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SIR HENRY GUILDFORD
HANS HOLBEIN THE YOUNGER
South Germany, 1497-1546

THE PORTRAIT OF SIR HARRY GUILDFORD BY HANS HOLBEIN, THE YOUNGER

Hans Holbein, the younger, (1497-1546), the greatest painter of South Germany during the Renaissance, is much more versatile than one would suspect from his reputation nowadays as one of the most eminent portrait painters of all time. He painted religious, mythological and allegorical subjects; he was an excellent illustrator of books, and his margin drawings for Erasmus's *Praise of Folly*, and his numerous woodcuts—among them the famous death dances—belong to his most remarkable and most popular creations. He executed many sketches for works of decorative art, such as orfevrerie and stained glass windows; and even such humble themes as escutcheons for city gates, signboards for a schoolmaster, and table tops, are included within the scope of his art. But perhaps most important in his development as an artist is his activity as a wall painter. He executed frescoes of large scale on the facades of rich burghers' houses in Basel and in Lucerne, and the series of wall paintings which he made for the chambers of the Hertenstein house in Lucerne and for the great council room in the city hall at Basel, occupied a considerable period of his career; while the famous wall paintings at Whitehall and the Steelyard in London belong among the most important works of his English period. All of the originals of these have disappeared, but from the studies still in existence and from the copies which were made, we may conclude that this phase of his art had a great influence upon his style of portrait painting.

His portraits, even those which are executed in miniature style, give the immediate impression that the artist was wont to see his vision reproduced on a large scale. The architectural strength of his compositions, the broadness of their design, the clearness and purity of their silhouette, and the ample planes of their color schemes, differentiate them considerably from almost all contemporary northern painting (especially that of the Flemish school) whose minuteness of style shows its derivation from medieval book paintings.

Frequently as we encounter orders for fresco painting among the commissions given to Italian artists, the German or Flemish painter was seldom given the opportunity to free himself from the overcrowded forms and involved curves of the late Gothic period, as did Holbein, who thus became one of the introducers of the art of the Renaissance into the North. The nearness of the great Italian masters on the other side of the Alps, on whose northern slope Holbein worked at Basel, proved to be most advantageous in this respect. It is not mere chance that we find, only a decade earlier, in the development of Raphael, an analogy to the evolution of Holbein's art. As we observe in Holbein's portraiture, that with his advancement his characters became more and more a general historical type, denuded of all individual traits, so also had Raphael, upon coming to Rome, broadened his portrait style through his fresco paintings into a great historical style, which gives to his portraits of popes and their surroundings such a lofty and eternal aspect.

Next in importance to his connection with Italian art, the other elements which favored the development of Holbein into an international figure, were his relationship to the artists of the French Renaissance, especially to the court painters at Paris, like the Clouets, who had created in their drawings as well as in their enamel-like paintings, a somewhat abstract portrait style, and—most important of all—his visits to England, where his contact with courtiers and men of learning freed his personality from the bourgeois-like influence of Basel. Only after his first stay in England his portraits show that extraordinary sureness of design and beautiful surface quality combined with masterful

characterization which make it impossible to compare them with any other works of portraiture.

The portrait which has been acquired by the Art Institute belongs to this English period and shows the artist at the height of his power. The small round space (diameter 4¼ inches) is almost completely filled by the solid mass of the figure, whose plasticity is so perfect that it almost seems as if the painting was done on a convex panel. The golden chain of the Order of the Garter, inlaid with bits of red and blue enamel, the waistcoat of gold brocade, and the pale flesh tones are contrasted by the bluish-green background, while the gray and black tones of the coat and the fur form a neutral interval. The colors are laid up in an almost invisible manner, and the technic with which the small details of the chain and the pomegranate patterned brocade are executed, is so refined that it is difficult to say whether the artist used a pen or a small brush. The feeling of voluminousness which is produced in head, neck and body, is due to the extraordinarily fine gradations from light to dark, to which all details in the face and in the costumes are subordinated, while the strong expression which we receive of the firm character of the sitter, is built upon the precise and simplified lines of eyes, nose, mouth, and the outlines of the face.

The sitter is well known to us and what is known of his life is described at length by Mr. E. Lodge in his biographical notes on the drawings of Holbein at Windsor Castle, from which we quote the following: "Sir Henry Guildford, who was one of the companions of Henry VIII's youth, and, by a rare good fortune, retained through life the favor of that capricious prince, was the only son of Sir Richard Guildford, Knight of the Garter, by his first wife, Jane, sister to Nicolas Lord Vaux. He distinguished himself at a very early time of life by his gallantry in Spain, where he served as a volunteer against the Moors, and on the fifteenth of September, 1511, received at Burgos in Castile, the honour of Knighthood from Ferdinand and Isabella, who likewise paid him the compliment of adding to his family arms the pomegranate of Granada. In 1512 he accompanied Sir Charles Brandon, and others, in a great naval expedition against the French; and in the following year bore the royal standard at Therouenne, and was made a Knight Banneret at Tournay. The office of Standard Bearer was about this time conferred on him by a patent for life, as was that of the Master of the Horse in 1516, and at the same time the place of Esquire for the body, with an annual fee of fifty pounds. In 1523 he is mentioned as Comptroller of the Household, in 1526 he was appointed one of the Chamberlains of the Exchequer, and on the twenty-fourth of April in the next year, a Knight of the Garter.

"He was probably a man of good parts and education, since he appears in the number of Erasmus's English correspondents; but he seems to have had no turn for politics—we find him an evidence in the great case of the divorce, and a subscriber to the Parliamentary articles against Wolsey, but history furnishes us only with these instances of his interferences in public affairs. Hence, perhaps, we may account for the especial grace in which he was invariably held by Henry, who, in addition to the honours and lucrative offices lately mentioned, conferred on him lands to a very great amount, particularly in Kent, where the descendants of his father's second marriage remained a flourishing family till the beginning of the present century, when the estates were dispersed into various hands. Hempsted, near Cranbrook, the principal seat, was sold to Admiral Sir John Norris, and resold by that gentleman's grandson. Its splendid old mansion house is still an interesting object, in spite of many cruel attempts which have been made at great expense, to destroy its antique appearance.

"Sir Henry Guildford married first, Mary, daughter of Sir Thomas Brian, Knight; secondly, Mary, daughter of Sir Robert Wotton, Knight, comptroller of Calais, which lady afterward became the wife of Sir Gawen Carew. He died in the Spring of 1532, without issue, aged about forty-four."

When Holbein came to England, where he had become known through the portraits of Erasmus of Rotterdam which he painted at Basel, one of which had been sent to the Bishop of Canterbury, one of the first persons he met was Sir Henry Guildford, who belonged to the intellectual circle of Thomas More, Bryan, Wolsey, and Warham, the Bishop of Canterbury. It is said that he had very friendly personal relations with Holbein, for all his kin were painted by him later: John Gage, the husband of his sister, and his cousins, Vaux, Parr and Strange.

Holbein's first portrait of Guildford, painted in 1527, shows the courtier in gala costume, life size, half-length, and is now preserved at Windsor Castle, together with the original drawing. He painted at the same time, Guildford's wife, Mary Wotton, a portrait which seems to have been lost, since the painting in the Metropolitan Museum is rightly said to be a copy of the period.

Holbein painted Guildford again, when he came the second time to England in 1633, and this is our portrait, for which he seems to have used the same design as in the former one. It was painted, according to Dr. Paul Ganz, after the death of Guildford, for his wife. It can then be traced in the collection of the Earl Arundel, the famous collector of the time of Charles I and the friend of Rubens, where it was engraved by Hollar, in 1647, together with the companion piece, which is still lost.

As it has been rightly suggested, our painting formed originally most likely the inside of a shallow round box with cover, which could be used by the owner for traveling. Several paintings of the same size, painted in this manner, are still in existence.

As a portrait painter, Holbein has long been a favorite with the great American collectors, and so it happens that there are perhaps more portraits by him in America than in any single European country. There are at least sixteen works by him in private collections here, but only four in public ones, and even the few in the public collections, such as those in Metropolitan and Toledo museums, have been added through the generosity of private collectors. Mrs. Gardner, Mr. Altman, Mr. Frick, and Mr. Morgan were the first to acquire works by the great artist, and these have been followed in more recent times by Mr. Henry Goldman, Mr. Arthur Sachs, Mr. Hamilton Rice, Mr. Dickermann, and Mr. Erickson of New York, Mr. Libby of Toledo, and Mr. Stout of Chicago. Ours is one of the smallest of these, with the exception of the miniature owned by Mr. Pierpont Morgan at the Metropolitan Museum, which measures only two inches or less in diameter.

Not only in themselves but in their relation to the development of portrait painting, these small pictures are of great importance, as with them the history of miniature painting in England started, beginning with the followers of Holbein, like Hilliard and Samuel Cooper, and lasting until the late eighteenth century masters, Cosway, Engleheart, and others.

W. R. V.

A BUDDHA HEAD FROM KHMER (CAMBODIA)

One of the greatest discoveries of modern times in Indian art, as well as one of the most picturesque, was that of the magnificent temples of Ankor Wat and Ankor Thom, dating from the eleventh and twelfth centuries, in the midst of the jungle of Cambodia in the French Indo-China. The discovery was made by a French naturalist, M. Mouhot, in 1856; the first careful plans, descriptions and records were brought back by a French expedition between the years 1866-73; and from that time on, the work of clearing away the jungle tangle which was mak-

ing fast inroads on these great monuments began, and today, Ankor Thom and Wat, although accessible for only four months of the year, owing to great floods in these lowlands, are preserved for all time under the protectorate of the French Ministry of Arts.

STONE BUDDHA HEAD
Khmer (Cambodia) XI Century

Ankor Thom (Ankor the Great) and Ankor Wat (Smaller) were erected between the eleventh and twelfth centuries, under the patronage of Buddhist emperors, remaining under their sovereignity until their dynasty and walled stronghold fell before the armies of Siam in the early fourteenth century. With the exception of an unsuccessful attempt at colonization by the Portugese in the fifteenth century, Khmer was unknown to Europeans until the accidental discovery by the French naturalist in our own generation. Not long after, it was also visited and described by General Cunningham of the English Archaeological Survey. Further researches brought to light ancient records, among them a most accurate and picturesque contemporary description by Tcheon Ta-kouan, an envoy from the Chinese Court in 1295. Dr. Denman Ross, in an excellent article upon the Sachs head in the Fogg Museum, gives a vivid

rendering of this account: "At the head of the procession was a guard of cavalry with standards, flags and music. There were ministers and princes, some of them mounted on elephants, others in chariots with footmen carrying red parasols. The women of the palace followed, from three to five hundred, some with lighted candles, others carrying utensils of silver. There were also dancing girls and women with spears who were the King's body-guard. The wives of the king and his concubines were carried in palaquins. The parasols in this case were white with handles and decorations of gold. The king carrying in his hand a sword of gold, followed on an elephant. There was another guard of cavalry at the end of the procession."[1]

This account is pictured in the relief stone friezes of the temple of Ankor Thom.

The art of this Indian Colonial School is described as "classic." In this respect, it is an expression of the Hindu Renaissance, since it is derived from the classic Gupta School of the fourth and fifth centuries. The evidence is clear that the original invaders who conquered an untutored jungle race, and impressed their civilization upon them, were descendants of the Gupta emperors of India, and it was this conquered people who in the course of four or five centuries, became capable of executing the plans of their overlords with the finish and accomplishment of the conquerers themselves. The themes of these sculptures are mainly Brahmin, Saivite, and Buddhist, while some of the friezes are epic, representing battle scenes from the Ramayana, and others contemporaneous, picturing incidents of the imperial Court life. In plan, the temples are rectangular, built around a central court. The architectural friezes ornament the walls of galleries, the long covered colonnades and the inner sanctuaries.

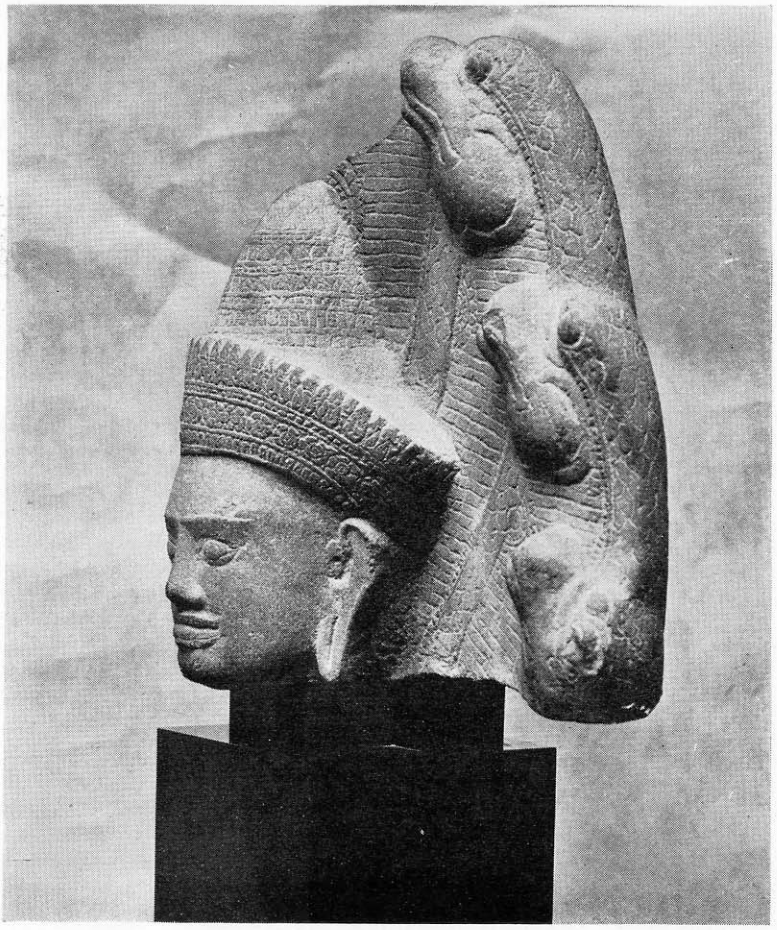
In vitality of expression and in emotional quality, the magnificent performance in these great stone friezes, or even in single figures is unequaled anywhere in the history of Indian art, excepting the pre-Christian Buddhist sculptures of Amaravati or the great classic prototype of the Gupta School in the fourth and fifth centuries. There is, however, a single example of contemporary sculpture in the temple at Borobudur, Java, which is considered of equal or greater importance. These sculptures are perhaps richer and more sophisticated, but not so direct. Records show that there were executed at Khmer between eighteen and twenty thousand carved figures upon walls, ranging to a height of six feet, and covering a total length of two thousand feet. The engineering problems and their successful accomplishment, is in itself an evidence of the greatness of these people, when one contemplates that all the stone employed had to be carried over hundreds of miles down the river to the great lowland where the temples were built. Furthermore, the river and lake flooded this land several months of the year, and dikes had to be constructed to keep out the water. Finally every stone was fitted into its place without the use of cement.

From this country of Cambodia the Museum has acquired by great good fortune, a very distinguished Buddha stone head from Khmer dating with good probability in the formative period of the eleventh century. If our head is of this epoch — and its stylistic evidence lends much to substantiate this dating,—it represents Buddhist art in its transitional period between the ninth century and its period of maturity, the twelfth. What examples there are in American collections—and they are very few—are mainly from the twelfth and thirteenth centuries, just prior to the decline of the Cambodian School.

In date, as well as in some points of style, our head is comparable with the Bispham head in the Pennsylvania Museum.[2] This head, Mr. Langdon Warner tentatively attributes to the late eleventh century, half way between the rise of Buddhist art and the end of Khmer supremacy in the thirteenth, and with an excellent support for his dating, from the

[1]Fogg Museum Notes, June, 1922. *"An Example of Cambodian Sculpture."* Dr. Dennan Ross.
[2]*The Pennsylvania Museum Bulletin*, April,1923.

two examples he uses for stylistic comparison: The Meistchaninof head (Paris?) and the Sachs head in the Fogg Museum, the latter a supreme example of Cambodian art accomplished in its full maturity. The three points in style which lead us to date our head contemporaneously with the Bispham head in the Pennsylvania museum are, first, the high "unsiha" rising into a conical shape—almost the high dressed hair (Jata mukata) form, characteristic of known examples prior to the twelfth century (A more rounded and flattened type occurs in the twelfth and thirteenth centuries.) Secondly, there is the precise treatment of the hair arranged in individual and large curls, each curl being curved in a spiral groove, a convention typical of Gupta art, and, in Khmer heads, may derive from the early period through the first invaders. Lastly, there is the moulding which is a known convention of the earlier examples in Cambodia, disappearing when Khmer art reaches its zenith in the twelfth and thirteenth centuries.



MUCALINDA (?)
Khmer (Cambodia) XIII-XIV Century

It is a point of added interest that aesthetically our head approximates the very beautiful and famous head in Cambridge. The vitality of Buddhist doctrine is very apparent in our example; there is a vigor of expression, a directness of concep-

tion, a certain suavity typical of all Khmer art, and a concentration upon the contemplative element which exists in the best types wherever the Buddha head is represented. The eyes are downcast under broad eyebrows slightly inclined; the eyelids sensitively modelled, appearing to express the supreme attainment—Nirvana. A faint smile plays about the mouth which suggests a curious dual force when compared with the upper part of the head, in that we feel here a contempt for the things of this world, and in the upper part of the face, particularly the eyes, serenity and attainment of bliss.

Our other head, also of red sandstone, is probably a Mucalinda (serpent deity) with a quarter of his expanded serpent hood intact, out of which rise the head of three nagas. The other four are missing. This head appears to be of somewhat later date, coming within the period of full maturity about the thirteenth or fourteenth century. It can be compared for certain resemblance in style with the Siva head in the Ross collection at the Boston Museum. (See catalogue of the Indian collections in the Boston Museum by Dr. Ananda Coomaraswamy, No. 22,262, p. 70, Pl. XXVII.) Upon the head, there is a diadem (usnisa bhusana) richly carved with representations of jewelled flowerets, and ornaments of gold. Behind this rise jewelled and matted locks, dressed high in the typical (jata mukata) form. The dragon heads or the nagas in the serpent hood are modelled up from a low to full relief with excellent feeling. One may observe also that the nagas do not appear as separate attachments, but rise structurally out of the hood of the cobra with great subtlety.

The identification of our head is of course problematical. The appearance of the diadem might suggest the bodhisattva sheltered by the serpents, a contention not altogether justified, as Indian iconography is very precise, since the sheltering by the serpents occurred during the "49 days" immediately following attainment of Buddahood, and the type would in this case be a Buddha, and therefore without, the diadem—always an attribute of a bodhisattva. Furthermore, if intended for the Buddha, the facial expression would be nearer that of *sattvki* or serene in aspect. The expression conforms more to the type described for a minor deity, especially a serpent deity with a protective significance. The term *tamasik*, sometimes interpreted as "pure, passionate, and dark" seems a very apt description for the mood represented.

Naga, or serpent worship, is of great antiquity in India; it is found in the first Buddhist and the first Brahmanical sculptures at Amaratvati in the second century B. C., and from that time on there existed in all parts of India, Naga cults with particular devotions and ceremonies attendant upon it. The cult was in some respects a worship of natural forces, for the nagas were thought to have control over storms, floods, and waters in general. They were considered to be invested with great and oftener miraculous powers. It would be only natural, therefore, that in a country like Cambodia, naga worship would have an important place among nature cults. In Buddhist images, also, naga kings are often represented, and in this connection are thought of with much affection as the protectors of the Buddha. "... and then for seven days more while a terrible storm was raging, the snake King Mucalinda sheltered him (the Buddha) with his sevenfold hood; and for seven days more he sat beneath the Rajayatana tree, still enjoying the sweetness of liberation."[1]

A. C. E.

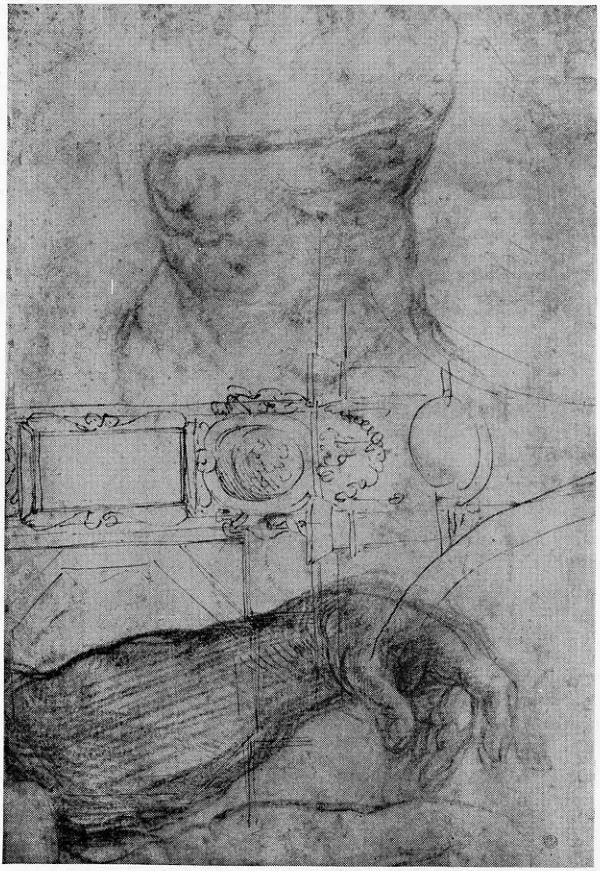
A DRAWING BY MICHELANGELO

By exceptional good fortune the Museum has been able to acquire a drawing by Michelangelo, the great Italian master who has been recognized from his own time until the present as one of the really outstanding spirits of art history. Since for

[1] *Buddhism and the Gospel of Buddhism*, Dr. Ananda Coomaraswamy, p. 37.

N. B. Dr. Coomarasy will lecture on India art at the Institute on the evening of December 7, at 8:15.

this reason his most important works have long been in the possession of European churches or public collections, the possibility that one of them will soon find its way to this country, is very slight. Occasionally some of his drawings come into the market, but even these are of the greatest rarity. Only three pieces have been offered for sale during the past several years: the splendid drawing with studies for the Lybian Sibyl of the Sistine ceiling, which went into the possession of the Metropolitan Museum in New York; another, with sketches for the Creation of Adam, acquired by the British Museum; and the third, our drawing.

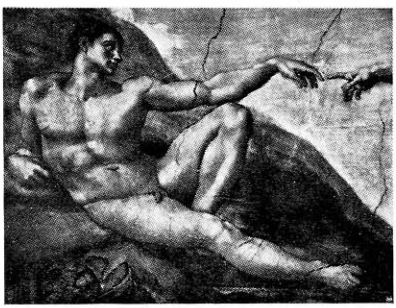


DRAWING BY MICHELANGELO
Reverse Side

This piece, which has been published by the best authorities on Michelangelo, shows so clearly the characteristics of the master that there can be no doubt about its authorship. The sheet (10 in. x 14⅝ in.) has been used on both sides. On one side are sketches of a seated nude woman with a putto, holding a book at her side, some draperies and architectural fragments, all executed with the pen in Chinese ink, and finally an arm, with parts of a garment, done in black chalk. On the reverse side is the plan of a ceiling decoration, done in ink, and studies of a male torso and a male forearm and hand in black chalk. The relation of the studies to the frescoes on the ceiling of the Sistine chapel is so evident that it does not need

further proof. There are only about thirty drawings by the artist known to us in connection with that gigantic work.

Michelangelo came to Rome from Florence in 1496, remaining there for four years, after which he returned to his native city. In 1505 he was asked by the great Pope Julius II to come again to Rome, at which time he received the order for the tomb of the ecclesiastical prince, a work which proved to be the source of most tragic experiences to the master, and which was finished, as is well known, long years afterward in a rather unpleasant form, corresponding by no means to the original intention of its creator. After only one year in Rome, distracted by the intrigues of envious courtiers and colleagues, Michelangelo fled back to Florence. Soon afterward, however, he made his peace with the pope and in March, 1508, undertook the tremendous task of adorning the ceiling of the Sistine Chapel in the Vatican. He began the execution on the 10th of May. To his dismay, the scaffolding erected for him by Bramante, the celebrated papal architect, proved to be useless and he must build a new one for himself. Soon he drives away all assistants, plunging quite alone into the immense work. He scarcely takes time for eating. Locked by himself in the chapel, he has to handle the brush lying on his back most of the time. At first only the twelve apostles were planned for the spandrels; all of the other compartments were to have only ornamental decoration; but finally Michelangelo succeeded in persuading the pope to let him have an absolutely free hand in projecting and executing the work.

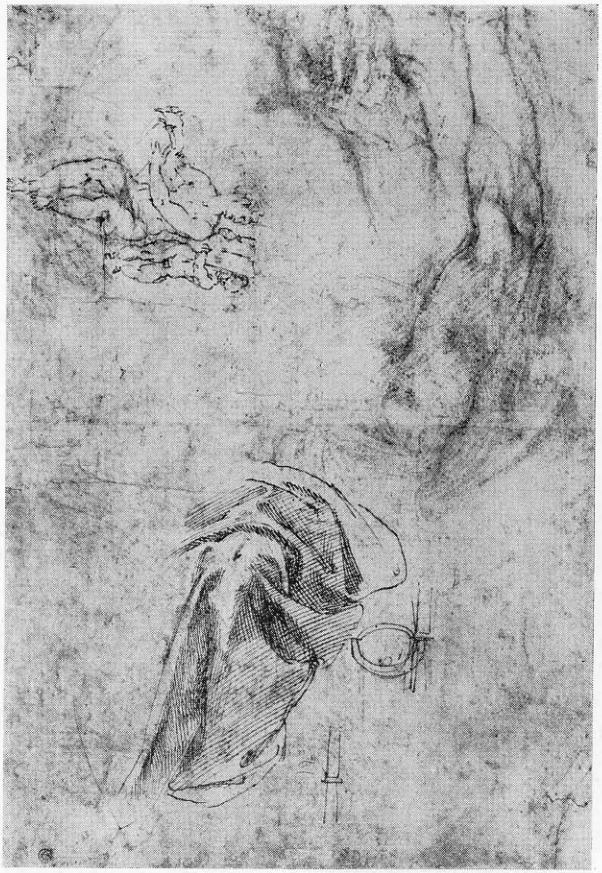


THE CREATION OF ADAM
BY MICHELANGELO

Our drawing has a special interest in that it contains in the pen sketch on the reverse side, a study for the organization of the ceiling, which proves to be an intermedium between the quite simple first plan with the apostle figures and the later definitely executed one. Indeed there are already prepared compartments for the large representations at the vertex of the vault, and the so-called slaves carrying shields are indicated, but on the parts where finally appear the mighty figures of the seated prophets and sibyls, only a decoration of cartouches and garlands is provided. But that just at this time (we are permitted perhaps to go so far as to say that it was in April, 1508, for on the 10th of May he began the execution of the final plan) the idea of those big seated figures for the spandrels was growing, we may conclude from the seated nude female figure on the obverse side of the sheet, supporting the big foliante on her knee, with the putto holding a book, which without any doubt represents the first sketch for a sibyl, from which perhaps later on the marvelous figure of the Delphic Sibyl was evolved. We can thus see that it is possible to fix the date of the two pen sketches with a certain exactitude.

Regarding the rest of the drawings, there is still, apart from the two insignificant flourishes representing architectural fragments in the form of niches, a study of draperies done with the pen. It is not possible to connect this with any executed part of the fresco. It shows by the carelessness of its execution that it is not more than an incidental sketch, not used in the same manner afterwards. This is not the case with the studies done in black chalk. They are all executed very carefully and are almost identical with the corresponding painted parts. The arm on the obverse side is the right arm of the Erythrean Sibyl; the one on the reverse side, with the hanging hand, is an exact study for that celebrated arm which, still slack and lifeless, as though lifted by magnetic forces, the first man is stretching out to the Di-

vine Father, that the life-giving spark may leap across. The torso finally returns in the picture of the sacrifice of Noah, in a youth who, kneeling over a killed ram, is



DRAWING BY MICHELANGELO
Obverse Side

receiving from a companion a cloth with which to clean his blood-stained hands.

The difference between these three chalk drawings and the above-mentioned pen sketches consists in their showing—by the most detailed execution and the shape of the fragment—that they are particular studies for representations definitely composed and already fixed in all details. They are therefore made to serve immediately as models for the cartoons executed in the size of the original painting, the outlines of which were reproduced directly by means of tracing upon the still soft line of the wall.[1]

As the frescoes of the vault proper, begun in May, 1508, were finished, as we are told, in September, 1510, and as the paint-

1 The artist either followed with a pointed instrument the lines of the cartoon tightly pressed upon the lime, in order to produce visible scratches, or he perforated the paper, following the outlines at many points and reproducing the lines by means of carbon dust patted on.

MEMBERS RECEPTION AND OPENING VIEW
OF AN
IMPORTANT EXHIBITION OF MASTERPIECES
OF FRENCH EIGHTEENTH CENTURY PAINTING
LOANED FROM PRIVATE COLLECTION IN NEW YORK,
PHILADELPHIA, CHICAGO, BALTIMORE
AND DETROIT
THURSDAY EVENING, DECEMBER 2
FROM EIGHT TO ELEVEN O'CLOCK

ings which correspond with our drawings are about half way across the ceiling, which was executed without pause from entrance to altar during these two and a half years, we can look for the date of their origin about in the middle of that period—that is, in the spring or summer of the year 1509. Thus the master, after approximately one year, has used the same sheet partly covered with pen sketches, to make these chalk studies, a practice we often discover in those times on account of the preciousness of paper.

To explain the style of the drawings in detail would lead us too far astray. It will be sufficient to point out that the manner of modelling with crossed layers of lines, characteristic of Michelangelo and much imitated by his followers, can be well observed in our piece.

The Sistine ceiling is not only for its extent Michelangelo's chief work. The thirty-three-year-old artist was at the height of his creative power when he undertook the gigantic task, finishing it in only four years. The ambition to do his utmost as a painter, too, may have spurred him, the sculptor, to his best effort. But he remained a sculptor even in his paintings. Not the pictorial organization of moving figures in their relation to the composition as a whole, not the effect of masses, was interesting to him, but always the single human figure and its infinite possibilities of movement. He was never looking for picturesque effects or optical illusions like those which a few years later Correggio, the painter *par excellence*, was striving after in his marvelous frescoes in Parma. It is only a bare framework, that ceiling of Michelangelo's. But on it live all the rich variety of the human race, yet a race externally and internally lifted far above all earthly measure to visions which never before and never again has human genius been able to conceive.

W. H.