

many voyages (travels), had the charge and ruling of many notable embassies, performed in person on the field-of-arms in the war against John Beaufort Duke of Somerset L't. Gen. of the realm of France for Eng. 1443 to 4 and elsewhere, and was already very much worn out at that time, and the reason why I write a long time of him, it is for his virtues and that he is worthy of it]. . . .

"His armes of the three lions sinople are contained in the catalog of those who have been Captains" : *Armorial Bearings* : He used the coat borne by his father (Guillebert) Argent, 3 lions rampant sinople, crowned or, armed & tongues gules differenced by a "Filet en Bordure engrailed gules." Crest: The unicorn head erased argent, mane & horn or. *Histoire Généalogique et Chronologique de la Maison Royale de France—Par le Pere Anselme continué par M. Du Fourny* 9 volumes. A Paris Libraires Associez 1733 from Tome Huitieme (8th vol.) Page 72.

Fr. a Hist. of the Netherlands

"His first patron was the infamous John of Bavaria, the warlike Bishop of Liége, surnamed, from his cruelty to his own subjects, Jean Sans Pitié. On his death-bed this stormy prelate recommended Jan Van Eyck, "his painter and varlet de chambre," to the magnificent Philippe le Bon, Duke of Burgundy.

Of all the rich and rebellious towns of Flanders, Bruges, in the time of the Van Eycks, was the richest and the most flourishing. This prosperous commercial city was the favorite residence of the good Duke Philippe, who more frequently held his court there than in any other of his domains. Could there be more favorable conditions for the development of the fine arts? A prosperous city, with a wealthy bourgeois class, and a magnificent court, ruled over by a despotic monarch, who loved art for its own sake as well as from motives of ostentation. It was to this city and this court that Jan Van Eyck came, in the early part of the fifteenth century, accredited by the recommendation of Jean Sans Pitié, who not only left his painter, but likewise his dominions, to Philippe le Bon. In 1428 he was employed on more open and important service. Philippe, who had already lost two wives, desired again to enter into matrimony, and being pleased with the description he had received of Isabel of Portugal, he sent an embassy to that country to negotiate a marriage. With his ambassadors, Hue de Lannoy, and the Sire de Roubaix, he associated his painter, who was to paint the portrait of the young princess, and to send it home at once to Flanders, for Philippe to judge of, we may presume, before finally committing himself to the alliance. The ship in which the embassy from Bruges sailed was driven by reason of bad weather to put into three English ports, Sandwich, Plymouth and Fal-mouth, on her outward voyage, so that it is probable England had the honor of a visit from the great Flemish painter. Finally, however, Portugal was reached in safety, December 18, 1428, and Jan Van Eyck obtained sittings from the lovely Isabel, and sent her portrait painted "bien au vif" to her suitor. After having thus ac-