

DYING GALLIC TRUMPETER

C. 220 BCE
EPIGONOS (?) - ROMAN COPY AFTER ORIGINAL GREEK BRONZE
MARBLE, HEIGHT 36 1/2'



This marble sculpture was found in Julius Caesar's garden in Rome. The bronze originals were made for the **Sanctuary of Athena** in Pergamon (Stokstad, 161).



The wiry, unruly hair and twisted neck ring (the Celtic battle dress) identifies this figure as a Gaul, a Celtic, and a “barbarian” (Stokstad, 160). The artist made a deliberate effort to elicit emotion from the viewer by giving the dying victim a kind of heroic demise. He struggles to right himself and he leans on the failing strength of his arms. His nude form is perfect in its repose and the battle horn lay curled under his legs. The fluid motion of the marble gives the impression of strained movement. It is not a restful image, there is still tension in his eyes as they gaze down. A Grecian or Roman viewing the **Dying Gallic Trumpeter** would see the humanity in his face and the curve of his still graceful body. The “barbarian” was more than a monstrous foe, but a wounded soldier, not unlike their own. Pliny the Elder would later write that Epigonos “surpassed other [artists] with his **Trumpeter**” (Stokstad, 161). The image is - all at once - violent, passionate, erotic, and dramatic.