

history, is eloquently maintained in this production of the great Nuremberg artist; and when we know how bravely and cheerfully he bore his trouble, approaching the scaffold without fear, and even happy in his sacrifice for conscience's sake, the martyr's crown adds its halo to the reality. This portrait done by the immortal Dürer in the Blessed Thomas' happiest years must have been treasured by his family and especially by his favourite daughter, Margaret. Its recovery and recognition must interest equally those who can appreciate its remarkable qualities as a work of art, and the many who find in the life and deeds of its saintly subject a model of heroic perfection.

ROBT. J. WICKENDEN.