



## Portrait Of A Young Man Holding A Carnation Attributed To Bartholomaeus I Bruyn (c. 1493-1555)



9 800 EUR

Signature : Bartholomaeus I Bruyn (vers 1493 - 1555)

Period : 16th century

Condition : Bon état

Material : Oil painting on wood

Width : 68

Height : 80

### Description

Attributed to Bartholomaeus I Bruyn (c. 1493-1555) and his workshop Dated 1544 Oil on wood mounted on panel Presented in a gilded wooden frame, known as a "Cassetta" style Overall dimensions with frame: 80 x 68 cm. Panel alone: 55 x 45 cm This elegant portrait follows the tradition of 16th-century Rhenish portraiture, as masterfully embodied by Bartholomaeus I Bruyn, a leading Cologne painter whose work is distinguished by its precise draftsmanship and psychological subtlety. Here, the artist depicts a young man with a calm and confident gaze, dressed in a black velvet suit with a fur collar and a starched white shirt featuring a fine fluted collar: a sense of restraint and distinction typical of mid-century Humanist fashion. The black cap with soft brim and the

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circular signet ring adorned with an engraved stone attest to refined taste and a high social status. In his right hand, the subject holds a delicately painted carnation, a symbol of fidelity and courtly love, a motif frequently found in Bruyn's portraits. The artist renders its texture with remarkable precision: fringed petals, a delicate stem, a gesture held in mid-air--all details that convey the painter's sensitivity to romantic and moral symbolism. Her left hand, clutching a pair of gloves, reinforces this impression of restraint and distinction: the glove, an accessory of civility, becomes a sign of refinement and self-control. Against the dark background, the coat of arms painted in red and gold adds a precious heraldic touch: two golden stars on a red field, a central fess, and a stylized animal head at the bottom. They likely identify a patrician family from Cologne or the Rhine region. Above, a Gothic inscription--"vn god, thu hape hest nicht misdraye"--can be translated as a moral maxim: "In God, your hope will not be disappointed," evoking the subject's piety and spiritual trust. The work as a whole, executed with finesse and balance, perfectly illustrates Bruyn's style: soft modeling, clear light, and restrained psychological expression. This portrait, dated 1544, is a valuable example of Renaissance Rhineland bourgeois portraiture, where rigorous drawing is combined with an intimate sensibility.

Biography of Bartholomaeus I Bruyn (c. 1493-1555) Bartholomaeus I Bruyn, known as Bruyn the Elder, is one of the major painters of the Rhenish Renaissance. Born in Cologne around 1493, he established himself as early as the 1520s as the most sought-after portraitist among the city's bourgeoisie and patriciate. His style, characterized by great precision in drawing, meticulous attention to details of clothing, and a pursuit of psychological truth, follows in the tradition of Germanic masters such as Hans Holbein and Barthel Bruyn, while retaining his own distinct identity, which is softer and more introspective. Bruyn also produced numerous

religious works for the churches of Cologne, but it was his portraits that secured his fame: serene faces, direct gazes, symbolic accessories (such as the carnation, often present), and a highly personal style of rendering fabrics and jewelry. His thriving studio trained several painters, including his son Bartholomaeus II Bruyn, who carried on the family tradition. Upon his death in 1555, Bruyn left behind a prolific body of work, now housed in major European museums, bearing witness to the rise of bourgeois portraiture in Cologne during the 16th century and to the understated elegance of the Rhenish Renaissance. In good condition. Sold with a certificate of authenticity.