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Georges Jacquot
Young Faun and Bacchante

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GEORGES JACQUOT

(Nancy 1794 – 1874 Paris)

YOUNG FAUN AND A BACCHANTE, c. 1833

Marble

H. 113 cm (44 1/3 in.), L. 148 cm (58 1/3 in.), D. 46 cm (18 in.)

Signed on the base: *G. JACQUOT*

Provenance

Hotel Drouot Sale, Me Pillet, Paris, May 20, 1875, lot no. 117;

Pontchartrain Castle, Jouars-Pontchartrain;

Anonymous sale, Paris, Sotheby's, 19 November 2019, lot 40;

Private collection, France.

Exhibitions

Salon of 1833, no. 3262.

Universal Exhibition, Paris, 1855, n° 4436.

Literature

S. Lami, *Dictionnaire des sculpteurs de l'école française au XIXe siècle*, Paris, 1919 (reed. 1970), p. 199.

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This accomplished group is identifiable as the marble exhibited by Georges Jacquot at the Paris Salon of 1833 (no. 3262) and again at the Exposition Universelle of 1855 (no. 4436). Its scale, finish and degree of elaboration place it among the sculptor's most ambitious works intended for a cultivated domestic interior, conceived with the same care accorded to official commissions.

The composition presents a young faun supporting a languid bacchante, their identities conveyed through a vocabulary of attributes rendered with notable precision: vine leaves and clusters woven into their hair, the bacchante's drum, and the faun's animal pelt. Jacquot organises the group along a gently curving axis, the interplay of limbs and drapery establishing a measured rhythm that guides the eye across the surface. The anatomy is closely observed, with particular attention given to the transition between tension and repose. The modelling is supple, especially in the treatment of the bacchante's back, where the marble is worked to a soft, almost yielding surface. A controlled sensuality informs the group, tempered by a clear engagement with antique prototypes in both gesture and expression.

The work reflects Jacquot's sustained dialogue with the Neo-classical language shaped by Antonio Canova, whose sculpture he encountered during his years in Italy between 1820 and 1826. The compositional scheme recalls Canova's *Amor and Psyche* (1798; Louvre Museum, inv. MR 1176; figs. 1-2), particularly in the bending male figure and the supported female body, as well as in the refinement of surface and idealisation of form. A comparable sensitivity may be observed in the handling of the hands, which finds a parallel in another version of *Amor and Psyche* (fig. 3). Jacquot adapts these sources with a distinct inflection: his figures relinquish the gravity of antique exempla in favour of a more immediate, human presence, aligned with the sensuous current that runs through French sculpture of the period.

The group was noted at the Salon of 1833 by Auguste Jal, who remarked in his *Causeries du Louvre* upon the contrast between the bacchante's languor and the faun's vitality, singling out the characterisation of the heads and the careful articulation of the bodies.

Jacquot trained in the Paris studio of François-Joseph Bosio, a leading exponent of Neo-Canovian sculpture in France. Awarded the Prix de Rome in 1820 (fig. 6), he resided at the Villa Medici until 1826, where sustained study of antiquity and contemporary Italian practice informed his mature style. His subsequent career brought important state commissions, including contributions to the sculptural programmes of the Louvre (fig. 8) and the Arc de Triomphe, as well as works for Place Stanislas in Nancy (fig. 4) and portrait busts of Louis-Philippe (fig. 5).

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Among his principal works are the marble *Jeune nymphe descendant dans l'eau* (Louvre Museum, inv. CC 4; fig. 7), *Paris* and *Mercure* at the Palace of Versailles (inv. MV 7966 and 7965, figs. 9-10), and a reclining *Odalisque* in the Musée du Berry.

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Fig. 1. Antonio Canova (1757-1822), *Love and Psyche*, marble, Paris, Louvre Museum.



Fig. 2. Antonio Canova (1757-1822), *Love and Psyche*, marble, Paris, Louvre Museum.

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Fig. 3. Antonio Canova (1757-1822), *Love and Psyche* marble, Paris, Louvre Museum.



Fig. 4. *Stanislas Leczynski, King of Poland*, 1831, bronze, Nancy, Stanislas place.

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Fig. 5. *Bust of e Louis-Philippe 1st, King of the French*, plaster signed and dated 1834, Chantilly, Condé Museum.



Fig. 6. *Cain Cursed, Hearing the Voice of the Lord*, plaster, 1820, Paris, Musée de l'Ecole Nationale Supérieure des Beaux-Arts.

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Fig. 7. *Young nymph descending into the water*, marble, 1824, Paris, Louvre Museum.



Fig. 8. Georges Jacquot, *Trophy*, 1851, Paris, pediment for the Louvre palace.

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Fig. 9. Georges Jacquot, *The shepherd of Paris*, 1827, marble, palace of Versailles.



Fig. 10. Georges Jacquot, *Mercury, invention of caduceus*, 1827, marble, palace of Versailles.

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