

who stands at the head of the Venetian school. One thing is specially noticeable here, the predominance of mythological subjects over sacred ones, though three of Titian's are of a religious character. The subjects of these three are, The Holy Family; The Repose, which is intended for another Holy Family—in the distance is seen the angel appearing to the shepherds, the picture being signed "Tician"; and Noli Me Tangere, Christ appearing to Mary Magdalene after His resurrection.

This latter picture is by far the most interesting of the three. The rosy hues of morning are flushing the distant hills, but the shadows still lie on the middle slopes. In the foreground is Mary weeping; hearing her name called she has fallen forward with outstretched hand as if to touch the risen Christ. He is represented as a gardener, having a hoe in His hand, and seems gently to repel her attempt to touch Him. The mythological subjects are Venus and Adonis, and Bacchus and Ariadne. This last, in addition to its poetical beauty, is a splendid example of Titian's coloring. As a colorist he surpasses, in the judgment of critics, each of the three masters of whom I have written, and one has little difficulty in accepting this dictum. Titian