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Temple of minerva and sculpture of apollo

All works · Ancient Mediterranean Works October 1, 2017October 1, 2017 apartistorygo from Temppei Minerva, Portonaccio, Veii, Italy. c. 510-500 BC. Painted terracotta, height 5' 10 (1.8 meters). Museo Nazionale di Villa Giulia, Rome. Khan Academy Video and Article Temple of Minerva and the Sculpture of Apollo (Veii) Apulu (Apollo of Veii) Ancient History Enadric Article Veii Entrée Britannica Article Terracotta In the late 6th century BC painted terracotta Etru sauce statue Apollo This article contains a list of references, related reading or external links, but its sources are still unclear due to its lack of inline quotes. Help improve this article by applying more detailed citations. (February 2013) (Learn how and when to delete this sample message) Apollo of VeiiArtistVulcaYearc. 510-500 BCETypeTerracottaDimensions180 cm (71 in)Location National Etrusk Museum, Rome Another view of Veiin Apollo is a life-size painted Statue of Apollo (Aplu) of terracotta Etruski, designed to be located in the highest part of the temple. The statue was found in the Portonaccio Shrine in ancient Veii, now in central Italy, and dates from around 510 to 500 BC. It was created in what is now a so-for-like way. [1] It was discovered in 1916 and is now on display at rome's National Etruque Museum. [1] The creator statue was probably made by Vulca, an Etruness artist who, according to Pliny, was also responsible for the temple of Jupiter Optimus Maximus. He's the only Etrus artist known by name. [3] Mythological description This terracotta statue was part of a scene by Apollo and Heracles that struggled over Ceryneian Hindi, placed 12 meters above the ground on beams for the acroterion of Portonaccio's Minerva Shrine. [4] The statue is dressed in a tugged and short cape that proceeds to the left with his right hand outsized and bent (the left hand of the statue is towards the ground and may have held the bow). Together with other statues, it decorated the rooftop beams of portonaccio temple, shrines owned in minerva. The set of statues placed on the high plinths was acrobatic. They stood about twelve meters above the ground, and although they were created separately, they resented events in Greek mythology that were at least partially tied to the god Apollo. This statue, along with the statue of Heracles, formed a group that represented one of the hero's work before his apotheosis made him one of the deities of Olympus. The myth is about a dispute between God and a hero that is enough to possess a dont with golden horns. There was probably also a mercury statue in this group, of which only the head and part of the body remain. Apollo, dressed in a tun and a short cape, advances left with his right hand. and bent (his left hand is towards the ground, perhaps holding the bow); Heracles, whose nastain is tied, is stretched out to the right, leaning forward to attack with his punch and torso in a violent curve. Analysis The group was designed for side vision and the fixed volume of the numbers together with asymmetry in both apollo (torso and face) and Heracles body suggest that the artist understood optical deformations. The style of the statues is in the abit of the international ion style, which characterizes the artistic culture of the Etrus in the late 6th century BC. The sculpture reaches a very high level of expression. See also Artefix Etrush Civilization Ornament (Architecture) List of classic architecture terms Sources Spivey, Nigel (1997). Etrus art. Thames and Hudson. References ^ a b Horst Woldemar Janson; Anthony F. Janson (2003). History of art: Western tradition. Prentice Hall pro. p. 172-. ISBN 978-0-13-182895-7. ^ Pliny Sr. Natural history. p. 35.157. ^ Barbara E. Borg (September 9, 2015). Partner in Roman art. Wiley. p. 97-. ISBN 978-1-118-38609-0. ^ Giuliano Bonfante; Larissa Bonfante (2002). Etrus language: introduction, revised edition. University of Manchester press. p. 17-. ISBN 978-0-7190-5540-9. External links The statue's website Retrieved Veiin Minerva Temple is part of the Etru people's culture. Etruskar lived in northern Italy and was heavily influenced by the Greeks. They embraced the Polytheistic beliefs of the Greek but made some changes, they also took the Greek alphabet and later Rome embraced them when they embraced the culture of the Etruchs. In the earliest Etruness religions, ceremonies were held in nature, the construction of temples and indoor ceremonies was probably due to Greek influence. But their religious architectures were very distinguishable in material and design. Most of the temples built by etrus were made of wood, mud brick and terracotta, so most of the objects did not survive, and the structures usually have bright colors. Etruness style had a huge impact on Renaissance architecture, and from that we know what the original temples looked like before. The temple was roughly divided into two parts, had a deep front porge with Tuscan columns and a back space with three separate rooms. The three-room configuration seems to reflect the fact that this temple is actually dedicated to three gods, and not just Minerva. The temple's high podium also distinguishes it from Greek temples. The temple is high above the ground with only one defined entrance. The abundance of terracotta sculptures made the temple known, the most famous and well preserved of all is Veiin Apollo, who is large terracotta sculpture, which is very likely to be a central figure in the roofing. The whole work may have depicted a scene from the Greek myth of Hercules' struggle with the golden Hindi, a deer sacred to Apollo's twin sister Ingemis. Apollo's equivalent may have been Hercules. 31. Minerva Temple (Veii, near Rome, Italy) and Apollo sculpture. Master sculptor Vulca. c. 510-500 e.C.E. Original wood, mud brick or tufa temple (volcanic stone), terra cotta sculpture. VocabularyTerra cotta - hard ceramic clay used to build or make ceramicsTufa - a porous stone similar to the limestone Tuscan order - the order of ancient architecture with slender, smooth columns that sit on simple grounds; no engravings frieze or capitalsTemple of Minerva (Portonaccio Temple)Fully recognizable:Artist Unknown 15th-16th centuryTufa, Terra cottaEtruscan Assisi, Central ItalyForms: Doric columnsThree is completely degenerate, only the model and floor plan remain accurate and interpretable dataOriginal etruscan temples had stone foundations (longer lasting) and wood, mud brick or terracotta superstructures that were brightly coloured The most brightly coloured Etruscan temples no longer exist today, because the materials that were made are divided into two partsDeep front porch with wide-ranging Tuscan columnsBack section divided into three separate roomsTriple cella → to see content for more information → and front door is different from Greek temples Made of wood (all etruscan temples were)NOT** made of stone (unlike Greek temples)Function :Was dedicated to the goddess Minerva (Athena)Shows etruscan assimilation Greek godsEtruscan versions of Greek gods/goddesses would take different names Values gods/goddesses would sometimes have been adapted a little to better fit etruscan values/beliefsHappened when you don't adaptation of the Browns to the Greeks after victory against the Persians Content :P-duration tofa block foundations provide the only remaining context for location, activity, and the structure of this templeSquare footprint resembles Vitruvius's description of the floor plan, with dimensions of 5:6 (deeper than it is wide)Three-room configuration (triple)Reflects strategic planning to indicate a possible divine trio (Menrva, Tinia, Uni)The temple contained masks, antefixes, decorative detailsTerra cotta figures were originally placed on the ridge of the temple roof (see Statue of Apollo) Established as a tablework that creates a horizontal register that can be viewed from afar context:How do art historians know what Etruch temples looked like? Documented in Vitruvius's book De Architectura first century e.C.E., where he documented key elements of Etrus templesInspired Renaissance architects with The use of Tuscan columns The worship of Etruscan gods and goddesses originally took place in nature with ritual spaces, but the connection with Greek culture eventually led to the creation of Etruscan templesTruscan temples were usually located in ritually sanctified lylets, open to the sky: Veii near Rome, ItalySate: 15th-16th century (dated according to knowledge of the floor plan)Themes:Sacred spaces Connection to the divine connections of the human bodyCultive connections:Chavin de HuantarYaxchilán lintel 25, structure Z3Templo MayorGreat Mosque DjenneSculpture of Apollo (Aplu, or Apollo of Veii)Fully recognizable:Artist Unknown510-500 B.C.E.Painted terra cottaEtruscan from the roof of portonaccio temple, Veii, ItalyForm5 feet 11 inches high Painted terracotta Leather, clothing and support painted in lively, contrasting colors that can be viewed from afar and straight away, hard sunlight Frozen in motion; step (Contrapposto) Right hand extended, both hands off (right wrist, left at the beginning of the forearm)Non-naturalistic description of the body, idealism common in the descriptions of both gods and peopleDrapery shows and hides certain parts of the body (wetwear technique) Creating shadows to create depth and realismThe twisting of limbs to highlight the smile of movement sheets, but with a clear look at someone/something at a distanceHair is knotted and twisted into knompsSimilar for old-fashioned Kouroi statuesPart Minerva Temple's sculptural program, and was placed at the top of the temple roofFunction:Placed at the top of the temple roofO display for everyone to see from any distanceMight has been part of a larger narrative of myth or legend Of the one shown with other terracotta sculptures of the gods on the roofThis statue of Apollo's Etruscan interpretation was probably a central figure in this storyA statue of Hercules (or Hercle to the Etruscans) was also found at the venueStruggled competition Gold Hind, deer sacred sister ArtemisTother characters were found on the roof appearing to be spectators or the audience watching the sceneEruskat were the first , who introduced the idea of tableting on the roof of the temple Create a dramatic scene in the sky backgroundViewable/distinguishable from a very far distance that is necessary when considering the scale of the temples currently being builtContent:Describes the Etruch interpretation of the Greek god Apollo (not the original Greek style)Headress, boomed upholstery lined with goldBroad shoulders, defined belly, remarkable facial featuresDark's skin (stylistic)Idealized figure represents a Greek feast of human form Attached to an intricately carved pillar/supportholds statue upright and compensates for its weightfacing Herakles in opposition , part of the supposed displayed (see function for more information about the myth that this part of the program may represent)Part of the story: the equivalent (no longer intact) was Heracles fighting DianaContext's Golden Hindi:Location: Veii near Rome, Italianroof Portonaccio templeDate c. 510-500 e.C.E.Possibly carved Vulca, an Etrusk artist from the town of VeiiA, attached to the workshop that produced this sculptureworked for roman kings, TarquiniusPliny, a Roman writer in the 6th century BC.C.E., recorded Vulca's call to Carving Rome to decorate the then most important temple, Jupiter Optimus MaximusHigh Temple, which was highly appreciated and famous for how much skill it takes to produce such large terracotta sculpturesDate.00 e.C.E.Similar time interval and use of techniques/movement as the Spousal SarcophagusThemes:Myth / Narrative Art Human Body ReligionsSivinityWar and ViolenceCross Cultural Connections:Ikenga (Shrine Figure)Veranda's Official King and Older Wife (Opo Ogoga)King Menkaure and His Queen Queen

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