THE RELIGIOUS PAINTINGS OF JAN VAN EYCK'S MATURE PERIOD	
1. The Characteristics of Style ... ..	50
2. The Probable Course of Development ... ..	51
3. The Religious Programmes ... ..	62
V. JAN VAN EYCK'S PORTRAITS	
1. The Preliminary Phases ... ..	64
2. The Self-contained Portraits by Jan van Eyck ... ..	68
VI. OTHER PROFANE WORKS BY JAN VAN EYCK ... ..	80
VII. THE FOLLOWERS OF JAN VAN EYCK	
1. Influence on Robert Campin and Rogier van der Weyden ...	88
2. The Chief Master of the 'Heures de Turin' ... ..	90
A. The 'Heures de Turin'	
B. The Other Works by the Chief Master	
C. The Localization of the Chief Master	
3. Petrus Christus ... ..	97
VIII. THE PLACE OF JAN VAN EYCK'S ART IN THE HISTORY OF FIFTEENTH-CENTURY EUROPEAN PAINTING ... ..	100
THE PLATES ... ..	105
THE CATALOGUE ... ..	267
INDEX OF PLACES ... ..	293