

and before the growing cares of state and the attempt to unite loyalty to his king with fidelity to his conscience had weighed heavily upon his naturally blithe spirit. It seems to have been almost miraculously preserved through the centuries in some quiet corner to become the heritage of our time, when the study of the life of this remarkable man, now beatified, has received fresh impetus and resulted in a deeper admiration for his heroic and saintly character, as well as for his value to the modern world as a great philosopher and humanist.

The present owners, by the approval and advice of many eminent personages who have seen it and who have united in admiring its qualities, decided to have the portrait etched for publication; and, having honoured me with the commission, requested me to write my impressions in regard to it, deeming that while engaged so closely in studying the minutest details necessary for the production of an etching, I should be able more closely and accurately to analyse its characteristics than one who had studied it less intimately. Weeks, and I may say, months, of study have only increased my admiration for the portrait and the marvellous art that produced it. I feel I have been privileged to approach very near to the personalities both of Dürer and his great subject. My interest increased as the work advanced, and a proof to myself of its transcendent qualities is, that I have worked with even more zest in ending than in beginning the task, while attempting more fully to fathom the subtle, mystical, and baffling qualities that lie beneath the apparent simplicity of treatment. It is probable that Dürer painted it in a relatively short time, as he was travelling abroad at that period, like his distinguished subject, and away from his home studio. He therefore would do it more directly, with less building up and polishing of surfaces, but with much freshness of manner and insight into character and expression.

There is a Gothic quaintness in its form of presentation, and a certain caligraphic quality and strength of line that betrays his frequent use of the graver; yet, when this archaic quality is fully understood, what a wealth of perception is indicated and how intellectually expressive the face becomes!

The splendid impression that More's character made in