



Statue Depicting The Young Romilli , Alexander Munro (1863) Carrara Marble



25 000 EUR

Signature : Alexander Munro (1825-1871)

Period : 19th century

Condition : Très bon état

Material : Marble

Length : 70

Width : 35

Height : 92

Description

CENZI's selection for you: Statue depicting "The Young Romilly" (1863) Attributed to Alexander Munro (1825-1871) White Carrara statuary marble o Dimensions: height 92 cm o width 70 cm o depth 35 cm o weight 100 kg o Condition: EXCELLENT o Period: 1863 (19th century - Victorian/Pre-Raphaelite era) o Description of the work: This extraordinary sculpture in white Carrara Statuario marble is a masterpiece of rare sensitivity and elegance, imbued with the romanticism typical of the Victorian era. The work depicts the young Romilly (inspired by the famous and tragic medieval legend of the Boy of Egremont, immortalized in the poems of William Wordsworth and Rogers), captured in a moment of tender and faithful communion with his hunting dog. The boy wears a finely sculpted

Dealer

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medieval tunic, on the chest of which a heraldic coat of arms stands out. The figure rests on a naturalistic pedestal of extraordinary virtuosity, where the marble seems to soften, giving life to detailed ferns and soft moss. The choice of Carrara statuary marble, favored by the great masters of history, lends the sculpture an almost ethereal luminosity. The surface finish captures the light in a sublime way, enhancing the delicacy of the boy's face and the realistic texture of the dog's fur.

o Biography: Alexander Munro (Inverness, 1825 - Cannes, 1871) was one of the most important British sculptors of the 19th century, closely associated with the Pre-Raphaelite movement. Gifted with precocious talent, Munro moved to London under the patronage of Charles Barry (the architect of the British Parliament) and soon became a central figure in the circle of John Ruskin, Dante Gabriel Rossetti, and Arthur Hughes. Munro was renowned for his unique ability to infuse his subjects with poetic grace, purity of line, and profound psychological insight, setting himself apart from cold academic Neoclassicism. Among his most famous works are the high relief Paolo and Francesca (exhibited at the Great Exhibition of 1851) and the public sculptures for the Oxford University Museum. His work, particularly that depicting ancient and literary subjects, is characterized by a delicate execution that is faithfully reflected in this splendid example from 1863.

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