

An imperial antonine woman sculpture analysis

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Task: An Imperial Antonine Woman Sculpture Analysis The imperial Antonine Woman Sculpture made in Italy. It is an image of a calm woman representative of the dignified women of the time. Although many sculptures made in Italy in the second century were male sculptures, it is a woman portrait. It has remarkable contrast with the male sculptures in Italy during the second Century A. D. The sculpture is a representation of a highly dignified woman stature, which is a representation of an aristocratic woman (Trimble 381). The artistry of the sculpture displays the body type present in portraits of imperial female statures. It also has an association with the 4th century B. C artistry.

The artistry of making sculptures in Italy had a stylish cycle, with every cycle having alternately realistic elements that depend on political and social happenings of the time (Daehner 88). Each stage of the sculptures, therefore, emphasized on unique representation. The imperial antonine Woman Sculpture was a work in the second century A. D. The political happenings of the time had immense influence of art. During this time, the Roman emperors' office had prestigious offices occupied by the elite civilians. This promoted artworks.

The work dates back to the early antonine period of Italian artistry. The sculpture, made in the second century is significant for its relationship with the imperial past. For instance, it may have an association with the Livia. Livia was a wife of Augustus in the imperial past (Wood 131). It also has an association with antonine women in the preceding generation after the second century. It also has an association with the great and much appreciated works as the Marcus Aurelius. The artistry evokes thoughts

about Faustina. This was the elder and wife to Antoninus Pius. The portrait may also have links with the Faustina the younger who was their daughter. This later became the wife of Aurelius.

The sculpture has its adaptation in the roman culture. It is a depiction of the high-class and women with high commemoration. It was a depiction of the highly valued women in the roman culture of the times. The great-embodied figure of the artistic work shows the woman of the Italian culture who has a lot of dignity and respect in the society. The high value displayed in the artistry has an association with distinguished women of the times. The veil had erotic an association (James and Dillon 459). The hair was a sign that had a link with modesty in women. The palla, piece of cloth wrapped on the head and extends over the back, had an association with dignity granted to high-class women. The wigs worn were symbolic of the ability to afford the high-class lifestyle by dignified women.

The respectable Faustina, who was wife to Marcus Aurelius, was one of the dignitaries that the figure may represent. The artistry in the sculpture depicts a good representation of the royal family of the times in history. The great and pensive artistry used to make the head of the sculpture and the fine dressing displayed also serve to depict the high lifestyle of royal families. The depiction of royal life comes together with virtuous characters of the royal women.

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