

tirely to religion, and it was a favorite saying of his that "he who would do the work of Christ must live with Christ." His life may be looked on as an attempt to prolong into a fixed state, the raptures and ecstasies of religious fervor, an attempt guided by the good sense which recognized the truth that fervor to be lasting must be quiet and within bounds. Every picture which Angelico painted was to him a definite religious act, as much an exaltation of the spirit to heaven, as prayer or praise. He shed tears of sympathy for the sufferings he was depicting, when he was painting a crucifix. He prepared himself for his work by fastings, vigils and meditation, and when the hour of fulfilment appeared to him arrived, he gave form to the visions, which to him were realities, with a hand which wrought with certainty, if often guided by imperfect knowledge. Looking on all that he did, as done directly under divine guidance, he resolutely refused to alter or amend his first conception of a subject. It will at once appear from this, what the powers of art expression most largely developed in such a man would be. Those namely which are necessary to express his spiritual conceptions. Dreaming ever of purity, of sincerity, of the fair light of an ideal paradise, where all was harmony and peace, and where desire and longing could find no place, his figures are, as far as he could make them, the equivalents of these ideas. To no painter has it been given to express spiritual purity and tenderness with such sustained elevation.

Persons seeing his paintings for the first time will be struck with their primitive character, in some respects. The frequent use of gold, for example, in the haloes and rays of light, the neat, precise delineation of the contours, and so forth. Nearly all his works were executed either in fresco or in tempera, the latter being a mode in which the colors were mixed with size or glue and water. He depended much upon simple arrangements of line in expressing form, and in color pure, unbroken tints were his favorites. The bright colors of flowers and birds were those that he loved, unmodified by shadows. In power of modelling, sound structural drawing,