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in the archives of the department of Bouches-du-Rhône, show it to have been ordered by King René for the cathedral. The important diptych in the Louvre, which portrays the king and his wife, Joan of Laval, can also, with comparative certainty, be attributed to Froment.

We now approach a series of works of great importance in the history of French art, but of more doubtful origin. These are the remarkable productions ascribed, for want of a more definite attribution, to the master of Moulins, so called from the fact that he painted the tender and fascinating triptych in the cathedral of that place. Many conjectures have been thrown out as to his identity. A number of French critics have wished to see in him the famous artist Jehan Perréal, who, as we know from documentary evidence, collaborated with Michel Colombe on the celebrated tomb in the cathedral of Nantes. At present nothing certain is known, and it is indeed curious that this can be said of a master of such wide celebrity that the Gonzagas wished to possess a portrait from his hand—an artist, too, who was held in high esteem by three kings of France. This tantalising knot remains to be unravelled, but it will not prevent us from admiring the beauty of his work. We can be