

number of important works, prominent among which are: *The Last Judgment*, a polyptych of eight wings, painted for the Hospital of Besune; *The Nativity*, a triptych (now in the Museum of Berlin); and *The Adoration of the Magi*, a triptych (in the Pinacothek, Munich). Van der Weyden's activity was not restricted to painting proper, but was exercised also upon engravings, sculpture, miniatures, tapestry work, etc. He occupies an honored place between Jan Van Eyck and Memling, and with them forms the glorious trio of great Flemish painters of the fifteenth century. He died 1464.



THE BAKER AND HIS WIFE. FROM THE PAINTING BY QUENTIN MATSYS (1466-1530).

Peter Cristus (formerly called Christophsen) was born at Baerle, near Ghent. He went to Bruges and bought the freedom of that city in 1444, four years after the death of Jan Van Eyck. It is therefore improbable that he learnt his art from that master. Although he belonged to the school of the Van Eycks and painted many meritorious pictures, he was far from equalling those great masters. Among the most celebrated of his works are: *The Virgin and Child* (Museum of Frankfurt); *The Last Judgment* (Museum of Berlin); *St. Elsi Selling a Ring to a Young Couple* (Oppenheim Collection, Cologne). The latter work may be considered the earliest *genre* picture of the school. He left some portraits, including those of *Philip the Good* and the *English Ambassador, Grimston*. He died subsequent to 1472.

Juste of Ghent. This master is chiefly known by his *Last Supper*, preserved in the Museum at Urbino. The picture named is the largest known painting of the early Flemish school, its dimensions being nine feet by ten feet six inches. It was painted for the Brotherhood of the Corpus Christi, and was finished in 1474. The composition contains about twenty

figures, among which appear the Duke of Montefeltre as a spectator. The general character of the picture is simple and broad, and its details betoken a strong talent capable of sustaining the brilliant renown of the school it represents. Juste is believed to have been the pupil of Roger Van der Weyden and the master of Q. Matsys. Several other works sometimes attributed to him are not well authenticated.

Hugo Van der Goes was probably born at Ghent, although there is no record of his presence in that city till 1465. From 1473-75 he held the office of dean, or elder, to the Guild of Painters in Ghent, and in 1476 he suddenly and unexpectedly entered the Monastery of Rouge-Cloître. He continued to practise his art, however, and was often visited in his seclusion by notables of the day. The principal existing work which is unquestionably his is the celebrated triptych *The Adoration of the Shepherds* (in the Hospital of Santa Maria Nuova, Florence), painted about 1470-75, and imposing alike by reason of its magnitude, its general character and the majesty of its figures. Early chronicles refer to numerous works by this artist, but they appear to have perished. "Since Van Eyck no Flemish artist has so nearly equalled the grand style of the head of the school. None has shown more refinement of coloring, or more freedom from that fault so common to the school, which consists in overloading the draperies with useless folds and ornaments. The heads and hands of Van der Goes are drawn with greater skill than is exhibited by any other artist of the time, and the realistic types and physiognomy of his personages are expressed with daring and originality." (A. J. Wauters.) Van der Goes became insane in 1482 and died the same year.

Thierry Bouts is called by early writers Thierry, or Dierik of Haarlem, and by some modern writers Thierry Stuerbout, in consequence of a confusion of persons. His birth was formerly fixed at about 1400, but it is now believed that it could not have occurred before 1420. He was probably a pupil of Roger Van der Weyden. He was settled and married in Louvain as early as 1448. Between 1466-68 he painted for the Brotherhood of the Holy Sacrament the *Last Supper* and the *Martyrdom of St. Erasmus*. On their completion he received the title of Painter to the City, and a commission to execute some paintings for the new town hall. The first of these works, a triptych of the *Last Judgment*, completed in 1472, is lost. A second work was to have consisted of four panels representing episodes illustrating virtue and justice. The first two of these panels—the largest works that the artist painted—are now in the Museum of Brussels, known by the title, *The Iniquitous Sentence of the Emperor Otto*. The other two were never executed. The artist died in 1475. A number of pictures formerly attributed to Memling have lately been recognized as those of Bouts. These include: *The Crowning of the Virgin* (at Vienna); *The Martyrdom of St. Hippolytus* (at Bruges), and the fine triptych, *The Adoration of the Magi* (at Munich). His figures, while slender, with elongated heads and stiff attitudes,

REMBRANDT'S ANATOMY LESSON.

FROM THE ORIGINAL PAINTING BY C. BISSCHOP.



REMBRANDT is not only a great figure in the realm of art, but a very picturesque one. Few eminent painters have painted as many portraits of themselves as he, and all of these Rembrandt portraits are instinct with the forceful individuality of the great original, and are in every respect pictorially interesting. It is therefore somewhat surprising that such a character should not more frequently have tempted later artists to make him a subject of their graphic narratives.

Recent and authentic information concerning Rembrandt's life, shows him to have been the victim of gross misrepresentations. Instead of being an ignoble, miserly man, capable of the meanest tricks of avarice, he is now known to have been a man of quite opposite character. His financial ruin is, in fact, attributed to his expensive tastes, especially in respect to the purchase of curious and beautiful objects of art, of which he formed in his house quite a museum. The principal part of his life was passed at Amsterdam. Here he became famous; scholars flocked to his studio, and amateurs contended for the most trilling products of his brush or his burin. Herr Bisschop, a countryman of Rembrandt, has given us a pleasing memento of those golden days. The Master is presented in his early prime, instructing his pupils in the principles of anatomy, so essential to a complete mastery of the human form. We do not know just how historical the picture is with respect to accessories; but the principal figure is quite Rembrandtesque, and the simple accompaniments sufficiently serve the artist's purpose. C. Bisschop, who dwells at the Hague, is a *genre* painter whose interest in the common affairs of life is governed by a refined taste. He was a pupil of Comte and of Gleyre, Paris, and is Knight of the Order of the Crown of Oak.