

# ITALIAN RENAISSANCE BRONZES: THE HESELTINE COLLECTION SOLD.

BY COURTESY OF THE PURCHASER, MR. ALFRED SPERO, 35, KING STREET, ST. JAMES'S. PHOTOGRAPHS TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS."



ANIMAL BRONZES: A GOAT (PROBABLY BY RICCIO); A HORSE AND AN ELEPHANT.

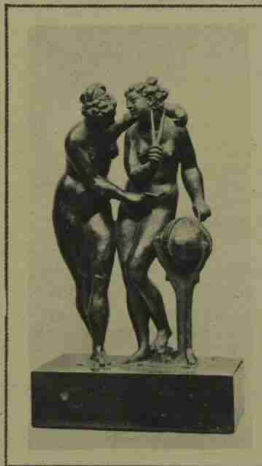
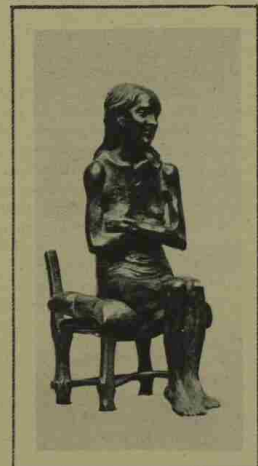
"ONE OF THE BEST ANIMAL BRONZES OF THE RENAISSANCE": A RHINOCEROS.



CONFIDENTLY ASCRIBED BY DR. BODE TO BENVENUTO CELLINI: "MINERVA."

SUPERBLY MODELLED: A SEATED BOY (FLORENTINE FIFTEENTH CENTURY)—18 IN. HIGH.

LEADING CAIN, AND HOLDING ABEL IN HER ARMS: AN UNUSUAL STATUETTE OF EVE.



AN EXTRAORDINARY FIGURE OF A SICK WOMAN: (PADUAN, FIFTEENTH CENTURY).

OF THE SCHOOL OF DONATELLO: THE BOY HERMES, (5½ IN. HIGH).

ALLEGORICAL OF GEOGRAPHY: A FINE GROUP DATING FROM ABOUT 1550.

ONE OF THE EXQUISITE ANIMAL BRONZES: A SEATED GREYHOUND.

ATTRIBUTED TO ANTONIO POLLAIUOLO: MARSYAS PLAYING THE PIPE (HERE MISSING).

An event of great interest in the art world was the sale of the famous John P. Heseltine collection of Italian Renaissance bronzes, one of the only three private collections of importance left in this country. It has been bought by Mr. Alfred Spero, who has placed it on public view in his gallery at 35, King Street, St. James's. Mr. P. G. Konody, the well-known art critic, writes: "The Heseltine collection is practically unique as regards the rarity and artistic importance of the specimens. . . . One of the most fascinating pieces is a little fifteenth-century bronze horse, a most dignified, monumental conception, based clearly on one of the horses of St. Mark's in Venice, and more archaic in style than Donatello's

'Gattamelata' horse. . . . Quite delightful in its ingenuous charm, and superbly modelled, is a large bronze figure of a seated boy, a Florentine work, probably of the end of the fifteenth century, which in spirit is closely akin to Luca della Robbia. . . . In the case of the delightful figure of 'Minerva,' attributed by Dr. Bode to Benvenuto Cellini, the kinship of this graceful statuette with the Juno on the Perseus pedestal in the Loggia de' Lanzi is so clearly marked as to remove all doubt concerning the authorship. . . . The 'Marsyas, playing the double pipe (missing) in his contest with Apollo,' is ascribed to Antonio Pollaiuolo. . . . Among the chief treasures is a delicious Donatellesque 'Boy Hermes.'