

the fifteenth century in technical capability and virile treatment of portraiture.

Farther south than Tours the artistic movement was making strides. Avignon became a centre of great importance, and in spite of what has been achieved of late years in the matter of tracing the output of the school, much remains to be accomplished. Here Flemish influence struggled valiantly with Italian, and a curious and very charming mixture was the result. Its characteristics are an alluring sweetness and repose, combined with considerable freedom in handling.

Several eminent painters have left works which enable us to see to what extent art flourished in Avignon. Foremost amongst them was Enguerrand Charonton, whose masterpiece is still in the hospital at Villeneuve-les-Avignon. The authorship of this fine work was for long a matter of dispute. At one time and another it was held to be the work of King René, John van Eyck, and van der Meire. All doubt upon the subject was set at rest, however, by the Abbé Requin of Avignon, who found the original agreement for the picture, dated 1453, and made between Enguerrand Charonton and an ecclesiastic named John de Montagnac. Minute details as to the composition and the method of treatment