

THE EARLY PAINTERS OF FRANCE 13

open-handed patronage on the part of its wealthy inhabitants, had carried with them the best traditions of their school; and with the constant influx of new blood Burgundy rapidly assumed an important position in the world of art. The much-discussed master of Flémalle must have been held in considerable esteem, and the merits of the few works which can confidently be assigned to him show that he was an artist of no ordinary capacity. In one of the panels, for instance, in the Prado gallery the technique, good as it is, is hardly as remarkable as the spirit of gloomy mysticism he has thrown into the entire composition. The influence of Siena was also at work, and it largely depended upon the place of residence of an artist as to which influence gained the upper hand with him.

Some time before, in the refined pictures of John Malouel, one of the earliest suggestions of the Sienese influence is to be seen. In the fine panel in the Troyes museum and in the impressive *Pietà* in the Louvre, we are confronted with the characteristic which we associate during the next century and a half with the chief specimens of French art—a strange mixture of naturalism and idealism. We feel at once that we are in the presence of a man