



"the Dying Gaul"



8 000 EUR

Period : 19th century

Condition : Bon état

Material : Bronze

Length : 56

Width : 28

Height : 30

Description

Description of the work: A Celtic warrior rests, naked, half lying on his shield, his body bent in pain. His right hand touches the ground while his face, marked by suffering, is turned downward. His left hand is placed on his bent right leg, the foot of which rests under the almost fully extended left leg. Blood flows profusely from his chest, betraying a serious injury. This warrior is distinguished by his mustache, his hair in long messy locks and his torques, a typically Gallic jewel. Its oval shield, with an enlarged central spine, is an emblematic weapon of the Celts. A curved trumpet, called a horn, with its hanging wire, is also depicted at the base. History of the Work: Originally, "The Dying Galatian" is a Roman marble sculpture which copies a lost Greek original from the Hellenistic period,

Dealer

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probably made in bronze between 230 and 220 BC. AD by Epigonos of Pergamum. This work, also known as the Capitoline Galate, is exhibited in the Palazzo Neuf (Rome) in the Capitoline Museums. It represents a wounded Gallic warrior, naked and slumped on his shield, with abundant hair and a torque around his neck. The sculpture bears witness to the Celtic defeat and illustrates the strength of the victorious people, while paying tribute to the courage of their adversaries. Discovered at the beginning of the 18th century, it was acquired by Pope Clement VII in 1734 and exhibited in the Capitoline Museums. The fame of this statue has led to numerous copies and interpretations, influencing art and emotional representation throughout the centuries. The foundry: The Chiurazzi foundry, founded by Gennaro Chiurazzi in Naples in 1870, specialized in the reproduction of classical and Renaissance sculptures in lost-wax bronze. With growing demand for copies from renowned museums, the foundry gained international fame, winning prizes at exhibitions in New Orleans and Turin. After Gennaro's death, his sons continued the business by expanding their offering to the production of marble and ceramics. The foundry moved to Rome in 1925 to meet demand in the capital. In 2011, the company was revived by an Arizona company, preserving its artistic heritage.

Different artistic trends of the work: Hellenistic art: The original statue, "The Dying Gaul", is a work of Hellenistic art which dates from the 3rd century BC. It illustrates the dramatic expression and realistic representation of emotions, characteristic of Hellenistic art. Realism: The sculpture is a striking example of realism, with detailed attention to facial expressions and anatomical details, aiming to capture pain and suffering in a very realistic manner.

Neoclassicism: In the 18th and 19th centuries, there was a revival of interest in classical works, including those from the Hellenistic period.

Copies and interpretations of "The Dying Gaul" were made as part of the neoclassical movement,

which sought to revive the styles and themes of classical antiquity. Romanticism: This work can also be associated with Romanticism, an early 19th century movement that valued intense emotions, drama, and tragic narratives. The figure of the dying Gaul, with its poignant depiction of defeat and pain, aligns well with Romantic sensibilities.