

relative merits of the two painters were regarded. Champion was made "valet de garde-robe" at a salary of 200 livres, and his colleague was appointed painter and "valet de chambre." This was the first recognition of the superiority of Clouet. It is curious that he should disappear from the records as mysteriously as he had come into them; but as in 1540 his son Francis is mentioned as receiving the same wages and privileges as his father, it is more than probable the latter was then dead.

The work of the elder Clouet has only within the past few years been recovered from the oblivion into which it had fallen. By far the greater part of his works, together with those of his pupils and his son, have been assigned to the hand of the younger Holbein. One or two were exhibited as such at the Tudor exhibition held some years ago in London, but since that time the work of re-arrangement has been steadily proceeding. In some ways, indeed, this has been carried to extreme, one might not unreasonably say to absurd, lengths; one critic has even gone so far as to claim the so-called ambassadors by Holbein in the National gallery for the younger Clouet.

To settle the works of Jehan Clouet is an