Rome has always been remarkable for its absence of native talent in any of the fine arts, and nearly all the members of the so - called Roman school came from other cities. This school at first consisted of the per­sonal pupils of Raphael,—

Fran. Penni, Da Imola, Giu- lio Romano, and Del Vaga.

Sassoferrato and Carlo Ma- ratta were feeble but very popular painters in the 17th century.

The early history of the Neapolitan school is mostly mythical ; it had no indi­vidual existence till the 16th century, and then chiefly in the person of Caravaggio. During the 15th cen­tury many works of the Van Eycks and other Flemish painters were imported into Naples ; some of these were afterwards claimed by the vanity of native writers as paintings by early Neapolitan artists, for whom ima­ginary names and his­tories were invented.

The Spaniard Ribera,

Salvator Rosa, and Giordano were its chief members in the 17th century.

2. *German.*

It was especially at Cologne in Westphalia and in the Rhine pro­vinces generally that German painting was developed at an early time. William of Col­ogne, who died about 1378, painted panels with much delicacy and richness of colour (see fig. 25). A number of large and highly finished altarpieces were painted in this part of Germany

during the 15th century, but the names of very few of the Painters of that time are known. Artists such as Schongauer,

Von Meckenen, Cra­nach, and others were more at home in the engraving of copper and wood than in painting, and to some extent the same might be said of Albert Durer, an artist of the highest and most varied ta­lents, who especially excelled as a portrait painter (sec fig. 26).

The Hans Holbeins, father and son, es­pecially the latter, attained the highest rank as portrait painters; nothing

can exceed the vivid truthfulness and exquisite work­manship of the por­traits by the younger Holbein (see fig. 27), who also painted very beautiful religious pictures. Since his time Germany has produced few note­worthy painters. In the 19th century Overbeck was remark­able for an attempt to revive the long dead religious spirit in painting, and he ; attained much popu­larity, which, however, has now almost wholly died away.

3. ***Flemish.***

Hubert and Jan van Eyck, who were painting at the be­ginning of the 15th century, were artists of the very highest rank ; with their unrivalled tech­nical skill, their ex­quisite finish, and the splendour of their colour, they produced works which in some respects even sur­passed those of any of the Italian paint­ers. Probably no other artists ever lavished time and patient labour quite to the same extent to which Jan van Eyck did upon some of his works, such as the Arnolfini and other portraits in the

National Gallery (see fig. 28), and the Madonna with the

kneeling Donor in the Louvre. This last is one of the