



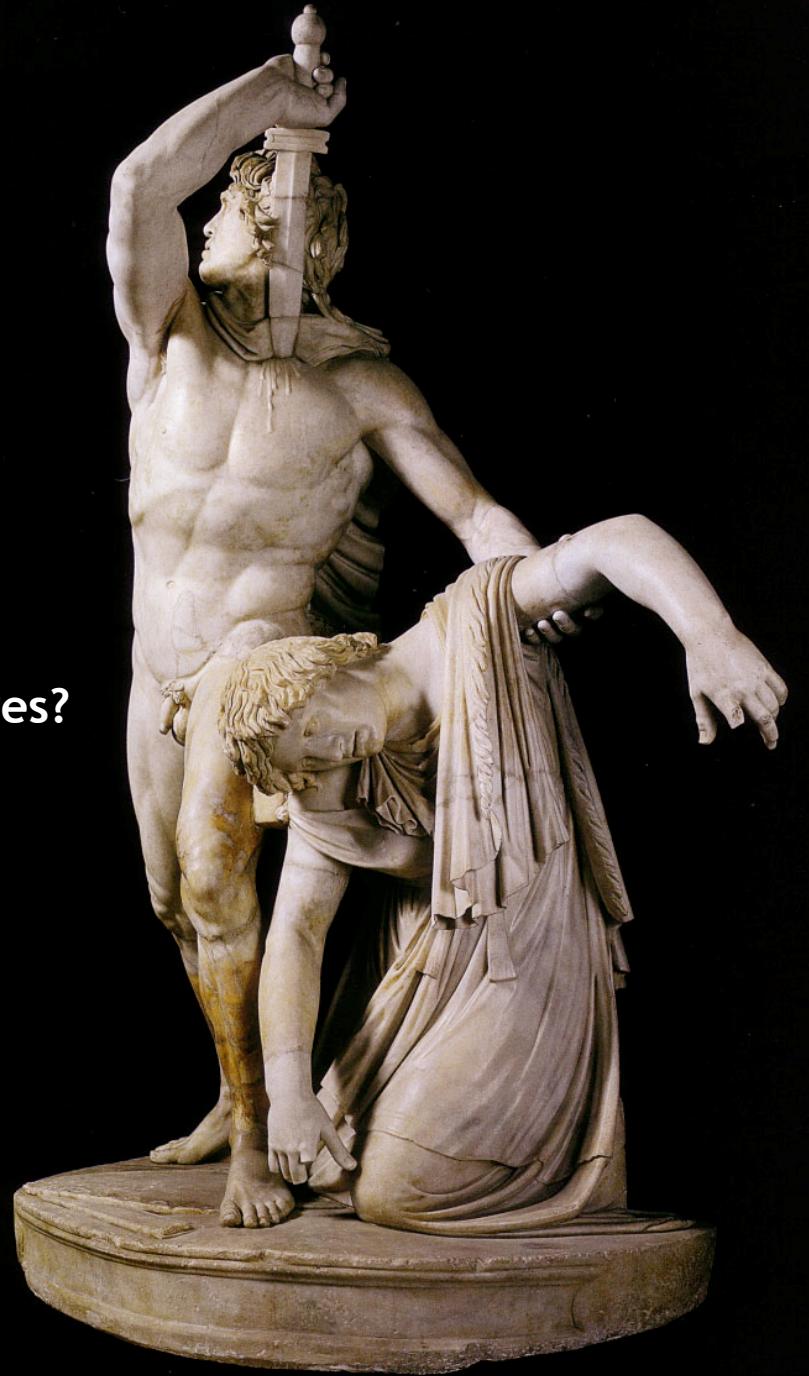
Roman Art

ROMAN SCULPTURE

Dispute over the authenticity of Roman style

Adaptations of Greek models at every stage

What was the natural trend of Roman Sculptures?





Queen Matidia

Nature and Trends -

A tremendous demand for sculptures caused a fair amount of production.

A good deal of it was the study of antiques.

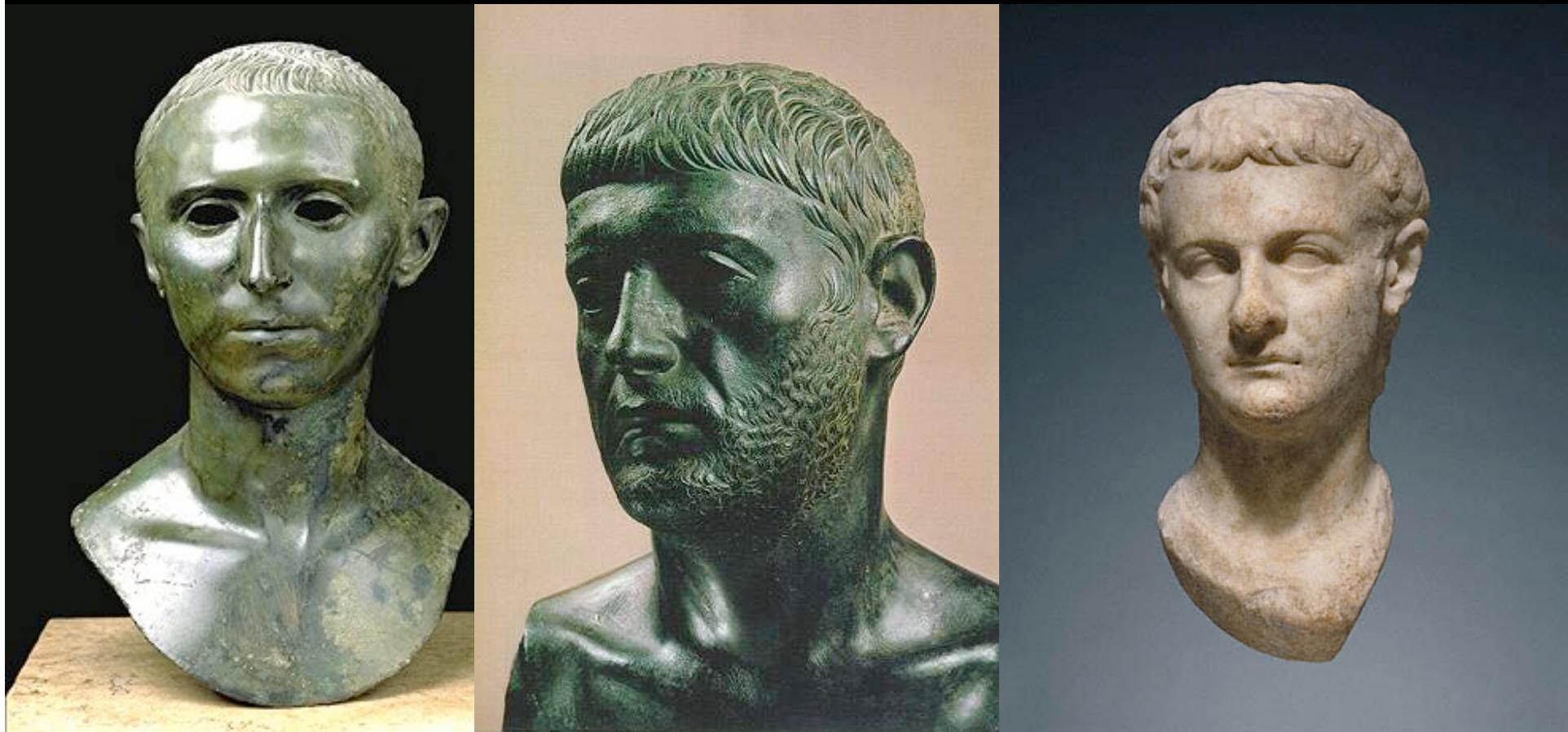
Attributed to antiquarianism or copy of the sculptures of the past

Meet with the taste of interior decoration.

A consistent trend, of portraiture and narrative relief sculpture, deeply rooted to the Roman society.

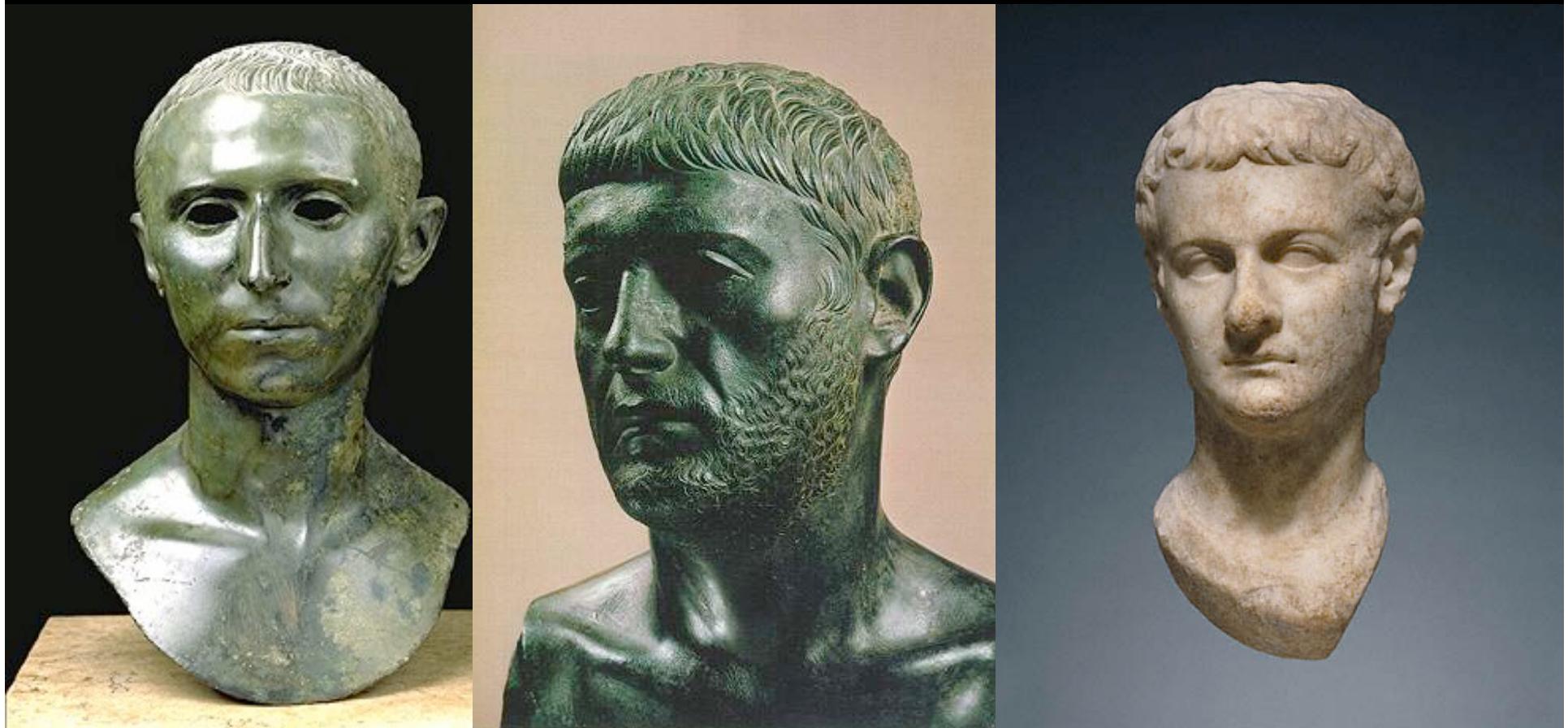
Both these art trends had an important function in the Roman society.

Unfortunately the first four hundred years of this Roman tradition is a closed book as not a single roman portrait has been found yet that can be dated before the first century BC.



Tradition derived from the Greek custom of placing votive statues of athletic victors and other important individuals in the sanctuaries of Delphi and Olympia.

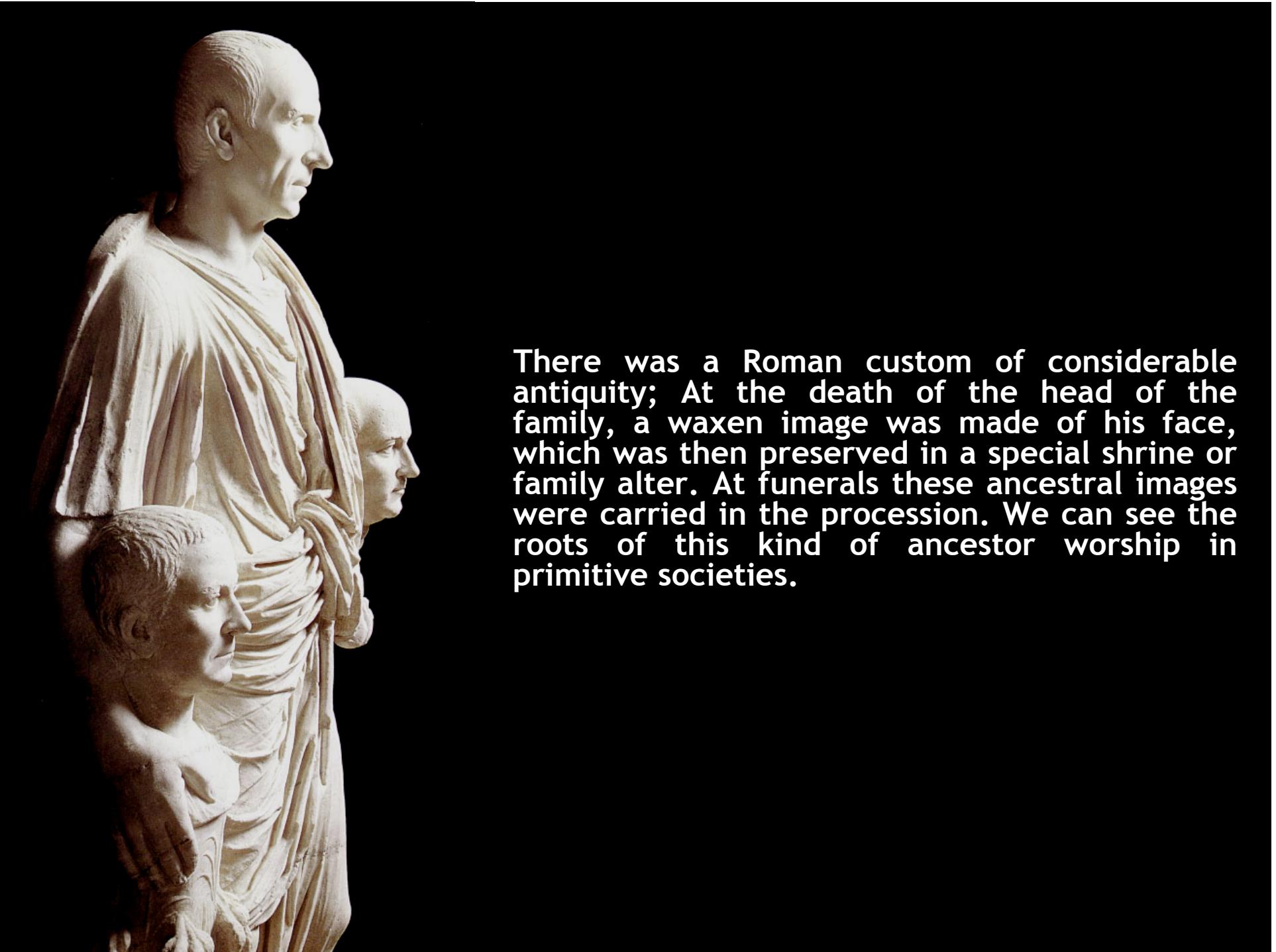
Like the Hellenistic heads, Roman portraits deal with the Psychological aspects and display certain characteristic feature that unable us to read the mind or thought of the character portrayed



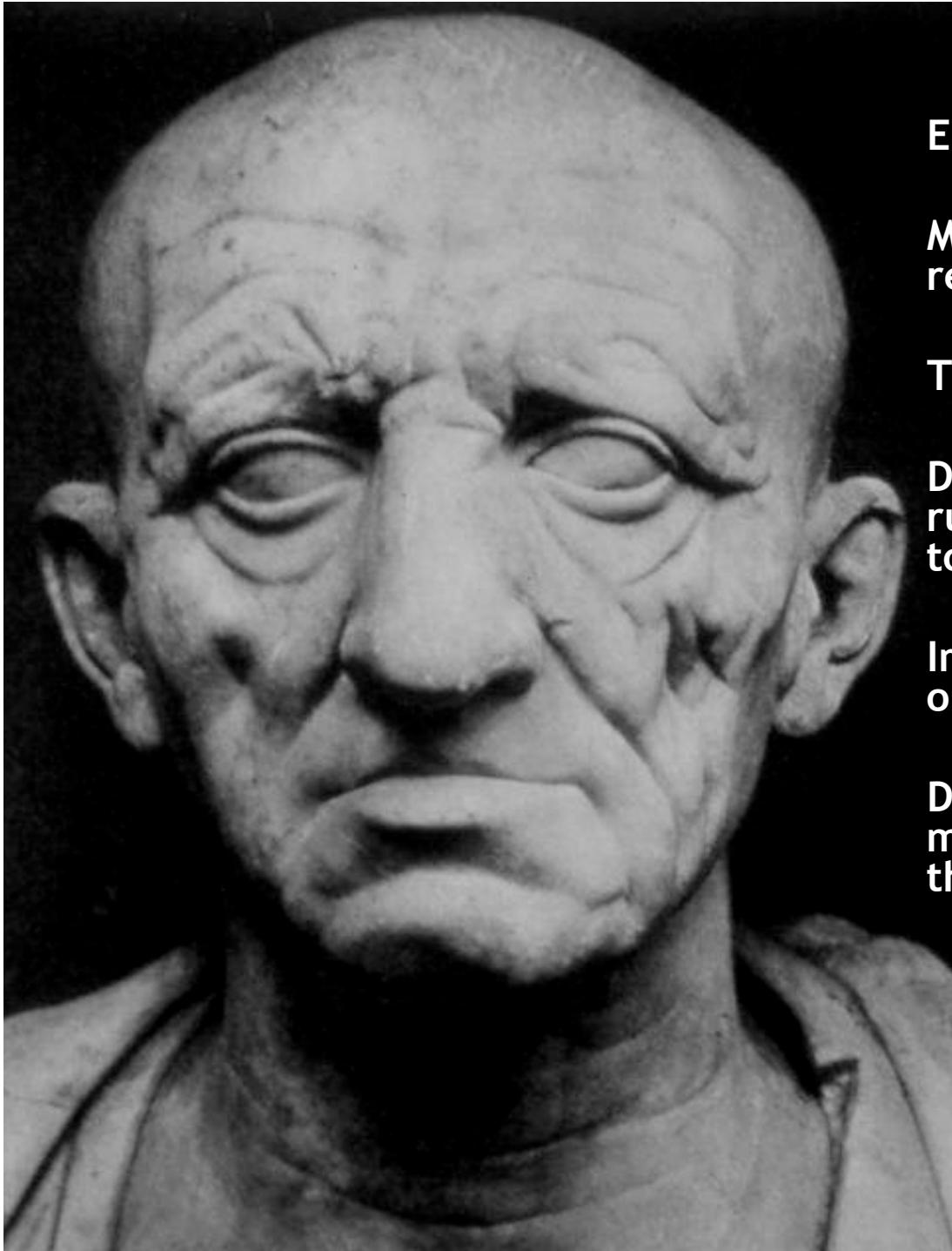


Use of Allegories and symbols

Statues of meritorious political and military leaders put on public display.



There was a Roman custom of considerable antiquity; At the death of the head of the family, a waxen image was made of his face, which was then preserved in a special shrine or family alter. At funerals these ancestral images were carried in the procession. We can see the roots of this kind of ancestor worship in primitive societies.



Emphasis on intrinsic detail.

May strike at first glance as detailed record of facial topography

The wrinkles true to life

Displays Roman personality - stern, rugged, iron-willed in their devotion to duty

Impressive head, a copy of the lost original made of wax

Desired to duplicate wax models in marble considering the longevity of the medium

Portrait of a Roman, 80BC



IMPERIAL PROCESSION, 13c.BC, 63 in.

Propagandistic tendency in art

Objective showing the permanence of peace and order under the new dynasty

A great concern with spatial depth.

Softening of the relief background with partly immersed images in the stone

Use of concrete details with each and every character identifiable as portraits



ROMAN RELIEF SCULPTURES

Existing practice of depicting war scenes and important events.

Such artifacts are narrative in nature that could be in the form of narrative relief-sculptures, murals, paintings, scrolls etc that tells a story in a visual language.

Possible reasons:

- Heroic deeds to be documented
- Public display for glorification
- Greater awareness
- Narration of incident
- Instigate faith and fear
- Inspire successive generations

THE COLUMN OF TRAJAN 106-113A.D

Erected to celebrate the Emperors victorious campaign against the Dacians (the ancient inhabitants of Romania).

Single, freestanding columns used as commemorative monuments from the Hellenistic times on and their source may have been the obelisks of Egypt

The column is considered as the most ambitious composition attempted up to that time in the ancient world.

Theme: Recounting history of the Dacian war.

The column is distinguished by:

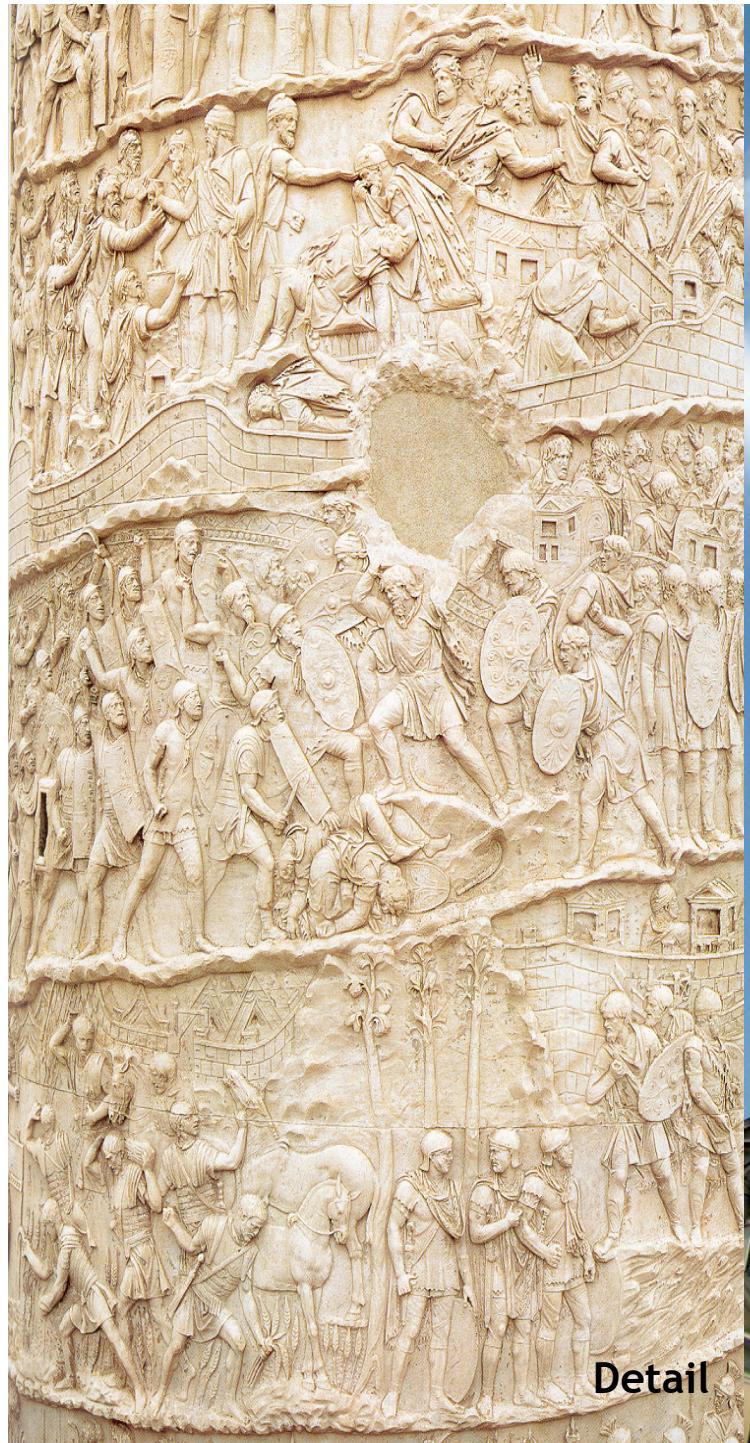
Its height (125 feet including the base)

Continuous spiral band of relief each of 50 inches

Relief band if un-winded is 656feet long

Base serves as burial chamber of Emperor's ashes





Detail

THE COLUMN OF TRAJAN 106-113A.D



Geographic settings, the logistics of war and the political aspects receive detailed attention.



Framework for this historic narrative imposed a number of difficult conditions for the sculptors: since there could be no clarifying inscriptions, the pictorial account had to be as explicit, detailed, and self sufficient as possible.



Spatial setting of each episode worked out with great care and planning.

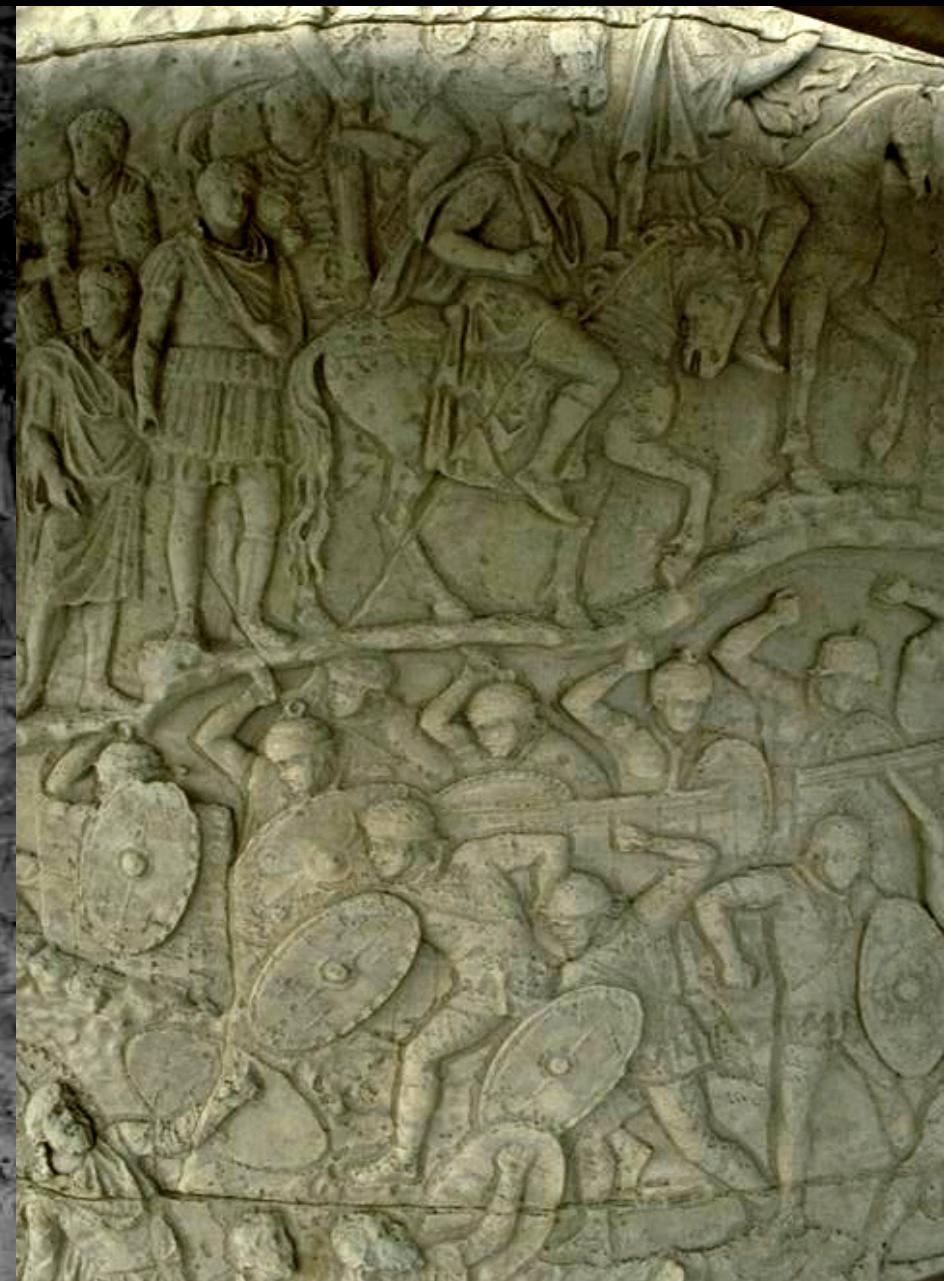




Visual continuity preserved connecting the individual scenes

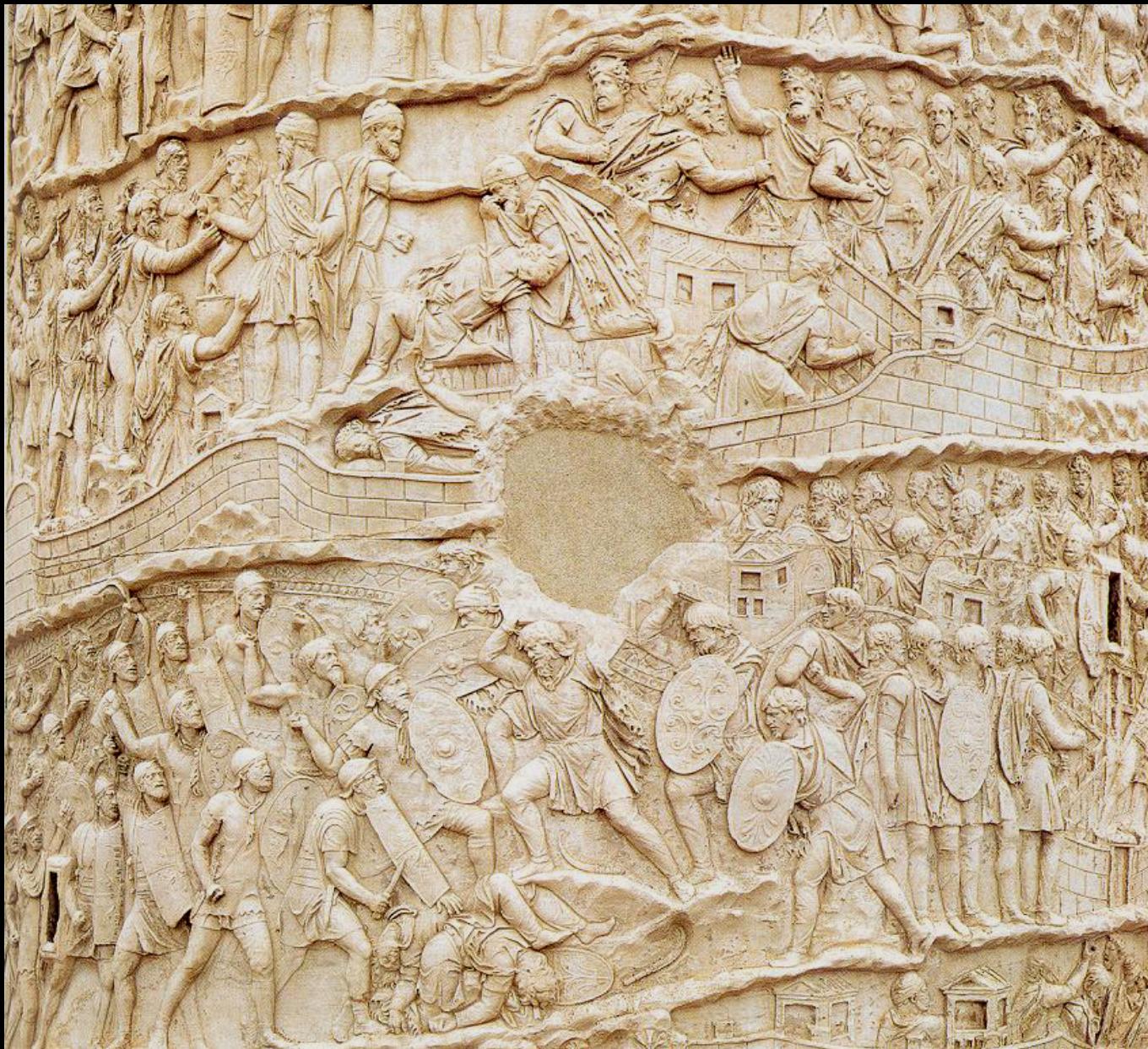
Landscapes and settings look like stage sets.

Ground on which the figures stand is tilted upwards.



Shallow depth of carving to prevent the shadows cast by the projecting parts



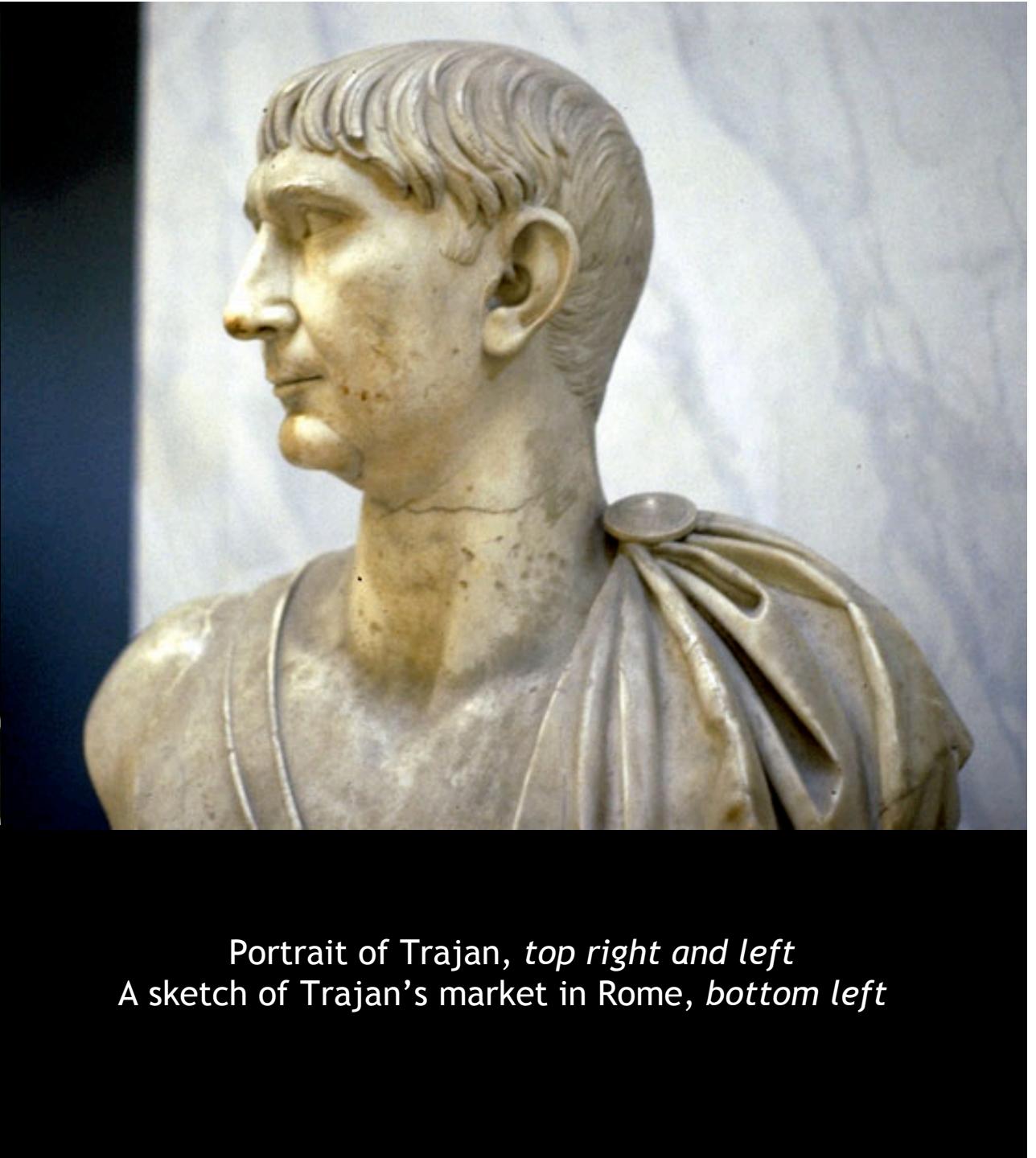
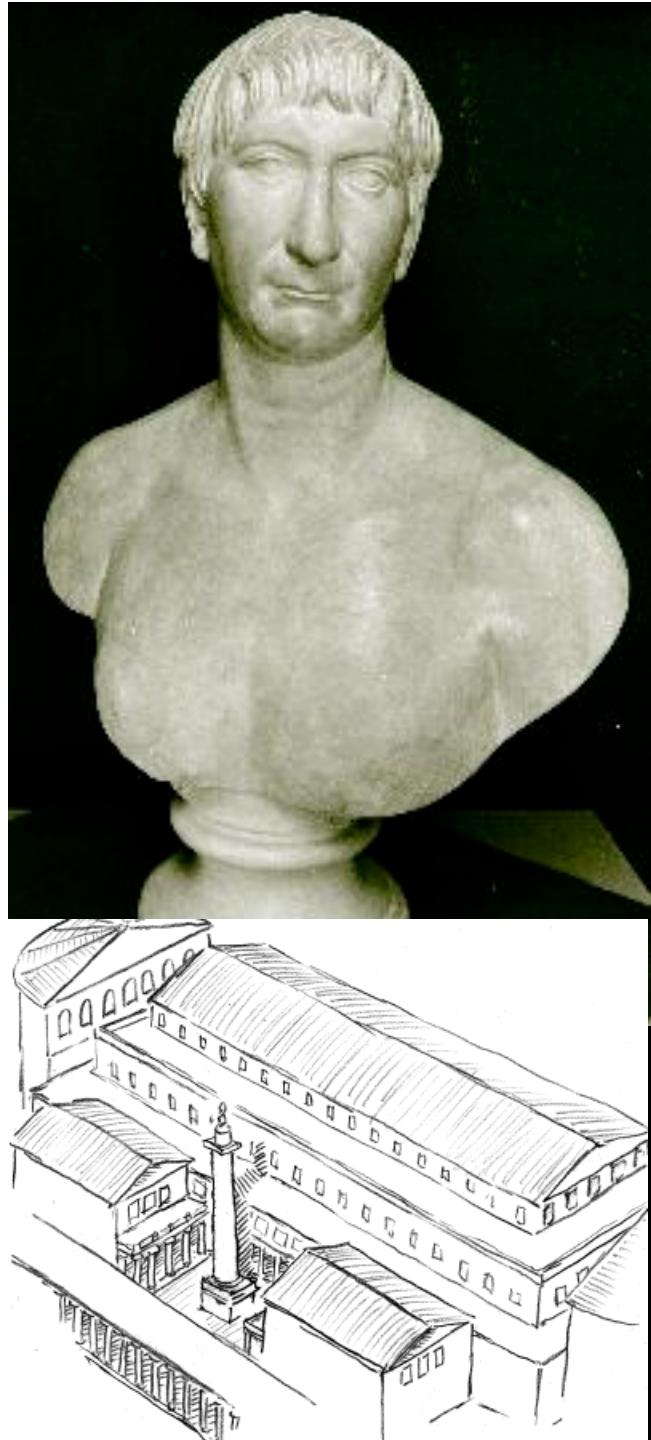


Problem of clarity and visibility from a distance resolved by removing the use of illusionist spatial depth

Roman sculptors assert themselves once more, against the achievements and tradition of foreshortening and use of perspective space, and which was to become a dominant trend again in the coming centuries.



BASE OF THE COLUMN

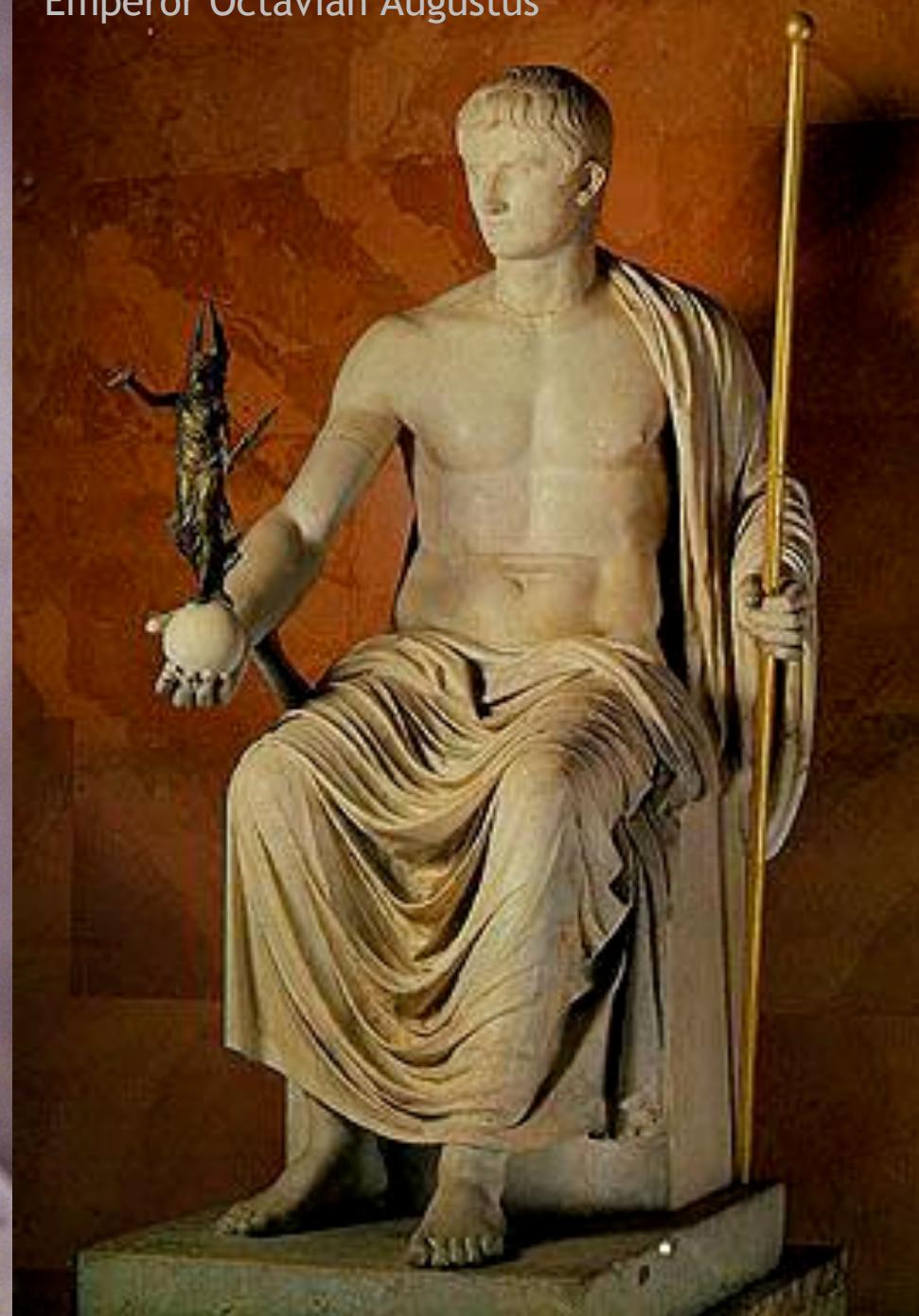


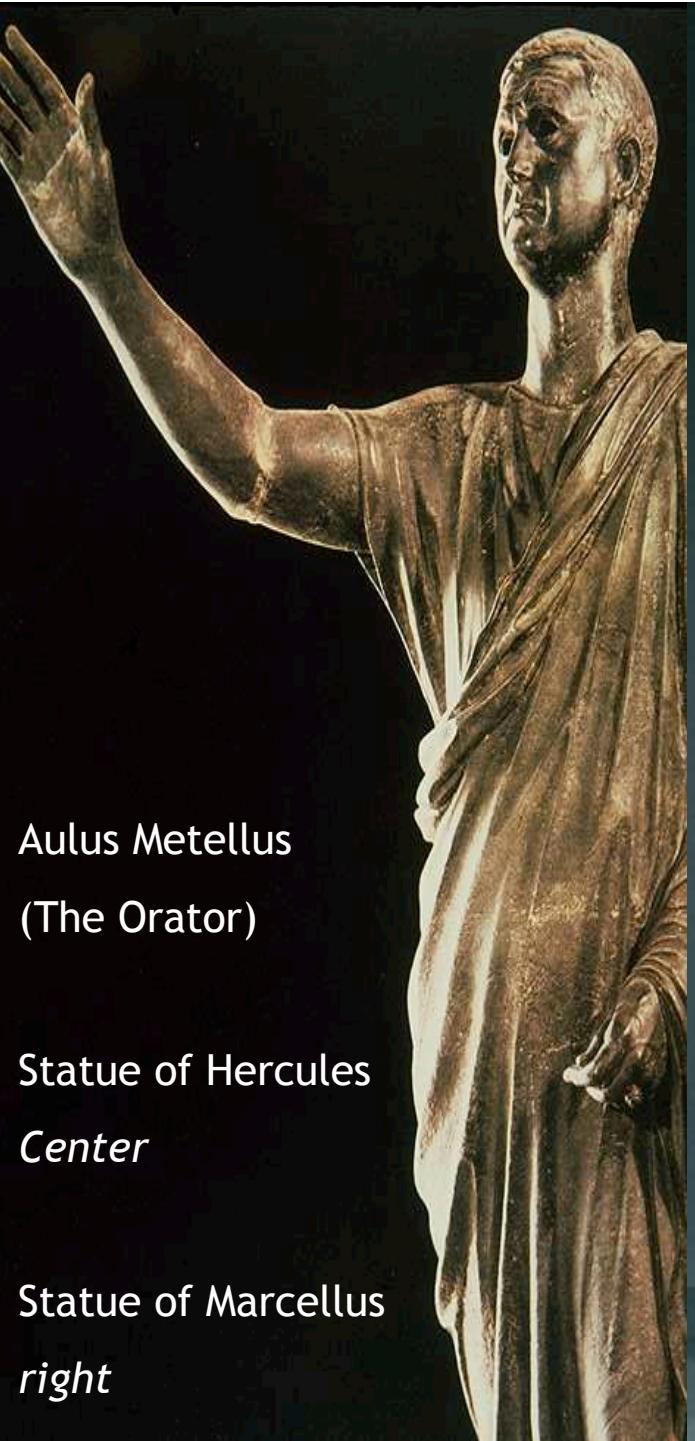
Portrait of Trajan, *top right and left*
A sketch of Trajan's market in Rome, *bottom left*

Emperor Philip of Arab



Emperor Octavian Augustus





Aulus Metellus
(The Orator)



Statue of Hercules
Center

Statue of Marcellus
right





Gordian III
238- 244 AD
Marble
H 77 cm

Hadrian
117-138 AD
Bronze
H 48 cm



Emperor Leon
457-474 AD
Alabaster
H head 25 cm



Caesar



Fighter





Apollo
2nd century AD
Gilt bronze
H 190 cm



Bacchus
2nd century AD
Marble
H 180 cm

Brutus



Chariot driver



Caesar

