

indeed every other part of art history points to the importance of sound drawing as the first essential of art.

That the personal character of Angelico was thoroughly appreciated by the Italian rulers of his time, appears from the fact of the great esteem in which he was held by Cosimo de Medici, and from the attempts made to induce him to accept positions of dignity both in his order and in the Church. The Pope anxiously sought to promote him to the Archbishopric of Florence, a prelacy of the highest dignity and importance. This exaltation the painter persistently refused.

While Angelico was painting in Rome, in the year 1455, he died far from the peace of his beloved Fiesole, amid the pomp and magnificence of the regal city. He was buried, as we saw, in the church of Santa Maria Sopra Minerve.

The position occupied by this painter is a very definite one. His merits and defects are all patent and clear. He is, perhaps, the most typically religious artist of the Christian schools. For him art was, above all things, a means of expressing religious emotion, with the purpose of exciting similar sentiments in the minds of the beholders. Naturally of a profoundly religious nature, his art was the reflex of his life. The words of Tennyson's Sir Galahad might have been his,

"I yearn to breathe the airs of heaven
That often meet me here,
I muse on joys that will not cease.
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams."

All that was best and purest in monasticism of his time was to be found in his character. In all the trials of life, his brethren affirmed that he never gave way to anger. A loving friend of the poor, he was content to be poor himself, acting on the words which were often on his lips, that the only riches was contentment with little. His art he devoted en-