zola. Paul Veronese, though at first he painted in his native town, soon attached himself to the Venetian school.

Ferrara possessed a small native school in the 15th and 16th centuries, Cosimo Tura, Ercole Grandi, Dosso Dossi, and Garofalo being among the chief artists. The paintings of this school are often vigorous in drawing, but rather mannered, and usually somewhat hard in colour. After

1470 there was an intimate connexion between the schools of Ferrara and Bologna.

The Bologna school existed, though not in a very char­acteristic form, in the 14th century.

Francia and Lorenzo Costa of Fer­rara were its chief painters at the end of the 15th century (see fig.

19). It was, however, in the 16th and 17th centuries that Bologna took a leading place as a school of Italian painting, the beginning of which dates from about 1480, when several able painters from Ferrara settled in Bologna. The three Car- acci, Guido (see fig. 20), Domeni- chino, and Guercino were the most admired painters of their time, and continued to be esteemed far be­yond their real value till about the middle of the 19th century. Since then, however, the strong reaction in favour of earlier art has gone to the other extreme, and the real merits of the Bolognese school, such as their powerful drawing

and skilful though

visibly scholastic

composition, are now

usually overlooked.

Both Modena and Parma possessed me­diocre painters in the 14th and 15th cen­turies. In the 16th Correggio and his pupil Parmigiano attained to a very high degree of popu­larity. Correggio, who was largely in­fluenced by the Fer­rara-Bologna school, is sometimes weak in drawing and affected in composition, but will always be es­teemed for the rich softness of his model­ling and the delicate pearly tone of his flesh tints. Fig. 21 is an excellent example of his style, though much injured by repainting.

The small school of Cremona occupies only a subordi­nate position. Boccaccino was its ablest painter ; his rare works are remarkable for conscientious finish, combined with some provincial mannerism.

In the 15th and early part of the 16th century Milan had one of the most im­portant schools in Italy.

Its first member of any note was Vincenzo Foppa, who was painting in 1457 and was the founder of the early school. Ambrogio Borgognone (born *c*. 1455) was an artist of great merit and strong reli­gious sentiment. He followed in the foot­steps of Foppa, and his pictures are remarkable for the calm beauty of the faces, and for their delicate colour (see fig.

22), which recalls the manner of Piero della Francesca. Leonardo da Vinci, though trained in Florence, may be said to have created the later Milanese school.

Fig. 23 shows one of the very few pictures by his hand which still exist. The marvellous and almost universal genius of Leo­nardo caused his influence to be powerfully ex­tended, not only among his im­mediate pupils, but also among almost all the Lombard paint­ers of his own and the succeed­ing generation.

His closest fol­lowers were Sa- laino, Luini, Ce­sare da Sesto,

Beltraffio, and Marco d’Oggi- ono, and in a lesser degree An­drea Solario,

Gaudenzio Fer­rari, and So­doma, who intro­duced a new style of painting into Siena. Solario also studied in Flanders, and in Venice under Gian. Bel­lini, so that a curiously composite style is visible in some of his magnificent portraits (see fig. 24). Most of the pictures and many drawings usually attributed to Da Vinci are really the work of his pupils and imitators. Luini, in his magnificent frescos, was one of the last painters who preserved the religious dignity and simplicity of the older mediaeval schools. Fresco painting was practised by the Milanese after it had been generally abandoned elsewhere.