

NOTES ON THE RECENTLY DISCOVERED PORTRAIT
OF SIR THOMAS MORE, LORD CHANCELLOR TO
HENRY VIII, PAINTED BY ALBERT DURER.

By MR. ROBERT J. WICKENDEN.

An intimacy was early in life established between Sir Thomas More, now Blessed Thomas More, and Erasmus, and many a protracted visit did that renowned scholar of Rotterdam pay to More's riverside home at Chelsea. From one of these visits followed an important result—the production by Erasmus of his witty satire, "Encomium Moriae or the Praise of Folly." The closest friendship through life was maintained by them two, perhaps, of the most cultivated men the revival of classical study had produced in Northern Europe.

There was a delightful interchange of acquaintances and friendships, as well as of ideas, in the years that followed; and we find many of the leaders of the period in art, letters and science appearing in anecdotes, and in the records of their meetings and experiences. Now Erasmus had among his many friends and correspondents the philosopher Willibald Pirckheimer, of Nuremberg, of whom he has told some interesting stories, and who was also the intimate friend of the greatest of German artists, Albert Dürer. When Dürer left Nuremberg in 1520 on his visit to the Netherlands, it was only natural that he should meet Erasmus who was then residing at Antwerp. He also met Peter Giles or Aegidius, the town recorder, a man of no mean literary parts, who was the common friend of Erasmus and Sir Thomas More; and in his house the dialogue of More's *Utopia* is supposed to have taken place, as to him that classical work was dedicated.

In the meantime, during the years 1520-1521, Sir Thomas More, who had advanced greatly in the favour of King Henry VIII and Cardinal Wolsey, was often on the continent engaged in diplomatic embassies. He was present at the meeting of the Kings, Francis I and Henry VIII with the Emperor Charles V, on the celebrated "Field of the Cloth of Gold" in June, 1520; and he remained some time at Calais, visiting Erasmus and his