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ATTRIBUTED TO

JAN VAN LOGTEREN
AMSTERDAM, 1709 - 1745

BACCHUS

CIRCA 1730

Marble
62 x 46 x 22.5 cm

Provenance:
French Private Collection

Comparative Literature:

B. Joustra, "Bacchus en Ariadne in het park van Huis te Manpad", in *Heerlijkheden* (2014), p. 9.

D. de Kool, "Twee tuinkunstenaars in beeld: Ignatius en Jan van Logteren." in *Cascade. Bulletin voor tuin historie*, 18 (2009), pp. 7-17.

J. Knoef, "Twee achtiend'eeuwsche beeldhouwers Ignatius en Jan van Logeteren." in *Oud Holland*, 43 (1926), pp. 153-61.

P. Fischer, "Flora en Bacchus en de beeldhouwers Van Logteren." in *Bulletin van het Rijksmuseum*, 30 (1982), pp. 3-6.

P. Fisher, *Ignatius En Jan Van Logteren: Beeldhouwers en stuckunstenars in het Amsterdam van de 18e eeuw*. Canaletto/Repro-Holland, 2005.

43-44 NEW BOND STREET
LONDON - W1S 2SA

+44 7500 804 504
INFO@BENJAMINPROUST.COM

WWW.BENJAMINPROUST.COM

VAT: 126655310
COMPANY N° 7839537

This expressive bust of Bacchus, known as the god of wine, theatre, fertility, ritual madness, and religious ecstasy, is an exquisite example of eighteenth century Netherlandish sculpture stylistically influenced by the rococo. The pronounced facial features, such as the full cheeks and gentle smile, represent the god in an animated manner. The finely sculpted hairlocks and deeply undercut details, such as the wine leaves and grapes on his chest, hair, and shoulder demonstrate the great craftsmanship and care with which this bust was sculpted and bear strong resemblance to the known work of Jan van Logteren.

Jan van Logteren, son of the sculptor and draughtsman Ignatius van Logteren, was born in Amsterdam, March 1709. He was trained in his father's atelier, based in Amsterdam, which he took over at 23 years of age. Jan van Logteren was, apart from a sculptor, an architect, draughtsman, and interior designer. Both father and son worked with a wide variety of materials, such as marble, terracotta, sandstone, alabaster and ivory. Whilst they are primarily famous for their large-scale garden sculptures and monumental architectural decorations for the Netherlandish patriciate, they also made smaller works of art and busts of mythological characters made for private instances, which was likely the case for this sculpture.¹ Apart from the Amsterdam clientele, Jan van Logteren was popular in other parts of the country and internationally as well, suggesting that he was a sought-after and important sculptor in his time.²



Fig. 1: Jan van Logteren, *Bacchus*, 1734, sandstone, Manpad House, Heemstede.



Fig. 2: Ignatius van Logteren, *Bacchus as autumn*, marble, Rijksmuseum, Amsterdam.

¹ Eighteenth century auction catalogues selling private collections of well-established families include such works by van Logteren's hand, such as the collection of P. Locquet, auctioned in 1783. Or the collection of J. O. Hulsy, auctioned in 1789. See: J. Knoef, "Twee achtiend'eeuwsche beeldhouwers Ignatius en Jan van Logteren," in *Oud Holland*, 43 (1926): 160

² Sculptures of Jan van Logteren's hand have been found in Belgium in the Castle of Loppem in Bruges or in the UK in the Waddesdon Manor Gardens, Buckinghamshire. See: Dennis de Kool, "Twee tuinkunstenaars in beeld: Ignatius en Jan van Logteren," in *Cascade. Bulletin voor tuin historie*, 18 (2009): 12

Bacchus was a popular subject for both Jan and Ignatius van Logteren, who sculpted the deity many times in different manners. A more classical and heroic example of the god by Jan van Logteren is found in the garden of the house Manpad in North Holland (fig. 1). Moreover, the Rijksmuseum owns a standing marble sculpture of Bacchus rendered as a chubby child by Ignatius (fig. 2). These examples show that the van Logterens were not only flexible when it came to material, but also in representing the deity himself.

This sculpture is, however, most closely comparable to another bust representing possibly Bacchus or a Faun made by Jan van Logteren in 1739 in the Calouste Gulbenkian Museum in Lisbon (fig. 3). Both busts, of similar measurements, demonstrate an animated facial expression and a comparable treatment of leaf and grape design entwined with Bacchus' curled hair. Although our bust is not dressed in a lion skin as seen in the garden sculpture in Manpad and the Lisbon example, the draping is more comparable to other busts made by van Logteren, such as a marble one of Amphitrite, where the draping is centred on the right shoulder and moves around the figure in a similar way.³



Fig. 3: Jan van Logteren, *Bust Bacchus or Faun*, 1739 Calouste Gulbenkian Museum,



Fig. 4: Jan van Logteren, *bust of Amphitrite*, private collection.

The van Logterens did not sign every sculpture, including this one, causing its attribution to mainly be relying on visual comparison.⁴ Nevertheless, the theme of the bust and the similar treatment of the details and of the carving convincingly attribute the bust to Jan van Logteren.

³ Private Collection.

⁴ Kool, *op. cit.*, p. 13.