(who bluſhed at the condeſcenſion of ſo great a monarch), that the merit of a Titian was worthy of the attendance of an emperor.

The excellence of Titian was not ſo remarkably appa­rent in the hiſtorical compoſitions which he painted as in his portraits and landſcapes, which ſeem to be superior to all competition ; and even to this day, many of them preſerve their original beauty, being as much the admiration of the preſent age as they have deſervedly been of the ages paſt. — It is obſerved of Titian by most writers, that in the dif­ferent periods of his life he had four different manners ; one reſembling his first inſtructor Bellino, which was ſomewhat ſtiff ; another, in imitation of Giorgione, more bold, and full of force ; his third manner was the reſult of ex­perience, knowledge, and judgment, beautifully natural, and finiſhed with exquisite care, which manner was peculiar­ly his own ; and in thoſe pictures which he painted between the years of approaching old age and his death may be noticed his fourth manner. His portraits were very dif­ferently finiſhed in his early, and in his latter time, accord­ing to the teſtimony of Sandrart. At first he laboured his pictures highly, and gave them a poliſhed beauty and luſtre, ſo as to produce their effect full as well when they were examined cloſely as when viewed at a diſtance ; but after­wards, he ſo managed his penciling, that their greateſt force and beauty appeared at a more remote view, and they pleased leſs when they were beheld more nearly. So that many of thoſe artiſts who ſtudied to imitate him, being misled by appearances which they did not ſufficiently conſider, have imagined that Titian executed his work with readineſs and a maſterly rapidity ; and concluded that they ſhould imitate his manner moſt effectually by a freedom of hand and a bold pencil : Whereas in reality, Titian took abundance of pains to work up his pictures to ſo high a degree of per­fection ; and the freedom that appears in the handling was entirely effected by a ſkilful combination of labour and judgment.

It cannot be truly affirmed, that Titian equalled the great maſters of the Roman ſchool in deſign ; but he al­ways took care to diſpose his figures in ſuch attitudes as showed the moſt beautiful parts of the body. His taſte in deſigning men was not generally ſo correct or elegant as it appeared in his boys and female figures ; but his colouring had all the look of real fleſh, his figures breathe. He was not ſo bold as Giorgione, but in tenderness and delicacy he proved himſelf much ſuperior to him and all other artiſts. The expreſſion of the passions was not his excellence, though even in that reſpect many of his figures merited the juſteſt commendation ; but he always gave his figures an air of eaſe and dignity. His landſcapes are univerſally allowed to be unequalled, whether we conſider the forms of his trees, the grand ideas of nature which appear in his scenery, or his diſtances which agreeably delude and delight the eye of every obſerver ; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours, and his tints ſeem aſtoniſhing, not only for their force, but their ſweetneſs ; and in that reſpect his colour­ing is accounted the ſtandard of excellence to all professors of the art.

It would prove almoſt an endleſs task to enumerate the variety of works executed by this illuſtrious artiſt, at Rome, Venice, Bologna, and Florence, as well as thoſe which are to be seen in other cities of Italy, in England, Spain, Ger­many, and France ; but there are two, which are mention­ed as being truly admirable. One is, a Laſt Supper, pre­ſerved in the Refectory at the Eſcurial in Spain, which is inimitably fine ; the other is at Milan, repreſenting Chriſt crowned with Thorns. The principal figure in the latter has an attitude full of grace and dignity more than mortal, and the countenance ſhows a benevolence and humility, com­bined with dignity and pain, which no pencil but that of Titian could ſo feelingly have deſcribed. It is admirably coloured, and tenderly and delicately penciled ; the heads are wonderfully beautiful, the composition excellent, and the whole has a charming effect by the chiaro-scuro.

He was of so happy a conſtitution, that he was never ill till the year 1576, when he died of the plague, at 99 years of age. His diſciples were Paulo Veroneſe, Giacomo Tintoret, Giacomo de Porte Bassano, and his ſons.

TITLARK, in ornithology. See Alauda.

TITLE, an appellation of dignity or rank given to princes and perſons of diſtinction.

Titles were not ſo common among the ancient Greeks or Romans as they are in modern times. Till the reign of Conſtantine the title of *Illustrious* was never given except to thoſe who were diſtinguiſhed in arms or letters : But at length it became hereditary in the families of princes, and every son of a prince was illuſtrious. The title of *Highneſs,* was formerly given only to kings. The kings of Eng­land before the reign of Henry VIII. were addressed by the title of *your Grace.* That monarch firſt assumed the title of *Highneſs,* and afterwards that of *Majesty.* The title of majeſty was firſt given him by Francis I. in their enterview in 1520. Charles V. was the first king of Spain who aſſumed the ſame title.

Princes, nobles, and clergy generally have one title de­rived from their territories and eſtates, and another derived from their rank or from ſome other remarkable circumſtance. The Pope is called the *Bishop of Rome,* and has the title of *Holineſs.* A cardinal has his name gene­rally from ſome church, and is ſaluted by the name of *Eminent,* or *most Eminent.* An archbiſhop, beſides being named from his dioceſe, is called h*is Grace* and *most Reve­rend :* a biſhop is also diſtinguiſhed by the name of his dio­ceſe, and has the title of *his Lordship* and *right Reverend.* Inferior clergymen are denominated *Reverend.*

The titles of crowned heads derived from their dominions it is unneceſſary to mention. It will be ſufficient to men­tion thoſe by which they are addressed. To an emperor is given the title of *imperial Majesty;* to kings, that of *Majesty ;* to the princes of Great Britain, *Royal Highneſs ;* to thoſe of Spain, I*nfant ;* to electors, *Electoral Highneſs;* to the grand duke of Tulcany, *Most Serene Highneſs ;* to the other princes of Italy and Germany, *Highneſs ;* to the Doge of Venice, *Most Serene Prince ;* to the grand-maſter of Mal­ta, *Eminence ;* to nuncios and ambaſſadors of crowned heads, *Excellency ;* to dukes, *Grace;* to marquiſſes, earls, and barons, *Lordſhip.*

The emperor of China, among his titles, takes that of *Tien Su,* “ Son of Heaven.” The Orientals, it is obſerved, are exceedingly fond of titles : the simple governor of Schi­ras, for inſtance, after a pompous enumeration of qualities, lordſhips, &c. adds the titles of *Flower of Courteſy, Nutmeg of Conſolation,* and *Roſe of Delight.*

Title, in law, denotes any right which a perſon has to the posseſſion of a thing, or an authentic inſtrument whereby he can prove his right. See the articles Right, Property, &c.

*Title to the Crown in the Britiſh Constitutiοn.* See Suc­cession.

TITMOUSE, in ornithology. See Parus.

TITULAR, denotes a person inveſted with a title, in virtue of which he holds an office or benefice, whether he perform the functions thereof or not.

TITUS Vespasianus, the Roman emperor, the ſon of Veſpaſian ; of whom it is related, that not being able to re­-