

GERMANY.

It will be conceded on all sides, and without question, that Germany occupied a prominent place at the present Exhibition, in the contest with other states in art and in industry. The mass as well as the variety of the productions exhibited made it evident that the nation has at its command a wealth of talent capable of reaching the highest aims, and that it possesses all the means which are necessary to enable it to add the triumph in the arena of labor to its other triumphs. But, in spite of all exertions, this triumph has not yet been achieved, and the "battle of forms" has again resulted unfavorably to the Germans. This is a fact which can only be accounted for by the deficiencies of art-education, and of the cultivation of art in general.

After German art, at the commencement of this century, had begun to develop itself in men of great talent, and to bring forth grand monumental works, more especially under the patronage of the Bavarian princes, art-industry still continued, for a long time, to play a subordinate part; since, on the one hand, the royal road of art did not touch the domain of art-workmanship, while, on the other, French taste was everywhere so deeply rooted, that it seemed impossible to oppose it with a view to a reform. German industry in general appears to possess but little national character, from the time of the degeneration of taste in the seventeenth century, down to our own day. And yet the opposition against the rule of French taste emanated from the elements of the older national art, which, although crippled and neglected, have preserved their individuality even up to the present time. Germany had brilliant epochs in art and in industry, before the time of the Baroque style. German Renaissance, in its rich development during the sixteenth century, in which the traditional