

COMMENCEMENT OF RENAISSANCE 19

Hours" is so exhibited that one can easily make a complete examination. Throughout the whole range of subjects the curious mixture of gothic and renaissance art is apparent. He was as yet undecided as to whether to pursue the principles he had received from van Eyck and Rogier van der Weyden, or to carry forward those of the Italian renaissance, which by this time had impressed themselves upon the greater part of artistic Europe. It is this curious mingling of styles that causes the work of Fouquet to lack the fervour of his predecessors, and this in spite of their wonderful technique. An instance in point is the Virgin and Child, surrounded by the heavenly choir, receiving the homage of Stephen Chevalier and his patron saint. The Madonna is seated upon a throne under an arch of ornate gothic workmanship: she is conceived quite in the manner of John van Eyck, and the angels have been founded upon those of Memlinc; but the recess behind and the architecture of the background are quite renaissance in character. These are rather the faults of the age he lived in than of Fouquet himself. He was in no sense a plagiarist; his originality is manifest to all who have studied his works, and he is undoubtedly to be accounted as one of the most masterly painters France produced during