

possession of the King of England, done some years later, and representing the Chancellor with a more severe expression he chose almost the same position; the fact that the great Dürer took this view of the face would be respectfully considered by the younger artist Holbein. Sir Thomas is shown in a three-quarters view of the face, looking to his left, wearing the usual scholar's black cap with lapels, and a broad collar of brown sable fur about his shoulders. The background is of the soft green tone often employed by the artist, on which, to the right above the head is painted in black the name MORE in the capitals used by Dürer in his paintings and engravings. This inscription, not visible under the discoloured varnish when purchased, was brought fully to light when Mr. Carter cleaned it carefully in the presence of witnesses. On the lower corner of the picture to the left, was seen, in small letters, the name "Sr. Tho. More" and on the opposite side the remains of the name of the painter Albert Dürer, of which the initials and several letters still remain visible. It is well known how Dürer loved to label his pictures with all sorts of written, engraved, or painted inscriptions, as the case might be, though the principal value of most of these is as a means of identification, in this instance well supported by the quality of the work itself.

In it we find the well-known "ear-marks" of Dürer:—the keen sense of precise form, rendered in the largest manner, the fresh clear colouring and frank contrasting tones, and the minute treatment of the hair and fur, so personal to him. But above all a sense of life and the presence of a great intellectual perception, pierce the surface of the work.

In one point it differs favourably from the other known portraits of Sir Thomas More, and that is, in the keen and almost merry alertness of expression which his writings and sayings would suggest, but which the somewhat glum Holbein portraits some years later, lack. We must remember that More was the first lawyer of his time in England, as well as a learned philosopher and deeply religious man. But he knew how to unite cheerfulness with goodness, and we constantly find in his writings and sayings the words "merry" and "merrily" even to his last moments on the scaffold. This portrait thus gives us the true More, some years after he had written the *Utopia*