

CHAPTER IV

THE CLOUETS

IN the preceding chapter a short outline has been given of the early French painters and of the principal centres in which they worked; Avignon and Tours stand out prominently, but they were not the only centres. In recent years pictures have been brought to light which, from documentary or other evidence, can be assigned with a fair degree of certainty to other districts. Thus we know that a number of painters were established in the east of France, others at Amiens and at Paris, to say nothing of the school of Provence, which was entirely under the influence of Avignon, or of that of Orleans to which the inspiration came from Tours. During the greater part of the fifteenth century religious art held the foremost place, and the study of the well-authenticated examples, of which a short account has been given, will serve to show to what a degree of excellence the French had attained in this important branch. The Flemish influence which