

St. Lawrence's Church

Nuremberg

71.8

The artistic decoration of the interior of this edifice surpasses that of all the other celebrated churches of Germany. It is supported by 26 pillars, is 322 feet long, 104 feet broad and the same number of feet high. The building is mentioned in ancient chronicles as early as 1006, and the oldest part with the towers was erected 1240—1280. Hermann Kessler is mentioned as builder of the aisles in 1341. The pulpit was worked by the sculptors Müller and Rotermund from a drawing by Heideloff in 1839. The handsomest portion of the church is the

Choir with its vaulted roof

supported by slender pillars from which the arches spring like palm branches. It was enlarged from a plan of Conrad Roritzer's, and built 1439—1477. The staircase, with old Venetian panes, which is beside the imposing entrance of the Sacristy on the Southside, leads to the gallery which runs with varying ornament all round the choir. The handsome gothic bronze chandelier (weighing 482 lbs) was cast by Peter Vischer, upon his election as member of the guild of casters in bronze in 1489 and was presented to the church by the Tucher family. The same family presented in 1518 the

Salutation of the Angel

which hangs from the roof. It is the largest existing wood carving by Veit Stoss, is encircled by a garland of roses and in the small medaillons are the 7 joys of the Virgin. A splendidly carved crucifix decorates the great altar, and beside the latter stands the

Tabernacle by Adam Krafft.

Life size figures of the master and his two assistants form the base; the edifice, upon which are represented the scenes of the Passion rises boldly to the height of 72 feet, then bends over and ends with a flower like a shepherd's crook, the meaning of which is that the office of Christ as Shepherd is the crown of the work of salvation. The master carries hammer and chisel to show that his monument is of stone. The stonework which forms the crown of thorns consists of many pieces, and the whole is supported by strong iron bars, which are not visible. According to the contract of 25 April 1493 the monument was to be finished in 3 years, Krafft was to ask not more than 700 fl. but should the person who ordered it not be satisfied with the work, he was to be at liberty to pay a smaller price. In case of disagreement arbitrators were to be appointed. According to the old writing-master Neudörfer, Krafft only finished the work in 1500, although the date 1496 is engraved on it; above the promised sum he received 70 fl.

The seven windows of the Choir,

are the best examples of old Nuremberg glass painting, dating from 1450 to 1490. The names of the painters are unknown.

The first, behind the bronzed altar of St. John, which is adorned with a carving of the last supper, contains the wandering of the children of Israel; the second, the story of the Passion, (the Anna altar which stands beside the latter has wings, bearing the monogram of Hans Culmbach, a pupil of Albrecht Dürer's); the third, painted in silver white, represents the trans-

figuration; the fourth represents the donor, the Emperor Frederic III and his wife; the fifth, presented by Pastor Kunhofer, is decorated with saints and fathers of the church; the sixth, celebrated as the Volkamer Window, bears below the donor and his family and the genealogical tree of Christ. The seventh has above, the holy mill with the four evangelists, beneath, the four apostles after Dürer (painted by Kellner). The Emperor's Window, presented by citizens of Nuremberg, in memory of the restitution of the German Empire, is put in the 22^d of March 1881. The design is by Professor Wanderer, the painting by H. Klaus in Nuremberg. In the Tucher-Window (in early renaissance) next the Sacristy, red is the prevailing color.

The monument of the Electress Sophie of Brandenburg stands over her grave. Memorial coats of arms of Patrician families hang in groups on the pillars and in the chapels. The tapestries on the walls represent the lives of St. Lawrence and St. Kathrine; they are over 400 years old.

Worthy of note are also:

On the South-side:

- No. 1 Angels bringing the infant Jesus to the Virgin, by A. Dürer (painted 1500); his monogram is to be seen beside St. Joseph's lantern, beneath portraits of the Paumgärtner family.
- „ 2 Christ's burial, by Wohlgemuth, A. Dürer's master.
- „ 3 The Ascension.
- „ 4 Priests praying, Wohlgemuth's school.
- „ 5 Holy family — Master unknown.
- „ 6 Altar of St. Nicholas with wings by H. Culmbach; opposite is
- „ 7 Altar of St. Rochus, (the saint is showing his plague spot to the angel). The paintings, Christ on the Mount of Olives, and St. Dionysius, are of the Nuremberg school.
- „ 8 Altar of St. Catharine. The right wing representing the finding of the cross by St. Helen is painted by Wohlgemuth. The statue of the bishop Conrad is very well carved. Beside the latter is No. 9, St. Henry and Kunigunde with St. Lawrence bringing the donor of the picture to Christ.
- „ 10 Altar of St. Martha has some fine carving and an Ecce-homo Above it is a modern window presented 1882 by a citizen of Nuremberg; the design is by Professor Wanderer, the painting by H. Klaus. It represents on both sides Luther and Melanchthon in the centre the triunity and the two sacraments of the Evangelic faith.
- „ 11 Two old pictures, representing the death of the Virgin. Next these a staircase led to the former oratory of the Schmidtmair family, whose coats of arms are in the window above.

On the North-Side

- „ 12 Jesus in the temple, by Wohlgermuth; the pew beside this picture, (belonging to the Imhof family) contains the old German picture, the coronation of the Virgin.
- „ 13 The mass of St. Gregory.
- „ 14 St. Lucke shows St. Catherine the portrait of the Virgin.
- „ 15 The Saviour between Philip and James, presented by Vicarius Spengler † 1488.
- „ 16 Old German Madonna of the 15th century.
- „ 17 Altar of St. Wolfgang erected in 1414; the paintings are dated 1446. Opposite on a pillar is the statue of St. Lawrence sitting, in stone, and above hangs.
- „ 18 St. Veit and his parents, by Wohlgermuth.
- „ 19 Altar of St. Deocarius, built in 1406, by Andreas Volkamer, who lies buried in the choir. (St. Deocarius is said to have been the confessor of Charlemagne.)
- „ 20 The adoration of the wise men. A picture of great beauty to which the wings opposite belong.

Above the large organ is a rose window in glas-mosaic which is very beautiful in the evening light. The richly carved chairs at the doors formerly belonged to the guilds and were the seats of the masters who sat in turn to receive alms.