

means of culture for the whole people, was Durer; and he endeavoured, above all, to develop its grand power, rich fulness, and breadth, and, in these respects, brought it to an unrivalled perfection.

In his paintings, Durer aims at highest completeness, with an execution which often borders upon a miniature-like minuteness. Painting in Germany, at that time, had degenerated almost to a manufacturing business; since, in the great workshops,—and this was specially true of Wohlgemuth's,—the preparation of the altar-panels was intrusted, in a great degree, to the hands of apprentices.

Durer was also glad to accept aid from the Italians in his aspirations after scientific thoroughness in his work; for he expressly made the journey to Bologna because some one there had promised to give him instruction in "secret perspective." In the same way he strove to make himself familiar with the architectural forms of the antique, as understood by the Renaissance; but, to the salvation of himself and of his art, he remained, in everything essential, true to himself and to his native land.

Though it cannot be denied that he never entirely got rid of many hard, unlovely mannerisms, still persisting in the harsh, angular treatment of drapery, as well as in his predilection for forms less remarkable for beauty than for sharply-defined characteristics, yet, in spite of such shortcomings,—the tribute paid by him to his age and environments,—he stands for us much higher than he would if he had sacrificed his peculiar individuality to the imitation of a foreign style.

No town in Germany, says the Rev. Dr. S. D. Green, so completely as Nuremberg, retains the

characteristics of the past. Everything in the outward aspect of the place is mediaeval. The tall houses, with every variety of high gable, dormer windows, and richly decorated projections, are not simply here and there to be seen, as in other places—quaint survivals of the past amid architecture of modern style—they are everywhere, and the modern seems the unnatural exception. The city walls and towers, with the great moat or ditch surrounding them, remain much as when they were needed for defence, though, indeed, the moat for the most part is dry, and occupied by vegetable gardens. The bridges over the little river that divides the town, some of them covered by buildings, partake of the antique character of the place—the very shops, devoted to modern industry and the wares of to-day, seem, in their narrow streets, to harmonize with the great buildings of which they form the lower portion; and I fear that the odours of Nuremberg are mediaeval too.

In the church of St. Sebald the most conspicuous object is the saint's shrine, wrought in bronze by Peter Vischer (A.D. 1508-19), and fairly to be regarded as the masterpiece of that description of art. Its detail in every part is exquisite, as our engraving may in some measure indicate. The statues in the twelve pillars which support the fretted canopy are intended to represent the apostles, the familiar figures by which the columns are crowned are the chief fathers of the church; while the bas-reliefs in the arches that support the sarcophagus depict the alleged miracles of St. Sebald. In a niche of the monument below, the artist has introduced a statuette of himself, with his workman's apron on and a chisel in his hand.

Nuremberg, beyond most cities in Germany, accepted the Re-