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appearance of having been executed at the same time, two distinct hands are observable. On the one hand there is a series of portraits of celebrated persons, dating from 1560 to 1567, quite worthy to be ranked with the best we know of Clouet; on the other a number of drawings of inferior quality, and one of these happens to be signed "Fulonius fecit." Mr Bouchot was, doubtless, quite right in assuming that this is in reality none other than Benjamin Foulon. If any further evidence is needed that the earlier specimens are by Francis Clouet, it is to be found in the fact that many have the names of the originals beneath them, and, in addition, details of events which happened long after Francis was dead. These could not have been drawn by Foulon; but upon their falling into his hands he added the names and also the notes of interesting events.

The method of both Clouets, of Corneille de Lyon, and probably of most of the contemporary portrait painters, appears to have been similar. They made sketches of notable persons of whom they might be called upon from time to time to make portraits, and from these memoranda they were able to make as many portraits as might be desired without requiring any more sittings.