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unworthy surroundings in which the work is at present seen, it makes a profound impression upon the beholder. It contains some fifty figures, without counting the angels, the righteous, and the damned, who would bring the total up to over a hundred. The donor, John de Montagnac, is shown at the foot of the cross with a mitre upon his head. In front of him is the head of the charterhouse of Villeneuve kneeling before the cross, and on each side a great crowd of people—popes, kings, princes, and monks. In the centre of the composition is the Virgin, a girl of great beauty—a portrait, it is conjectured, of Charonton's wife. This monumental work is carried out in distemper upon a gold ground prepared on canvas and plaster.

Another great master of the period was Nicolas Froment, the painter of the fine altar-piece in the cathedral of Aix. Unfortunately we know even less of his life than we do of that of Charonton. That the two were known to each other is suggested by the fact that they used the same models in their pictures.

The Aix altar-piece was also considered in times gone by as having a Flemish origin, and has even been given to van Eyck; but documents, discovered some years ago by Monsieur Blancard