touched off rapidly, telling well from a distant view. He himself averred that after his visit to Rome in 1546 he had greatly im­proved in art ; and in his very last days he said—certainly with the modesty of genius, perhaps also with some of the tenacity of old age —that he was then beginning to understand what painting meant. In his earlier pictures the gamut of colour rests mainly upon red and green, in the later ones upon deep yellow and blue. The pigments which he used were nothing unusual ; indeed they were both few and common. Palma Giovane records that Vecelli would set pictures aside for months, and afterwards, examining them with a stern countenance as if they were his mortal enemies, would set to work upon them like a man possessed ; also that he kept many pictures in progress at the same time, turning from one to the other, and that in his final operations he worked far more with finger than with brush. It has been said, and probably with truth, that he tried to emulate Palma Vecchio in softness as well as Giorgione in richness. Michelangelo’s verdict after inspecting the picture of Danae in the Rain of Gold, executed in 1546, has often been quoted. He said, “ That man would have had no equal if art had done as much for him as nature.” He was thinking principally of severity and majesty of draughtsmanship, for he added, “ Pity that in Venice they don’t learn how to draw well.” As a draughtsman of the human figure Titian was not only competent but good and fine, and he is reported to have studied anatomy deeply ; but one can easily understand that he fell not a little short of the standard of Michelangelo, and even of other leading Florentines. He was wont to paint in a nude figure with Venetian red, supplemented by a little lake in the contour and towards the extremities. He observed that a colourist ought to manipulate white, black, and red, and that the carnations cannot be done in a first painting, but by replicating various tints and mingling the colours. He distanced all predecessors in the study of colour as applied to draperies,—working on the principle (in which Giorgione may perhaps have forestalled him) that red comes forward to the eye, yellow retains the rays of light, and blue assi­milates to shadow. In his subject-pictures the figures are not very numerous, and the attitudes are mostly reserved ; even in bacchanals or battles the athletic display has more of facility than of furor. His architectural scenes were sometimes executed by other persons, especially the Rosas of Brescia. The glow of late afternoon, or the passionate ardour of early sundown, was much affected by Titian in the lighting of his pictures. Generally it may be said that he took great pains in completing his works, and pains also in concealing the traces of labour. He appears to have had little liking for teaching, partly from distaste of the trouble, and partly (if we are to believe biographers) from jealousy. He was quite willing, however, to turn to some account the work of his scholars : it is related that on going out-of-doors he would leave his studio open, so that the pupils had a clandestine opportunity of copying his works, and if the copies proved of saleable quality he would buy them cheap, touch them up, and resell them.

Titian’s family relations appear to have been happy, except as regards his eldest son Pomponio. This youth, at the age of six, was launched upon the ecclesiastical career ; but he proved wasteful and worthless, and Titian at last got so disgusted with him that he obtained the transfer to a nephew of a benefice destined for Pomponio. The fortune which he left was, after his decease, squandered by the tonsured prodigal. The other son Orazio, born towards 1528, who (as we have seen) assisted Titian professionally, became a portrait-painter of mark,—some of his likenesses, almost comparable with Titian’s own, being often confounded with his by owners and connoisseurs. He executed an important picture in the hall of the great council, destroyed by fire. He gave to alchemy some of the time which might have been bestowed upon painting. Several other artists of the Vecelli family followed in the wake of Titian. Francesco Vecelli, his elder brother, was in­troduced to painting by Titian (it is said at the age of twelve, but chronology will hardly admit of this), and painted in the church of S. Vito in Cadore a picture of the titular saint armed. This was a noteworthy performance, of which Titian (the usual story) became jealous ; so Francesco was diverted from painting to soldiering, and afterwards to mercantile life. Marco Vecelli, called Marco di Tiziano, Titian’s nephew, born in 1545, was constantly with the master in his old age, and learned his methods of work. He has left some able productions,—in the ducal palace, the Meet­ing of Charles V. and Clement VII. in 1529 ; in S. Giacomo di Rialto, an Annunciation ; in SS. Giovanni e Paolo, Christ Fulminant. A son of Marco, named Tiziano (or Tizianello), painted early in the 17th century. From a different branch of the family came Fabrizio di Ettore, a painter who died in 1580. His brother Cesare, who also left some pictures, is well known by his book of engraved costumes, Abiti Antichi e Moderm. Tommaso Vecelli, also a painter, died in 1620. There was another relative, Girolamo Dante, who, being a scholar and assistant of Titian, was called Girolamo di Tiziano. Various pictures of his were touched up by the master, and are difficult to distinguish from originals. Apart from mem­bers of his family, the scholars of Titian were not numerous ; Paris Bordone and Bonifazio were the two of superior excellence. Domenico Teoscopoli (or Domenico Greco) was employed by the master to engrave from his works. It is said that Titian himself engraved on copper and on wood, but this may well be questioned.

We must now briefly advert to Titian’s individual works, taking them in approximate order of time, and merely dividing portraits from other pictures. Details already given indicate that he did not exhibit any extreme precocity ; the earliest works which we proceed to mention may date towards 1505. In the chapel of S. Rocco, Venice, is his Christ Carrying the Cross, now greatly dilapidated, which was an object of so much popular devotion as to produce offerings which formed the first funds for building the Scuola di S. Rocco ; in the scuola itself is his Man of Sorrows. The singu­larly beautiful picture (see Schools of Painting, vol. xxi. p. 436, fig. 16) in the Borghese Palace in Rome, commonly named Divine and Human Love (by some, Artless and Sated Love), bears some obvious relation to the style of Palma Vecchio. The story goes that Titian was enamoured of Palma’s daughter ; but nothing distinct on this point is forthcoming. The Tribute Money (Christ and the Pharisee), now in the Dresden gallery, dates towards 1508 ; Titian is said to have painted this highly finished yet not “niggling” picture in order to prove to some Germans that the effect of detail could be produced without those extreme minutiæ which mark the style of Albert Dürer. The St Mark in the church of the Salute—the evangelist enthroned, along with SS. Sebastian, Roch, Cosmo, and Damiano—a picture much in the style of Giorgione, belongs to 1512. Towards 1518 was painted, also in the same class of style, the Three Ages, now in Bridgewater House,—a woman guiding the fingers of a shepherd on a reed-pipe, two sleeping children, a cupid, an old man with two skulls, and a second shepherd in the distance, —one of the most poetically impressive among all Titian’s works. Another work of approximate date was the Worship of Venus, in the Madrid museum, showing a statue of Venus, two nymphs, numerous cupids hunting a hare, and other figures. Two of the London National Gallery pictures—the Holy Family and St Cathe­rine and the Noli Me Tangere—were going on at much the same time as the great Assumption of the Madonna. In 1521 Vecelli finished a painting which had long been due to Duke Alphonso of Ferrara, probably the Bacchanal, with Ariadne dozing over her wine-cup, which is now in Madrid. The famous Bacchus and Ariadne in the National Gallery was produced for the same patron, in 1523. The Flora of the Uffizi, the Venus of Darmstadt, and the lovely Venus Anadyomene of the Bridgewater Gallery may date a year or so earlier. Another work of 1523 is the stupendous En­tombment of Christ in the Louvre, whose depth of colour and of shadow stands as the pictorial equivalent of individual facial expression ; the same composition, a less admirable work, appears in the Manfrini Gallery. The Louvre picture comes from the Gonzaga collection and from the gallery of Charles I. in White­hall. In 1530 Titian completed the St Peter Martyr for the church of SS. Giovanni e Paolo ; for this work he bore off the prize in competition with Palma Vecchio and Pordenone. Of all his pictures this was the most daring in design of action, while it yielded to none in general power of workmanship and of feeling. It showed the influence of Michelangelo, who was in Venice while Vecelli was engaged upon it. A calamitous fire destroyed it in 1867 ; the copy of it which has taken its place is the handiwork of Cardi da Cigoli. To 1530 belongs also the Madonna del Coniglio (Louvre), painted for Gonzaga ; to 1536 the Venus of Florence ; to 1538 the portraits of the Twelve Cæsars, for Gonzaga ; and to 1539 the Presentation of the Virgin in the Temple,—one of the conspicuous examples in the Venetian academy, yet not of the first interest or importance. About 1540 were done the forcible but rather uninspired paintings for S. Spirito, Venice, now in the church of the Salute—Cain Killing Abel, the Sacrifice of Abraham, and David and Goliath ; in 1543 the Ecce Homo of the Vienna gallery, where Aretino figures as Pilate. The Venus and Cupid of Florence, the Venus of Madrid, and the Supper of Emmaus in the Louvre were still in hand, or just completed, when Titian was summoned to Augsburg in 1547. In 1554 he sent to Philip II. in England a second Danae and a Venus and Adonis. About the same time he sent to Charles V. a Trinity (or, as Titian himself termed it, Last Judgment), which represented the emperor, with his family and others, all in shrouds, praying to the God­head ; Moses and various other personages are also portrayed. This was the object upon which Charles continued to keep his eyes fixed until the film of death closed on them. Later pictures, from 1558 onwards, are the Martyrdom of St Lawrence, Christ Crowned with Thorns (Louvre), Diana and Actæon, Diana and Callisto, Jupiter and Antiope, the Magdalene, Christ in the Garden, and Europa,—the last six for Philip II. ; of the two Diana subjects there are duplicates in London and in Vienna. Philip, it will be observed, was equally αu fait with nudities and with sanctities. The Jupiter and Antiope, now much restored, is commonly called La Vénus del Pardo, having at first been in the Pardo Palace. The Magdalene here spoken of (1561) seems to be the picture now in the Uffizi of Florence ; Titian, in one of his letters, said that it was the most