



The Sacrifice Of Marsyas By The God Apollo - Marble, Venice, Early 18th Century



12 500 EUR

Period : 18th century

Condition : Bon état

Material : Marble

Width : 30 cm

Height : 21 cm

Depth : 3 cm

<https://www.proantic.com/en/1407985-the-sacrifice-of-marsyas-by-the-god-apollo-marble-venice-early-18th-century.html>

Description

This marble relief vividly illustrates the sacrifice of Marsyas by the god Apollo. From Greek mythology, this episode tells the tragic story of a satyr, Marsyas, and his confrontation with the god Apollo. A skilled musician, Marsyas one day discovered a flute abandoned by the goddess Athena, who, disappointed by the unsightly effect it produced on her face when she played it, decided to get rid of it. Marsyas became a master of this instrument and, carried away by his talent, dared to challenge Apollo, the god of music and poetry, in a musical contest. The two musicians engaged in a fierce joust. Marsyas played the flute while Apollo played the lyre. King Midas initially declared Marsyas the winner before changing his mind and proclaiming Apollo the grand winner of the contest. In retaliation, to

Dealer

Galerie Sismann

Old Master Sculpture

Tel : 0142974771

Mobile : 0614751869

33 Quai Voltaire

Paris 75007

punish Marsyas for his arrogance, Apollo inflicted a cruel punishment on the satyr: he tied him to a tree and had him skinned alive. This torture demonstrates the serious consequences of excess and pride in the face of the gods, called hybris in Greek. This legend, both violent and poignant, illustrates the contrast between divine inspiration and human talent, while recalling the dangers of pretension and defiance of higher powers. Based on an engraving by Giovanni Antonio Rusconi published in Venice in 1553, this work presents all the drama and expressiveness of the works of the Venetian Baroque. The profile of the central character is reminiscent of those of the medallions of famous kings sculpted by Giovanni Bonazza and now partly preserved in Mantua. These comparisons allow us to situate the creation of our rare bas-relief at the very beginning of the 18th century, in the wake of the Master.