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Augustus prima porta

Prima Porta Augustus is often regarded as a cover model (literally Zanker (1980, 2001 printing); Southern (2014, edition 2); Goldsworthy (2014)) about Augustus' reign and everything he stands for. The highly decorated statue was found 12 km north of Rome in Livia's villa, Augustus' wife. The current idea suggests that it was a replica of a bronze marble placed throughout the empire. In this blog post, I would like to examine the context of such a statue and examine and analyse the iconography it provides, with the aim of showing that this ideological collage is central evidence to overcome the Augustan era. A good starting point to understand the background of the statue is that it is a celebration of a settlement with a Partus. The issue of the Partan border was a recurring theme of Augustus' reign. The two empires were militarily evenly aligned, so Augustus consistently used diplomacy to his advantage (Rich (2003) 336). Learning from the mistakes of the past and not dealing with partisan, he allowed him to claim victory after the return of standards in 20 B.B. (Res Gestae, 29). By forcing them to return to norms, he changed the relationship that he and the Parthians shared, rather than being equal in power and prestige, and became suppliants (Res Gestae, 32). Although the Roman idea, the line between friends and objects has long been conveniently blurred (Rich (2003) 340). Friendship with Rome essentially meant the loss of sovereignty, and for this reason Augustus was able to celebrate the victory of the empire, Rome and most importantly. As Josho Brouwers recently argued, from an archaeological point of view, this was an object that was used as part of a social strategy (see article here). And in this case, the strategy was to consolidate its own military reputation, which was negligible, and without Agrippa it probably would never have reached the height it currently occupies (Southern (2014) 213; Goldsworthy (2014) 303). Furthermore, it becomes quite clear which campaign it refers to, as the relief on cuirass depicts the transfer of standards. Now I'm going to discuss some of the iconography on the statue and analyze them. The central scene is the most important element of the message that Augustus wanted to get through; military and diplomatic victory. Zanker holds an interesting discussion about how the artist of the sculpture had to be under Augustus' strict supervision and worked on a series of basic requirements (98.98.1988), this suggests a lot about how artists operated in the new system and how each work of art should be considered to have deep meaning. The number that at the bottom of this scene is definitely a worthy comment. Some assume that the situation at the bottom would mean that it depicts Mother Earth as a symbol of prosperity and peace Rome brings. Similarities between this and the number of one of the panels of Ara Pacis, support this theory, since this figure is also considered Mother Earth, and she also breastfeeds two infants. This is further evidence of the new language of the images, motifs and themes that are repeated throughout the period in order to reinforce the Augustan ideology. A few points about the statue himself indicate a lot about what Augustus would like to say about his statue. He is barefoot, and it is considered a sign of deity, it further strengthens the cupid figure riding a dolphin, a reference to the goddess Venus from whom the Julii claim descent. Zanker argues that since he accepted the title of Augustus, revered as one, these religious divine themes relate to the youthful nature of the statue to create a persona. The personality that left behind the fighting of the civil war and now focuses on Rome (Zanker (1988) 98). Levick argues that the statue is serious and self-control, and this creates the princeps' personality as a figure of control and responsibility (2010; 257). Because of the nuance and the huge amount of money you can extrapolate from it, Prima Porta Augustus is fundamental evidence for studying Augustus and his policies. It reveals the man concerned with the image, both physical and beyond, of how stories will remember him. It gathers many different aspects of Augusta politics and puts them in one package, demonstrating the complexity of the period. Although this is a very useful case study for review! * Res Gestae Divi Augusti, trans. P.A. Brunt and J.M. Moore Oxford: Oxford University Press, 1967. * Brouwers, J. 2018. Augustus is Prima Porta. The Ancient World Magazine, available 26/05/19. Goldsworthy, 2014. Augustus: From the revolutionary to the emperor. London: Weidenfield & Nicolson. Levick, B. 2010. Augustus: Picture and material. I'm Longman. Rich, J.W. 2003. Augustus, war and peace. In, The Representation and Perception of Roman Imperial Power: Proceedings of the Third Workshop of the International Network, Impact of Empire. Edited by L. de Blois and his mtsai, 329-357. South, Fri 2014 2nd Edition. Augustus. Abingdon: Routledge. Zanker, 1988. The power of images in the age of Augustus, trans. A. Shapiro. Ann Arbor, Mich.: University of Michigan Press * Figure 1: Prima Porta Augustus (Public Domain, from Wikimedia Commons) Figure 2: Image of Cuirass, Image of Saiko (CC BY-SA 3.0 from Wikimedia Commons) 3. Arguably one of Emperor Augustus's most important statues, prima portaaugustus, is certainly one of the best preserved portraits of him today, beautifully decorated sculpture, expertly carved marble on the Greek island of Paros, was discovered on April 20, 1863 during archaeological excavations in the villa of the Emperor's wife, Livia Drusilla. Despite a few fractures of the sculpture is all but complete, and excavators are fixed immediately with noticeable traces of color. Not surprisingly, it went to one of the most romantic images of the Roman Empire's first emperor. Livia's villa was in the northern suburbs of Rome, via Flaminia - which ran between Rome and the Adriatic Sea. The area is named after the gate created by the arch of the aqueduct passing through the ancient Roman road. Since the gate was the first sign that travellers to Rome had reached the city of Rome, it became known as prima porta or first door. from here, the name of the statue was given. The statue is both allegorical and political. Augustus is dressed in military clothes, wearing a highly decorated cuirass (breastplat) and a cape around his hips. He carries a consular baton, while his right hand indicates he's talking to his troops. August is also depicted barefoot, usually only the gods are depicted in this way. The emperor's divine status suggests further support for the statue, carved to show a dolphin a dealy; Venus was Aupi's mother. Although she was found in Livia's villa, she retired after her husband's death in 14, originally to be in a public place. The iconography of both military leadership and divinity combined with a youthful body cast the emperor as an exceptional man - the best to rule Rome. Prima Porta statue in colour The Prima Porta statue in colour. Photograph: Bernard Frischer. When the statue was discovered, it was noted that the parian marble had clear traces of color. These colors have faded over the years, and also because the casts were made without protecting the surface of the statue to the point where they can no longer be seen. The clean-up process carried out in 1999 confirmed initial reports that the statue was colourful. This has prompted conservation staff at Vatican Museums to continue to investigate. Tests conducted in 2002 with ultraviolet photography showed traces of pigment invisible to the naked eye. And the results of extensive testing by the Vatican Stone Restoration Laboratory showed that a palette of about five or six colors was used. A copy of the statue was colored based on the results of the ultraviolet photography shown here. What is immediately obvious is that the skin and background of the cuirass remained as it is. Color has been put on clothing, the decoration of cuirass, hair, parts of the eyes, and lips. Not everyone accepts this reconstruction; there is a feeling that the colors are gaudi and exaggerated. Fabio Barry, for example, an art historian at the University of St Andrews in Scotland, said the sculpture looks like a transvestite hail a taxi (learn more about Barry's reaction to the Washington Post). Statues like Augusta Prima Porta are in stark contrast to the images they have come to know. And of course it is challenging that way we have looked at classic sculptures for centuries. The slightly too, negative reaction is almost certainly the result, at least in part, of estitating these statues, overstreting the comfort zone. These are simply not what we used to see in museum galleries (who often destroyed classic antiques in their cleaning processes) and art history books. On the website of the digital sculpture project, you can read a full account of the research carried out on these and other sculptures. Was the Prima Porta statue Augustusa? This extraordinary statue is usually seen in the Braccia Nuovo (New Wing) of the Vatican Museums in vatican city. The new wing was built as part of a reorganization of the Vatican's papal collection, which followed the return from France of objects confiscated by Napoleon. Braccia Nuovo was created in 1822. Prima Porta Augustus is seen in Paris until mid-July 2014. Here is the central element of a temporary exhibition on the life and heritage of Augustus in the Grand Palais. Moi Auguste, Empereur de Rome opened on March 19, 2014).