

# ARA PACIS AUGUSTAE AND THE IMAGERY OF ABUNDANCE IN LATER GREEK AND EARLY ROMAN IMPERIAL ART pdf

## 1: Art History Presentation Archive: Ara Pacis Augustae (Augustus Altar of Peace)

*The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art [David Castriota] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. David Castriota examines one of the most important monuments of early Roman Imperial art, the Ara Pacis Augustae.*

From the collection of casts of busts. Like so much of propaganda, which manipulate the construction of public images and the opinions of the populace, to begin to describe the Ara Pacis Augustae without understanding the agenda of Augustus will limit the comprehension of the large structure to a series of pretty facades. The agendas of historical Rome were developed mainly due to the deterioration of the Roman Republic that began with the gradual elimination of Roman culture. The increase in their wealth additionally heightened the rivalry amongst them and little money made its way into the arts. The lack of a moral foundation started the dark period of Roman history and reached its pinnacle with the civil war between Julius Caesar and Pompey. The distribution of power and loss of moral foundations, unbalanced the Roman Republic starting a revolution of the political and moral structure developed by the propagandistic methods and leadership of Augustus. As the great-nephew of Julius Caesar, he impressed his great-uncle with his bravery, and since Caesar had no legitimate male heirs, Caesar adopted Octavius as his son. Unknown to Octavius, Julius Caesar had named Octavius as his heir. After his adoption, Octavius assumed the name Gaius Julius Caesar. Though it was custom to keep his biological name, he wanted to obscure his modest beginnings from the populace – his first application of propaganda for his own benefit. His initial alliance was with Antony and Lepidus, formed as the second triumvirate, which challenged the senate for control of the Roman Territory. Each member of the alliance controlled territories of the Roman Empire. However, this peaceful alliance was only temporary and became filled with conflict as they struggled for power. Following the Battle of Philippi, both assassins of Caesar killed themselves, and the senate elevated the dead Caesar to a divine status. As well as relating him to Romulus. Subsequently, the very public victory and polished image of Octavius, now Augustus, allowed him the chance to consolidate power within the Roman Republic via the strong support of both senate and populace. The manipulation of his image through simply new titling would not have worked as well if he had not been victorious in those battles. Subsequently, the new titles, his victories, and his connection with the martyred former ruler Caesar were significant enough to give him the strong support as ruler. With the death of Anthony, Augustus established himself as the leader of the state with diplomatic and strategic power accumulation. He established his power over all aspects of Roman public life; by placating Republican discord as well as winning over the public opinions, he was able to achieve a laundry list of expansions, improvements and the return of morals and culture to the Roman Empire. These achievements were part of a new era of prosperity and peace in the Roman Empire unseen previously in the Republic. He also commissioned an enormous number of public works such as roads, bridges, forums, temples, market halls, and bathing complexes many of which contained distinct messages as a form of propaganda for the state, refining both his image and that of the state. The establishment of the Golden Age of Rome was mainly regarded as the work of Augustus and though he never claimed to be a god, or to be of divine heritage, he used propaganda to create specific images and actions to help spread these ideas of divine birthright through the art celebrating the state of Rome, and the age of peace and prosperity. These modifications molded public beliefs and opinions of the Emperor into a vision of a godlike leader. It is this propagandistic use of art and architecture that had allowed him to associate his name with underlying themes of Cultural and Moral Revival, Political and Personal Achievements. These themes appear in many of the art pieces at the time, and especially in the fundamental piece of the Ara Pacis Augustae. The Senate decreed the building of the altar to celebrate the return of Augustus from Spain and Gaul and his fostering of peace of the Mediterranean. The altar was chosen to be built at Campus Martius, which is along the eastern edge of the Roman district, due to its close proximity to Via Flaminia, the road upon which he returned. It took three and a

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half years to be completed by some of the best sculptors of the time. This further cemented Augustus formerly Octavius as a kind of divine entity – the sacrifice of time and precious materials that would be appealing to the eye and worthy of his attention and pleasure, as well as its designation as a sacrificial altar places him amongst the gods. Each of the other buildings near the Ara Pacis, built upon the symbolism of the Ara Pacis to increase the effect of this propaganda. The mausoleum was added as an image to represent the deity like nature of Augustus. Romage, In addition, the location was set so that it would face away from the Campus Martius, implicating that it has turned its back to the Gods of the field, to dedicate full attention to the pursuit of peace. Freibergs, 7 These symbolic icons intertwined Augustus with the new peace and flourishing culture that the Roman populace enjoyed and all added to the propaganda that Augustus used to continue his power. Picture by Catharine Killien, June The Ara Pacis itself is a large monument approximately 6 meters in height and 11 by 10 meters at the base. The surfaces of the walls have been intricately carved with friezes, scenes from the day. The front depicts the foundational myths of Rome, and the rear contains depicts important goddesses to romans. The two sides of the Ara Pacis show two processions that march from the rear to the front of the alter, further symbolizing the historical importance of Augustus as a leader. The Procession of Officials and Senators. Picture by Alexander Mendez, June The procession is hierarchically ordered with priests, augurs, and lictors attendants in socially accepted placements that decree their importance. These fragments make it plausible that Augustus was represented holding a lituus on the southern processional frieze Bianchi, These two processions show the two main elements of Roman rule, the senate and family of Augustus, emphasizing Augustus as a kind of inevitable ruler and fully supported by all institutions. This can also be thought of as a subtle psychological trick to further encourage subsequent viewers to continue supporting his leadership through the power of suggestion. The Romulus and Remus Foundation Myth frieze carving with artist markup. In the original location, the two entrances faced east and west. The main entrance steps lead to the doorway containing friezes that illustrated the origins of Rome. The top left depicts a representation of the she-wolf figure, with Romulus and Remus. They are surrounded with stalks of wheat, fruit, a cow, and other images demonstrating an abundance of harvest. This figure has been said to represent many different fertility goddesses, an underlying possibility is that the figure represents the peace experienced in Rome. Castriota, 66 This figure is nourishing two infants, could also represent the giving of life to the Roman people and farmland of the Roman Empire. Castrota, 70 Combined, this frieze symbolizes a forecast of peace and plenty for the roman citizens in the Golden Age created by Augustus. According to legend, Aeneas performed this sacrifice after he fled a burning Troy and arrived safely in Latium Simon, In addition to intertwining Augustus and godlike images, we find religious overtones that reflect the Augustan religious messages. These religious symbols tie Augustus to a divine lineage, seen above normal Romans, as well as show an acceptance of religious practices to the populace and convince the viewer of respecting this authority above the populace as a religion endorsed phenomenon. Also we can identify a number of Flamines priests through their distinctive apex which adds to the importance of religion. The inclusion of these symbolic messages throughout the friezes, the location and supporting art pieces and facilities allow for the originally intended viewer of the populace of Rome and the Roman Empire as a whole to acknowledge and fully accept Augustus to be Godlike as well as be indoctrinated to his moral and cultural revival programs under his singular rule. Augustus included children to encourage marriage and increase the birthrate of the upper classes. Wikimedia Commons His inclusion of children in the imperial family procession frieze reminds the populace not only of the hierarchy that led to god, but also reminds the viewer of the social programs for subsequent generations that Augustus established as well as his familial ties to the throne and future generations that would hopefully propagate his ideals. The problem of declining Roman Nobility birth rate concerned Augustus. The propaganda that he used was not only deep but multifaceted to accomplish many tasks. By valuing children the resulting impression is one that combines the traditional ideals and social beliefs with those of a peaceful time and a flourishing of the people, as well as new meanings for politics a single ruler within a previously known republic , and generational support of his authority. In addition, his inclusion of

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Classical Greek art styles into the piece as a basis to develop them into a new Roman style allows Augustus to coerce his viewers into believing an advancement of the art and culture in the new Golden Era as also a traditional concept. Illustrating the foundational myths containing Aeneas returns the viewers to the roots of Roman culture, and his goals of achieving a more moral foundation in the populace. The depiction of Roman enemy weapons and shields also adds to the message of Roman peace. Finally, he worked on intertwining his image of being a divine leader with that of being an instigator of the peace and prosperity of the Mediterranean region. The incorporations in the artwork he commissioned of naturally abundant growing vegetation sprawling across the peaceful settings, and symbolic scrolls of knowledge encourages the viewer to incorporate a picture of Augustus being a supreme and wise leader generating the wealth of the Golden Age. These messages can be decoded from the socio-political climate at the time, allowing us to see through the art to the powerful and canny propaganda that he utilized. However this was not the only use of the Ara Pacis since its original creation. This was another use of this piece of art as a reworked propagandistic tool to aid political change. The reconstruction of the nearly two millennium old artifact was built besides the Tiber River to highlight Mussolini as a new emperor similar to Augustus. The Richard Meier building containing the Ara Pacis. There is controversy around the building due to the American architecture and design. Picture by Alexander Mendez June Though today the original Ara Pacis has been moved from its original location to create an ancient Roman theme park, its reconstruction allowed many of the essential symbols to be accessed and appreciated. As the intricate detailed friezes of this influential work are explored, each filled with distinct symbolism, they are reminiscent of the Golden Age of the Roman Empire, and the political and social agendas of Augustus. These agendas mainly stemmed from his need to support, legitimize and moralize his own image and seat of authority to the public. By blending traditional Greek art style into a new Roman style, he was able to achieve legitimacy from the traditional weight of history and religion. It is clear that the Ara Pacis proves that Augustus was one of the major figures in Roman history, and one of the greatest leaders and advertisers or propagandists of human history. When I first began my investigation with research into Augustus and the Ara Pacis Augustae, I was most interested about the use of the propaganda in history. Though initially astounded by the photographs and historical accounts, it was not until visiting London that my interest peaked from the history I learned of the use of propaganda throughout World War II as depicted in the Churchill Museum and War Rooms. These differences in propaganda and leadership techniques used by William Churchill to rally the allies and give hope to the populace were contrasted by the different techniques of Hitler to destroy the work of Churchill and President Theodore Roosevelt. Finally being able to behold the Ara Pacis in person allowed me to fully determine the grand size and constructed symbolism and to appreciate its use as a tool to coerce or manipulate the opinions of a mass of people. Images for a country and leader are not only given to the populace at the time, but the ultimate result was a continuation of that image to subsequent generations, be they Romans or halfway across the globe hundreds of years later. Res Gestae Deeds Accomplished , number 1. British Broadcasting Company, Fratelli Palombi Editori, Rome, Res Gestae Divi Augusti: The Achievements of the Divine Augustus. Oxford University Press, Princeton University Press, The Artists of the Ara Pacis: Blackwell Publishing, Malden MA, An Excursus in Ideological Archaeology. Princeton University Press, Princeton, The Biography of a City. Harcourt College Publishers, The Golden Age of Augustus.

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## 2: The Reign of Augustus: Art as Propaganda

*David Castriota, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art (Princeton: Princeton University Press, ). Diane A. Conlin, The Artists of the Ara Pacis: the Process of Hellenization in Roman Relief Sculpture (Chapel Hill: University of North Carolina Press, ).*

Sign up Log in Castaldi, F. La ville romane di Terzigno. Cirillo, Antonio, and Angelandrea Casale. Il Tesoro di Boscoreale e il suo scopritore: Rome and Paris, Romans on the Bay of Naples: Iscrizione osca su un termine. De Cou, Herbert F. Field Museum of Natural History, Publication Anspruchsvolles Wohnen im pompejanischen Stadthaus. Studi e prospettive, Atti del Convegno Internazionale, 11-15 novembre, pp. The Gardens of Pompeii: Herculaneum and the Villas Destroyed by Vesuvius. The Economy and Society of Pompeii. Tecniche agrarie e progresso economico dalla tarda repubblica al principato. Translated by Celeste Zawadzka. With an appendix by Herbert Bloch. Origini e strutture della Campania antica: Saggi di storia etno-sociale. Writing the Body of Architecture. The Architecture of Petra. The Architecture of Alexandria and Egypt, c. Conservation of Wall Paintings. Die Grabungen von bis Walking and Metaphorical Travel in the Roman Villa. Poli Capri, Paola, ed. I tesori di Boscoreale; lettere e documenti. Catalogue des fresques de Boscoreale. Sampaolo, Valeria, and Irene Bragantini, eds. Reconstruction from Historical and Volcanological Evidence. On the Royal Paintings of a Roman Villa. Uomo e ambiente nel territorio vesuviano: Ein vorvergilisches Bildprogramm in Terzigno bei Pompeji. Studies in Honour of T. Wiseman, edited by David Braund and Christopher Gill, pp. Studi presentati a Claudio Saporetti in occasione del suo Monuments Illustrating New Comedy. Zur hellenistischen Bilderwelt des Dionysos und der Aphrodite.

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## 3: Bryn Mawr Classical Review

*Castriota, David, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art, Princeton University Press, Bryn Mawr Classical Review, reviewed by Jas Elsner.*

Travaux 1 G. Williams, Excavations at Stymphalos, 75 V. An Excavation on the South Coast of Crete. Gabrielsen, Financing the Athenian Fleet. Public Taxation and Social Relations L. Princeton University Press, This short review, however, cannot reflect the broad scope of the work, which, as the author justly claims, ranges far and wide in the universe of Hellenistic and Early Imperial Roman art. The main thrust of the study, however, consists of a comprehensive interpretation of the lower panels of the Altar, which was begun in 13 B. Castriota accords appropriate prominence to these reliefs, which do not appear always to have been given their due. Castriota argues in Chapters I through III that the floral ornament and the animals that inhabit it and are nurtured by it swans and other birds, frogs, snakes, scorpion, lizards, snail, grasshoppers, etc. All together, these divine floral and animal attributes proclaim a message which is initially obscure to us but was, according to Castriota, intelligible to the Roman viewer. The message carried by the ornament is made explicit by Castriota in Chapter IV: Egan and to the Press which produced it. For example, there are only a few trivial typographical errors, and the type and illustrations, for the most part, are very legible and clear. After all, it simply cannot be that Castriota understands Agrippa to have been an "adoptive" father of Gaius and Lucius Caesar 7. Nor does Castriota seem to be aware that only Ovid among the "Augustan" poets actually refers specifically to the *Ara Pacis Augustae* Fast. This may be a minor point, but to my mind this should have been at least noted, if not explored, in a work which relies so heavily on the evocations of near-contemporary literature. For a third example, see my comments below on the symbol of the caduceus. Castriota asserts that the English language is inadequate for conveying his interpretations. He therefore coins new words which I find to be particularly ugly. Hence his use of the word "metonym" but surely "symbol" is just as appropriate in a visual context, or the jargon found on 12, "the contextual, hermeneutic approach. There are also instances of other inappropriate usage, such as "imaginal" on In the OED this is described as obsolete and rare, with two definitions, "a. Of or pertaining to the imagination. Imaginable"; neither use quite fits the context. On 49, Italy is "literally flooded"-a statement that calls to mind Horace Carm. Still, so much for the veneer: As I have said, Castriota displays a wide bibliography in his endnotes. He puts that reading to work in a truly broad-sweeping tour de force. The second major objective is to bring about a new understanding of a pair of reliefs from Pergamon. These are reliefs which Castriota asserts were elements in an altar which served as a progenitor for the *Ara Pacis*. I remain to be persuaded. Castriota, in fashioning a direct link between the two monuments, appears to me to discount the possibility that the link is the result merely of chance survival. There is also an omission here which may substantially affect the overall argument in the first chapter and on 118f. Castriota does not seem to be aware of the caduceus that was discovered embedded in foundations of the *Aedes Aemiliae* in Rome begun again in 7 B. This is not a picayune detail, for as Weinstock at least has observed JRS 50 1, esp. The imputation of a much more comprehensive iconographic importance to the lower reliefs than has hitherto been allowed, however, is essentially persuasive. These deal with the imagery of the *Ara Pacis Augustae* and its visual prediction of the return of a Golden Age and a return to a rustic past that never was. Traversing the literature of 1 See A. It is hoped that this brief and somewhat disjointed review is not too harsh toward a work notable for its outstanding Wissenschaft. Augustan Peace and prosperity, yes, but perhaps these gods can also be thought to have approved the assumption by the Princeps of the role of Chief Priest in 12 B. Bowersock suggested in a work well used by Castriota that the scene on the southern side of the *Ara Pacis Augustae* is "a procession of the imperial family on the day that Augustus became Pontifex Maximus. His arguments, however, are supported by impressive reading and deserve to be taken seriously. Of course, disagreement is the stuff of classical scholarship. Castriota has stimulated it, along with a deeper understanding of one of the most toiled-over monuments of Augustan Rome and of Late Hellenistic and Early

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Imperial art in general. This must in itself be regarded as a major contribution. Bowersock, "The pontificate of Augustus," in K. Interpretations of Augustus and his Principate Berkeley esp.

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### 4: Ara Pacis (article) | Early empire | Khan Academy

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To describe the Ara Pacis and the significance of what its art and architecture mean and represent, one must understand the position and mindset of Augustus. Without this understanding, the Ara Pacis may appear to be nothing more than a nicely ornamented building with an intricate altar. He achieved this through various ways and means, one of which is the art and architecture that he caused to be commissioned during his reign. The harkening back to a golden age of peace and plenty forms part of the reason that the Ara Pacis Augustae was commissioned. As was the *modus operandi* at the time, it is an effective example of traditional Greek forms being used to create a distinctly new Roman character. This is due to the laws that were enacted which incentivised marriage and the bearing children. The Tellus relief continues the theme of children and the propagandic media of the Ara Pacis. It is an interesting conglomeration of images that seems to have perplexed and divided scholars on its interpretation for years. On this particular frieze, there is a mother figure surrounded by grains, harvest foods, cattle, and flowers. The items in this frieze pull together to promote the idea and message of a peaceful, prosperous, and plentiful period of a Roman Golden age. The wind gods signify the abundance and fertility of the Roman land. In this relief, the god Mars looks over the two brothers as the she-wolf from the foundation myth nurses them. It is possible that the story of Romulus and Remus and the founding of Rome would have conjured feelings of national pride and sentiment in the hearts and minds of the Romans who viewed this relief. If so, this would have only served moreover the aims of Augustus in trying to rekindle the golden age of Rome and bring about peace and prosperity to his people. While there, the altar was positioned by Augustus and the Senate so that the person that was making the sacrifice had to turn their back to the field, and by association, the god whose field that was, namely Mars. Thus Ara Pacis can be viewed as a piece of propaganda used by Augustus in helping to transform the Roman populace from the state that it was in at the end of the Late Republic to a more peaceful and receptive one. The placement of himself in the peaceful and pleasant settings depicted mentioned above was also a way of communicating to the Romans that he was going to be a ruler of peace and plenty rather than one of war, which had been so common in recent times. The inclusion of children in the Ara Pacis brought to the minds of the Romans a sense of family and of growth, which Augustus was trying to promote, and is also a sign of good and plentiful times and expansion. All of this was done on a monument, built on the side of the Field of Mars, designed so as to have the patrons turn their backs to that said God of War and focus on the Altar of Peace. *Res Gestae Divi Augusti*: Moore, *Res Gestae Divi Augusti: The Achievements of the Divine Augustus*, Oxford, , pg.

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## 5: Ara Pacis – Smarthistory

*The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art. Princeton, New Jersey: Princeton University Press, Pp. xvii + , 91 illustrations.*

Bryn Mawr Classical Review Princeton University Press, So a new book on what is perhaps the premier of all the surviving Augustan monuments in Rome, is not a bad idea. As Castriota correctly claims in his introduction, "the altar remains a touchstone for the study of early Roman imperial monuments, and rightly so" p. However, despite its title this book is not about the Ara Pacis: Likewise, there exists no up-to-date systematic study of the history and iconography of such floral ornament in Classical antiquity, though "what may well have constituted the single most widespread mode of ancient decorative art" p. But this book, which is a narrowly-focused study of floral ornament in one albeit very significant monument and its antecedents, does not quite fill that gap either. The book has two methodological axioms. First, "the consideration of sources [is] vital to any real understanding of a monument like the Ara Pacis" p. Second, "to the ancient spectator familiar with the accepted lore and tradition of divine symbols and attributes, it was the various plants and other emblems If it were to command assent in the manner in which it is developed in this book, it would have significant implications as a call for the close-reading and assessment of every iconographical nuance of every monument in antiquity and every other period. In his first axiom, clearly Castriota is right that the exploration of antecedents is essential to a full understanding of the creation and initial impact of a state monument like the Ara Pacis. On a less specifically art-historical level, he makes a good case for the Hellenistic origins of that archetypally Augustan concept, "the Golden Age", of which the Ara Pacis was a prime celebration pp. All this is excellent, and leads to the convincing conclusion that the Ara Pacis represents not a new beginning but "the summation of centuries of Greek efforts", with Augustan classicism a "veneer that masks" other Greek traditions which the art of the altar drew upon and syncretised pp. Yet the impact of this discussion of the altar in the context of its iconographic, formal and cultural sources is significantly weakened by being so partial. Why is there no space devoted even to recapitulating let alone re-examining "the Classical and Hellenistic precedents that informed the design and content of the allegorical panels and the processional reliefs" p. An understanding of the Ara Pacis as a reformulation of its sources can only be complete if it is complete in treating all those antecedents. He argues that "the highly naturalistic vegetal or floral additions were intended to go well beyond a generalized evocation of efflorescent terrestrial life and wealth. This usage was a distinct iconographic strategy that signified To this end, he includes long discussions of the divine associations of plants pp. The call, then, is for a minute and loving analysis of every visual detail of a part of the altar long dismissed as very pretty but merely decorative. To put the issue in terms of an old saying, when is a spade a spade and when is it a "visual metonym"? Implicitly, he is claiming that all parts of all works of art must be viewed with equal care to every reverberance of their potential meaning. Implicitly a spade is never a spade -- it is always to be treated as a full "visual metonym". Certainly, this is a possible position to hold in the history of art, but I cannot say that this reviewer agrees with it. Surely, it must be always possible for spectators to "space out", and a well conceived work of art may build such possibilities for less attentive viewing into its structure. Promised or very recently published books include new studies by Sauron , Kuttner , Pollini, Rose both forthcoming. Castriota makes a strong case for the floral friezes of the Ara Pacis propagating an ideology of "beneficial concord" p. He has a problem in that the "apparent preponderance of Dionysian elements [associated with Antony and not Augustus] over those of Apollo is nothing less than shocking" p. I am not wholly convinced by the current tendency among art historians to read Augustan art and propaganda so smoothly as an affirmation of a blissful "golden age". Castriota himself rightly says that "beneath the surface is a patchwork comprised of the very contradictions and alternatives that propaganda strives to contain or suppress" p. It may be that giving more room to a reading of the non-floral imagery of the Ara Pacis -- its sacrificial themes, for example -- would have discovered a less consistently

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"seamless and unequivocal" p.

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### 6: Ara Pacis - Wikipedia

*The Ara Pacis Augustae and the imagery of abundance in later Greek and early Roman imperial art. [David Castriota] -- David Castriota examines one of the most important monuments of early Roman Imperial art, the Ara Pacis Augustae, the sculptured marble altar built to celebrate the peace, prosperity, and stability.*

View of the opposite side. Tellus Panel at the left and Roma Panel at the right. It was reassembled in its current location, now the Museum of the Ara Pacis , in Significance The altar reflects the Augustan vision of Roman civil religion. The lower register of its frieze depicts vegetal work meant to communicate the abundance and prosperity of the Roman Peace Latin: Pax Augusta , while the monument as a whole serves a civic ritual function whilst simultaneously operating as propaganda for Augustus and his regime, easing notions of autocracy and dynastic succession that might otherwise be unpalatable to traditional Roman culture. Structure Plan of the Ara Pacis. North is at the left The monument consists of a traditional open-air altar at its center surrounded by precinct walls which are pierced on the eastern and western ends so called today because of the modern layout by openings and elaborately and finely sculpted entirely in Luna marble. The Altar Within the enclosing precinct walls, the altar itself was carved with images illustrating the lex aria, the law governing the ritual performed at the altar. The sacrificial procession depicts animals being led to sacrifice by figures carved in a Republican style similar to the so-called " Altar of Domitius Ahenobarbus ," in sharp contrast with the style on the exterior of the precinct walls. What remains of the altar is otherwise fragmentary, but it appears to have been largely functional with less emphasis on art and decoration. The interior of the precinct walls are carved with bucrania , ox skulls, from which carved garlands hang. The garlands bear fruits from various types of plants, all displayed on a single garland as allegorical representations of plenty and abundance. The bucrania in turn evoke the idea of sacrificial piety, appropriate motifs for the interior of the altar precinct. Relief showing a sacrifice performed by Aeneas or Numa Pompilius. The exterior walls of the Ara Pacis are divided between allegorical and pseudo-historical relief panels on the upper register while the lower register is compared of scenes of nature: The upper register of the northern and southern walls depict scenes of the emperor, his family, and members of the regime in the act of processing to or performing a sacrifice. Various togate figures are shown with their heads covered capite velato , signifying their role as both priests and sacrificiants. Other figures wear laurel crowns , traditional Roman symbols of victory. Members of individual priestly colleges are depicted in traditional garb appropriate to their office,[7] while lictors can be identified by their iconographic fasces. The western and eastern walls are both pierced by entryways to the altar, although the interior would only have been accessed by a stairway on the western side. The entryways were flanked by panels depicting allegorical or mythological scenes evocative of peace, piety and tradition. The identity of these various figures has been a point of some controversy over the years, relying heavily on interpretation of fragmentary remains, discussed below. The sculpture of the Ara Pacis is primarily symbolic rather than decorative, and its iconography has several levels of significance. The east and west walls Female Warrior. The East and West walls each contain two panels, one well preserved and one represented only in fragments. The East Wall contains a badly preserved scene of a female warrior bellatrix , possibly Roma , apparently sitting on a pile of weapons confiscated from the enemy , thus forcing peace upon them by rendering them unable to make war. When the monument was being reconstructed at its present site, Edmund Buchner and other scholars sketched what the panel may have looked like. This interpretation, although widely accepted, can not be proved correct, as so little of the original panel survives. The other panel is more controversial in its subject, but far better preserved. A goddess sits amid a scene of fertility and prosperity with twins on her lap. Scholars have variously suggested that the goddess is Italia, Tellus Earth , Venus, and Peace, although other views also circulate. Due to the widespread depiction around the sculpture of scenes of peace, and because the Altar is named for "peace", the favoured conclusion is that the goddess is Pax. The fragmentary " Lupercal Panel" apparently preserves the moment when Romulus and Remus were discovered

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by Faustulus the shepherd, while Mars looks on. Marble fragments of the tree and the head and shoulder of Mars if it is Mars and part of a second individual thought to be Faustulus survive, but the addition of the she-wolf, Romulus, and Remus is entirely speculative. The better preserved scene depicts the sacrifice of a pig the standard sacrifice when Romans made a peace treaty by an old priest and two attendants. These figures fall into four categories: In addition there are two or three non-Roman children, who may be guests or hostages in Rome. The ceremony took place in the summer of 13 BC, but not necessarily on 4 July, when the Senate voted to build the Ara Pacis. North wall The north wall has about 46 extant or partially extant figures. The first two foreground figures are lictors, carrying fasces bundles of rods symbolizing Roman authority. One member of this college is missing in a gap. After them follows the collegium of the quindecimviri sacris faciundis, also identified by the incense box carried by a public slave among them. Although the name suggests this college has exactly fifteen members, the size of the college has grown to 23, including Augustus and Agrippa, who appear on the South Frieze. The other twenty-one members are present here. Two very badly damaged figures in the middle are split by a gap. From photos, the gap appears to affect a single figure, but as Koepfel, Conlin, and Stern have proven, in-site examination reveals that one is a foreground and the other a background figure. Many scholars used to identify the veiled, leading figure as Julia, daughter of Augustus, but since Julia appears on the South Frieze, it is more likely that this figure is Octavia Minor. They named the smallest child on the North Frieze "Lucius," even though he is a mere toddler Lucius was four in 13 BC. Some scholars assumed this boy also was a participant in the Troy Games, although he is certainly too young six or seven was the minimum age. If this toddler were Lucius, he would be too young and in the wrong costume for the Troy Games. The best guess is that he is a Germanic tribal prince, but he is certainly not dressed as a Trojan. As Charles Brian Rose has noted, "The variable value of the Eastern costume and the uneasy interaction of Trojan and Parthian iconography can make it difficult to determine whether one is viewing the founders of the Romans or their fiercest opponents. For Gaius to appear in public without his bulla would invite the evil eye. This same figure in Hellenistic dress has also been interpreted as Ptolemy of Mauretania representing Africa, along with the German boy Europe and the Parthian prince Asia. South wall Ara Pacis: The South Wall has seen a great deal of scholarship and the greatest number of academic debates. Unlike the North Wall, where most of the heads are new not authentic ancient heads, but modern creations, the heads of the figures on the South Wall are mostly original. Some half dozen figures are recognizable from looking at other surviving statues of members of the imperial family. Nevertheless, much debate has taken place over many of these figures, including Augustus, Agrippa, Tiberius, Julia, and Antonia. The figure of Augustus was not discovered until the excavation, and his head was damaged by the cornerstone of the Renaissance palazzo built on top of the original Ara Pacis site. Today Augustus is better recognized by his hair style than his face. In the absence of Augustus from the panel, early scholars debated whether this figure was Augustus or Agrippa or Lepidus. In 1877, Sieveking proposed that this figure was Lepidus, the Pontifex Maximus at the time. Sieveking later reversed his position with a series of peculiar suggestions. In 1891, Loewy compared the Louvre Agrippa of the Agrippa in Copenhagen and elsewhere to the Ara Pacis in order to demonstrate iconographical similarity. In 1892, Mitt in the 1890s was Ludwig Curtius, the rest of the academy concluded that this figure is Agrippa. Many scholars continue to see the Julia figure as Livia, having reasoned that Livia has to be on the Ara Pacis. Indeed, Livia does appear somewhere her exclusion is unlikely, but by 13 BC Julia had politically eclipsed Livia, as has been understood and explained by many scholars. Nevertheless, a majority of scholars in preferred to see this figure as Livia. The Tiberius figure was identified as such by Milani, an identification that was rarely questioned until the 1950s. Boschung and Bonanno have both matched the face to early period Tiberius statuary. In relation to Antonia, Drusus, and Germanicus, H. He also suggested that the Ara Pacis is arranged in family groups. This helps prove that the ceremony is an event in 13, although a few scholars continued to argue the ceremony was that of 9 BC until definitive proof in favor of 13 came out in 1957. The only early challenge was slight: Several scholars, noting the size and age of the boy beside Agrippa, preferred to identify him as Gaius, an opinion that prevailed by 1957. The boy is clearly not a Roman, given his

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clothing, lack of bulla, and hair. Mario Torelli, 60 n. Subsequently, led by Charles Brian Rose, scholars have realized Petersen was wrong: Stern adds the costume is wrong for a Trojan no Phrygian hat and no bulla "worn by all Roman boys as protection from the evil eye. In first fragmentary sculptures were rediscovered beneath Palazzo Peretti in Lucina. In further sculptural fragments were found in the same area under Teatro Olimpia, part of the Peretti Palace in via in Lucina, close to the Italian Parliament Building, and the sculptures were recognized as having belonged to the same monument. In it was decided that several buildings closely surrounding Mausoleum of Augustus were to be destroyed to bring the mausoleum back to view. Seventy cubic metres of ground under what was by then the Cinema Nuovo Olimpia were frozen, whilst the altar was extracted. The fragments, although not complete, were collected and joined together to rebuild the Ara; due to short time available job had to be completed before 23 September, last day of Augustean anniversary, few fragments available and poor historical sources to refer to for restoration basically a couple of ancient Roman coins, the reconstruction had to be performed with the help of the Italian artist Odoardo Ferretti. This led to a great number of complaints from the locals and the surrounding city, starting a long series of arguments and criticisms of the Ara Pacis project. These arguments are ongoing despite having the original pavilion replaced by a new one in, known as "Ara Pacis museum". The new protective building housing the monument by Meier architect The historic Fascist style building around the Altar, locally known as "teca del Morpurgo", was pulled down in, and replaced by a glass and steel structure in modern style, designed by architect Richard Meier. Absurdly overscale, it seems indifferent to the naked beauty of the dense and richly textured city around it. Meier to modifications including drastically reducing the height of the wall between an open-air space outside the museum and a busy road along the Tiber river. The city plans to build a wide pedestrian area along the river and run the road underneath it. Once that is eliminated, the idea of opening the piazza to the river is a good one.

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### 7: Ara Pacis | Revolvry

*In lieu of an abstract, here is a brief excerpt of the content. BOOK REVIEWS/COMPTEES RENDUS DAVIDCASTRIOTA. The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art.*

Significance[ edit ] The altar reflects the Augustan vision of Roman civil religion. The lower register of its frieze depicts vegetal work meant to communicate the abundance and prosperity of the Roman Peace Latin: Pax Augusta , while the monument as a whole serves a civic ritual function whilst simultaneously operating as propaganda for Augustus and his regime, easing notions of autocracy and dynastic succession that might otherwise be unpalatable to traditional Roman culture. Structure[ edit ] Plan of the Ara Pacis. North is at the left The monument consists of a traditional open-air altar at its center surrounded by precinct walls which are pierced on the eastern and western ends so called today because of the modern layout by openings and elaborately and finely sculpted entirely in Luna marble. The Altar[ edit ] Within the enclosing precinct walls, the altar itself was carved with images illustrating the lex aia, the law governing the ritual performed at the altar. The sacrificial procession depicts animals being led to sacrifice by figures carved in a Republican style similar to the so-called " Altar of Domitius Ahenobarbus ," in sharp contrast with the style on the exterior of the precinct walls. What remains of the altar is otherwise fragmentary, but it appears to have been largely functional with less emphasis on art and decoration. The interior of the precinct walls are carved with bucrania , ox skulls, from which carved garlands hang. The garlands bear fruits from various types of plants, all displayed on a single garland as allegorical representations of plenty and abundance. The bucrania in turn evoke the idea of sacrificial piety, appropriate motifs for the interior of the altar precinct. Relief showing a sacrifice performed by Aeneas or Numa Pompilius. The exterior walls of the Ara Pacis are divided between allegorical and pseudo-historical relief panels on the upper register while the lower register is compared of scenes of nature: The upper register of the northern and southern walls depict scenes of the emperor, his family, and members of the regime in the act of processing to or performing a sacrifice. Various togate figures are shown with their heads covered capite velato , signifying their role as both priests and sacrificiants. Other figures wear laurel crowns , traditional Roman symbols of victory. Members of individual priestly colleges are depicted in traditional garb appropriate to their office, [7] while lictors can be identified by their iconographic fasces. The western and eastern walls are both pierced by entryways to the altar, although the interior would only have been accessed by a stairway on the western side. The entryways were flanked by panels depicting allegorical or mythological scenes evocative of peace, piety and tradition. The identity of these various figures has been a point of some controversy over the years, relying heavily on interpretation of fragmentary remains, discussed below. The sculpture of the Ara Pacis is primarily symbolic rather than decorative, and its iconography has several levels of significance. The east and west walls[ edit ] Female Warrior. The East and West walls each contain two panels, one well preserved and one represented only in fragments. The East Wall contains a badly preserved scene of a female warrior bellatrix , possibly Roma , apparently sitting on a pile of weapons confiscated from the enemy , thus forcing peace upon them by rendering them unable to make war. When the monument was being reconstructed at its present site, Edmund Buchner and other scholars sketched what the panel may have looked like. This interpretation, although widely accepted, can not be proved correct, as so little of the original panel survives. The other panel is more controversial in its subject, but far better preserved. A goddess sits amid a scene of fertility and prosperity with twins on her lap. Scholars have variously suggested that the goddess is Italia, Tellus Earth , Venus, and Peace, although other views also circulate. Due to the widespread depiction around the sculpture of scenes of peace, and because the Altar is named for "peace", the favoured conclusion is that the goddess is Pax. The fragmentary " Lupercal Panel" apparently preserves the moment when Romulus and Remus were discovered by Faustulus the shepherd, while Mars looks on. Marble fragments of the tree and the head and shoulder of Mars if it is Mars and part of a second individual thought to be Faustulus survive, but the addition of the she-wolf , Romulus, and Remus is

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entirely speculative. The better preserved scene depicts the sacrifice of a pig the standard sacrifice when Romans made a peace treaty by an old priest and two attendants. These figures fall into four categories: In addition there are two or three non-Roman children, who may be guests or hostages in Rome. The ceremony took place in the summer of 13 BC, but not necessarily on 4 July, when the Senate voted to build the Ara Pacis. North wall[ edit ] The north wall has about 46 extant or partially extant figures. The first two foreground figures are lictors , carrying fasces bundles of rods symbolizing Roman authority. One member of this college is missing in a gap. After them follows the collegium of the quindecimviri sacris faciundis , also identified by the incense box carried by a public slave among them. Although the name suggests this college has exactly fifteen members, the size of the college has grown to 23, including Augustus and Agrippa , who appear on the South Frieze. 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boys as protection from the evil eye. External video Ara Pacis , Smarthistory [46] In first fragmentary sculptures were rediscovered beneath Palazzo Peretti in Lucina a. In further sculptural fragments were found in the same area under Teatro Olimpia , part of the Peretti Palace in via in Lucina, close to the Italian Parliament Building, and the sculptures were recognized as having belonged to the same monument. In it was decided that several buildings closely surrounding Mausoleum of Augustus were to be destroyed to bring the mausoleum back to view. Seventy cubic metres of ground under what was by then the Cinema Nuovo Olimpia were frozen, whilst the altar was extracted. The fragments, although not complete, were collected and joined together to rebuild the Ara; due to short time available job had to be completed before 23 September , last day of Augustean th anniversary , few fragments available and poor historical sources to refer to for restoration basically a couple of ancient Roman coins , the reconstruction had to be performed with the help of the Italian artist Odoardo Ferretti. This led to a great number of complaints from the locals and the surrounding city, starting a long series of arguments and criticisms of the Ara Pacis project. These arguments are ongoing despite having the original pavilion replaced by a new one in , known as " Ara Pacis museum ". The new protective building housing the monument by Meier architect[ edit ] The historic Fascist style building around the Altar, locally known as "teca del Morpurgo ", was pulled down in , and replaced by a glass and steel structure in modern style, designed by architect Richard Meier. Absurdly overscale, it seems indifferent to the naked beauty of the dense and richly textured city around it. Meier to modifications including drastically reducing the height of the wall between an open-air space outside the museum and a busy road along the Tiber river. The city plans to build a wide pedestrian area along the river and run the road underneath it. Once that is eliminated, the idea of opening the piazza to the river is a good one.

### 8: David Castriota (Author of Artistic Strategy and the Rhetoric of Power)

[PDF] *Animals in the Classical World: Ethical Perspectives from Greek and Roman Texts* (The.

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