Gentile da Fabriano worked in the purely religious and richly decorative style that characterized Fra Angelico at Perugia. Fiorenzo di Lorenzo (see fig. 11) and Bonfigli prepared the way for Perugino (see fig. 12) and his pupils Pinturicchio. Raphael, Lo Spagna, and others. Timoteo Viti was another Umbrian painter of great ability, whose portrait by Raphael in black and red chalk is one of the most beautiful of the drawings in the Print Room of the British Museum.

The Paduan school is chiefly remarkable for the great name of Andrea Mantegna, the pupil of Squarcione ; his firm and sculpturesque draw­

ing is combined with great

beauty of colour and vigor­

ous expression (see fig. 13).

His pupil Montagna also

studied under Gian. Bellini

at Venice. Andrea Mantegna

influenced and was influenced

by the Venetian school ; to

him are attributed many of

the early paintings of his

brother-in-law Gian. Bellini,

such as the Vatican Pietà, and

other works more remarkable

for vigour than for grace.

The school of Arezzo was early in its development.

Margaritone, who is absurdly overpraised by his fellow- townsman Vasari, was an artist of the most feeble abilities. In the 14th cen­tury Arezzo produced such able painters as Spinello di Luca, Niccolo di Gerini, and Lorenzo di Bicci. In the 15th century it possessed no native school worth re­cording.

Venice did not come into prominence till the 15th cen­tury ; the Vivarini family of Murano were at work about the middle of it, and

were perhaps influ­

enced by the Ger­

man style of a con­

temporary painter

from Cologne, known

as Johannes Aleman-

nus, who had settled

in Venice. Some

years later the tech­

nical methods of

Flanders were intro­

duced by Antonello

of Messina, who is

said to have learnt

the secret of an oil

medium from the

Van Eycks. @@1 Cri-

velli, an able though

mannered painter of

the second half of

the 15th century,

adhered to an earlier type than his contemporaries (see fig. 14). Gian. Bellini is one of the chief glories of

the Venetian school (see fig. 15); as are also in a second­ary degree his brother Gentile and his pupil Vittore

Carpaccio. @@2 In the following century Venice possessed a school which for glory of colour and technical power has never been rivalled,

though it soon lost

the sweet religious

sentiment of the ear­

lier Venetians. The

chief names of this

epoch are Palma

Vecchio, Giorgione,

Titian (see fig. 16),

and Lorenzo Lotto,

—the last a magnifi­

cent portrait painter,

a branch of art in

which Venice occu­

pied the highest

rank. In the 16th

century Tintoretto

and Paul Veronese

were supreme (see

fig. 17). In the 17th

and 18th centuries

Venice produced

some fairly good

work.

The Brescian school has bequeathed two very illustrious names,—Moretto and his pupil Moroni, both portrait painters of extraordinary power during the 16th century (see fig. 18). Mo­

retto also painted

some fine large

altar-pieces, remark­

able for their deli­

cate silver - grey

tones and refined

modelling. Ro-

manino was an ex­

tremely able painter

of frescos as well as

of easel pictures.

The school of Verona, which ex­isted from the 13th to the 17th century, contains few names of highest import­ance; except that of Pisanello, the chief were painters of the end of the 15th and the early part of the 16th century, as Domenico and Fran­cesco Morone, Bonsignori, Girolamo dai Libri, and Cavaz-

@@@1 Antonello certainly possessed technical knowledge beyond that of his contemporaries in Venice, namely, that of glazing in transparent oil colours over a tempera ground, and he must either in Italy or in Flanders have come in contact with some painter of the Flemish school ; many of the chief Flemish painters visited Italy in the 15th century.

@@@2 It should be noted that there are a large number of forged signa­tures of Gian. Bellini, many of them attached to their own pictures by his pupils, such as Catena and Kondiuelli.