CREATED IN THE FIRST OR SECOND CENTURY AD, the Dying Gaul is one of the most renowned works from antiquity. This exhibition marks the first time it has left Italy since 1797, when Napoleonic forces took the sculpture to Paris, where it was displayed at the Louvre until its return to Rome in 1816. The Dying Gaul depicts a warrior in his final moments, his face contorted in pain just before he collapses from the mortal wound to his chest (fig. 1). As an image of a vanquished enemy, the sculpture embodies courage in defeat, self-possession in the face of death, and the recognition of nobility in an alien race. A universally recognized masterpiece, the Dying Gaul is a deeply moving celebration of the human spirit.

FIG. 1 (above and left detail) Dying Gaul, Roman, 1st or 2nd century AD, marble, 37 × 73⅞ × 35⅜ in., Sovrintendenza Capitolina—Musei Capitolini, Rome, Italy
DISCOVERY

The *Dying Gaul* was found in Rome with another ancient marble sculpture: the *Gaul Committing Suicide with His Wife* (fig. 2). Both were unearthed in the gardens of the Villa Ludovisi (fig. 3), probably during excavations for the villa’s foundations between 1621 and 1623.

The sculptures are Roman copies of Greek bronze originals created in the third century BC in Asia Minor to commemorate the victory of the king of Pergamon over the invading Gauls. In Pergamon, they most likely adorned the Sanctuary of Athena, who was the protector of the city (figs. 4–5). The Greek bronzes were evidently brought to Rome, possibly under Emperor Nero (reigned 54–68 AD), where they reminded Romans of their own proud conquest of Gaul. For both the Romans and the Pergamene Greeks, the subject also held larger significance: the triumph of civilization over barbarism.

The Ludovisi sculptures were not immediately recognized as depictions of Gallic warriors. The earliest record of the Dying Gaul appears in the 1623 inventory of the Ludovisi collection, in which it is described as a dying gladiator. Later, the presence of a trumpet on the plinth led the German art historian and archaeologist Johann Winckelmann (1717–1768) to propose that the subject was instead a Greek herald.
Around the turn of the eighteenth century, scholars began to recognize that the figure portrays instead a Gallic warrior. The torque around his neck, his mustache, and his leonine hair all signify a member of one of the Germanic tribes that the Greeks and Romans considered barbarians. The sculpture also conforms to ancient descriptions of Gallic warriors, noted for their bravery and ferocity. In the second century BC, the historian Polybius marveled that they fought

wearing nothing but their weapons…. Very terrifying too were the appearance and gestures of the naked warriors…. all in the prime of life, and finely built men.

The Dying Gaul’s matted locks also call to mind the first century BC historian Diodorus Siculus’s report that the Gauls washed their hair with lime (fig. 1).

**FAME**

The fame of the Dying Gaul spread soon after its discovery, partly through an etching by the French artist François Perrier that was published in Rome in 1638 (fig. 6). Full-size replicas of the sculpture were commissioned by King Philip IV of Spain (reigned 1621–1665) and Louis XIV of France (reigned 1643–1715). Bronze statuettes produced by the Italian sculptor Giovanni Francesco Susini in the 1630s made the work available to a larger audience (fig. 7). In 1771 Thomas Jefferson, who knew Perrier’s engraving, included the sculpture on a list of antiquities he hoped to acquire, presumably in reproduction, for a never-realized art gallery at Monticello. Copying the Dying Gaul became de rigueur for art students (fig. 8) and inspired works by Diego Velázquez (fig. 9), Jacques-Louis David (fig. 10), Giovanni Paolo Panini (fig. 11), and other artists.

In the eighteenth and nineteenth centuries, a visit to the Capitoline Museum to see the original sculpture of the Dying Gaul was an essential stop on the Grand Tour. Europeans seeking to further their education by studying antiquities firsthand included Lord Byron, who toured Italy from 1816 to 1818. Still under the misconception that the sculpture portrayed a gladiator, he memorialized it in his poem Childe Harold’s Pilgrimage:

_I see before me the gladiator lie_  
_He leans upon his hand—his manly brow_  
_consorts to death, but conquers agony_
The exhibition is organized by Roma Capitale, Sovrintendenza Capitolina—Musei Capitolini, and the National Gallery of Art, together with the Embassy of Italy, Washington. It is part of The Dream of Rome and 2013 — The Year of Italian Culture in the U.S., which is organized under the auspices of the President of the Italian Republic by The Italian Ministry of Foreign Affairs and the Embassy of Italy in Washington, in collaboration with the Ministero per i Beni e le Attività Culturali.

**Fig. 10** Jacques-Louis David, *Male Nude Study, called Patroclus*, 1780, 48 × 67 in., Musée d’Art Thomas Henry, Cherbourg. Photo © RMN-Grand Palais / Art Resource, NY. The back view of the *Dying Gaul* inspired David’s portrayal of “Patroclus,” painted while the artist was at the French Academy in Rome.

**Fig. 11** Giovanni Paolo Panini, *Ancient Rome*, 1754/1757, 66 ½ × 89 in., Staatsgalerie, Stuttgart. The *Dying Gaul* is to the left of center.

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