

groom might decide as to whether he wished to proceed with the bargain or not—we find, for example, in our own country Holbein so employed by Henry VIII. In this way the portrait painter became an indispensable adjunct of the court; and as princes followed the fashion set by kings, portrait painters were kept busy. Perréal and Bourdichon were both portrait painters to the king, and it can hardly be doubted that there are portraits by them existing to-day which have not been identified. The painters of the sixteenth century, although frequently held in high esteem by reason of their talents, were still looked upon as craftsmen; few of them aspired to be more than excellent workmen, and from this modesty proceeds the ardent sincerity of their work. Some were valets to their masters, in addition being their portrait painters, and were paid a fixed wage which covered all their duties. But there were a certain number of painters who held high places in the court, and, in consequence, were better paid. Under Louis XII the first rank was accorded to Bourdichon and Perréal, in addition to whom he had in his employ amongst others Nicholas Belin of Modena, Bartholomew Guéty, who was called Guyot, and Jehan Clouet.

Clouet was destined to play an important rôle