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out his dominions, and under his wise guidance a great impetus was given to artistic activity in every direction.

Clouet remained the only painter in the service of the king until 1546, when the celebrated enameller of Limoges, Leonard Limousin, was appointed his colleague at a salary of 120 livres per annum. This renowned master worked upon much the same lines as Clouet and the other great master of the period, Corneille de Lyon, by whom beyond doubt he was greatly influenced. This influence can be traced in his large portraits in enamel, which are conceived in the same spirit as theirs.

Upon the death of Francis I Clouet entered the service of his successor, Henry II, upon the same conditions as he had previously enjoyed, and an assistant was appointed named William Boutelou, a native of Blois. Clouet maintained his popularity, and additional offices were from time to time bestowed upon him. In 1551 the superintendence of the Châtelet was made over to him, and eight years later the important post of controller-general of the mint fell to his lot. In this high position he was the predecessor of the sculptor Germain Pilon. In the same year, in the presence of the parish