

**ARTH 420/599:
THE AGE OF AUGUSTUS: VISUALIZING THE PAX AUGUSTA**

Professor Christopher Gregg

Spring 2016

Robinson B 373A

cgregg@gmu.edu

Office Hours: Tuesdays 3-4pm or by appointment

Course Description

This seminar will explore the artistic and cultural output of a dynamic period in ancient Roman civilization: the reign of the first emperor, Augustus, and the transition from Republic to Empire. We will examine major works of sculpture, architecture and “luxury” arts produced from approximately 43 BCE to the early first century CE. Among our goals will be to appreciate the complex relationship that existed between Augustan art—literary as well as visual—and Augustan political ideology. Readings for the seminar will focus on major scholarly works that integrate the surviving material culture with the historical context, and we will look at ancient texts in translation in order to understand better the propagandistic monuments that Augustus constructed in Rome and elsewhere on scales varying from the modest to the mammoth. By re-contextualizing the primary pieces of Augustan art and architecture in their historical, cultural and artistic setting, the class will demonstrate the importance of the Augustan period not only to ancient Roman art but to Western concepts of political art.

Note: Since this is a seminar and meets only once a week, your attendance and your participation are required at every session. Absences will only be excused with proper documentation: without documentation, absences will count against your final grade in the course and may prevent you from getting credit for delayed assignments. Missing more than three classes for any reason may result in a failing grade.

Texts

Required:

Paul Zanker, *The Power of Images in the Age of Augustus*. Translated by Alan Shapiro (1990).

Karl Galinsky, *Augustan Culture* (1998).

Pdf files on Blackboard under “Course Content”

Optional:

Suetonius, *The Lives of the Twelve Caesars*, translated by Catharine Edwards (2001, Oxford).

Weekly Assignments

Course Structure:

Readings: Everyone should read all of the assignments—both “Core” and “Synthesis/Discussion”—before the class meetings. In order for you to be engaged in the material and prepared for a seminar style discussion, you must have read the material thoughtfully. I also suggest taking a few notes from each reading or writing down questions/concerns that you have about the material. Remember that participation is a substantial portion of your grade in the seminar: you cannot properly participate if you have not read the material. Each week, everyone should bring into class 3-4 questions or ideas for discussion based on the reading assignments. We will use these as starting points for class discussion. Articles, unless otherwise specified, can be found in the JSTOR database.

Core Readings: these provide the basic details for our discussion and are fundamental to understanding the history, society, architecture and art of the period.

Synthesis and Discussion: these go into greater detail about one specific aspect or area of that day’s discussion.

Synthesis Papers: For most class meetings (unless otherwise specified), you will turn in a 400-500 word, typed paper (always include word count). The paper will be based on all of the readings for that day, concentrating on but not limited to material from the *Synthesis and Discussion* assignments. The goal of

the Synthesis paper is NOT to produce a summary: in this brief format, you should address one particular idea, problem or even quotation by drawing together ideas from several of the readings assigned for that day. {Note: any time that you use a quotation, you **must** cite the source—referencing sources is what good scholarship is based upon. In the synthesis papers, parenthetical citation is fine. Example (Pollini, p. 112)} Do not try to summarize each reading, but rather synthesize the readings into what you consider to be the “big ideas,” connections or contradictory opinions expressed in the readings. In short, the paper should be a response to the question *what have I learned once you put all of these readings together*. You do not have to refer to every reading, but you should bring in at least two or three in each of your responses. You may want to start with a quote from one of the readings analyze it in relation to all the readings; alternately, you may want to choose one point touched on by each of the readings and compare the authors’ ideas on that point; other times, you may want to offer critiques on the methodology or effectiveness of the readings.

There is no one single approach or format. Be thoughtful and creative. As a seminar, this class is intended to make you think independently and form your own scholarly opinions: use these papers to express your thoughts in relationship to our readings.

Papers are due in class: late submissions will not be accepted.

There are 7 of these due over the course of the semester: the top 5 grades worth up to 5% each will be added together at the end of the semester for each student, with the lowest two dropped, to determine 25% of your grade in the course.

Discussion Leaders: Each member of the class will be responsible for an oral presentation on an article under the “Synthesis and Discussion” readings. Everyone will end up presenting 2-3 articles over the course of the semester.

For the article that you are presenting, you need to be prepared to provide a concise summary of the article: do not try to repeat everything, rather boil it down to the most significant features. *What is the author’s thesis? What types of evidence do they use? What is their methodology? Is the organization effective? What are the main conclusions that they reach?* The summary should run 5-10 minutes. This will be followed by class discussion, lead jointly by the presenter and myself. The presenter should come prepared with four or five points that will act as springboards for discussion: a quote, a connection with another reading/idea, a problem of methodology, etc.

National Gallery Assignment

Running until March 20th, there is currently an exceptional exhibition on Hellenistic Greek sculpture at the National Gallery of Art on the Mall in Washington, DC. “Power and Pathos” brings together a number of high quality works of sculpture in a variety of scales and subject matters. Since Hellenistic style was dominant in the Eastern Mediterranean—and even Rome—at the time Augustus rises to power, this exhibit provides an aesthetic context within which to consider the development of Augustan sculpture. You will be required to visit the exhibit (on your own) and provide a brief written response to the works of art and their relationship to the Augustan period. Details of the assignment will be provided in a separate document.

Research Paper:

There is a list of paper topics at the end of the syllabus. I suggest that you look at a number of these (most are in one or more of the textbooks) and see what seems most interesting.

Choosing a topic: at our **February 2nd** class meeting, you will need to hand in your top **three** (3) preferences for paper topics, ranked in terms of desirability. I will do my best to accommodate everyone’s preferences.

Preliminary Bibliography and Research Questions: a typed, properly formatted preliminary bibliography is due in class on **March 1st**. This should include a minimum of five sources (7 for graduate students in the class), not including the textbooks for the class. One primary Latin or Greek source should be included (translated texts are fine, but always specify the translator as well as the ancient author). There should be no more than two web-based resources in this initial bibliography. On the whole, I strongly advise caution when consulting web-based sources for scholarly information (images are a different matter). *Wikipedia* is **NOT** a scholarly source!! Make certain that you evaluate the academic integrity of your on-line sources; for the most part, .edu extensions are trustworthy, but do not take even that at face value.

It is very important from a scholarly perspective that you include primary (ancient) sources, even if only in translation. For this seminar, your textbook, *Pompeii and Herculaneum: A Sourcebook*, will be invaluable for primary sources. There are also a number of translations of ancient texts available, including the Loeb

Classical Library series available in Library and arranged, for the most part, according to author. There are also web-based translations: the Perseus site (www.perseus.tufts.edu) is one of the most reliable. Do be aware that older translations are common so a translation done in the last 20-30 years is preferable.

For this seminar, you will be required to use the bibliographic and footnote format employed by the leading journal of classical archaeology, *The American Journal of Archaeology* (AJA). The format information can be found online at <http://www.ajaonline.org/submissions/references>. The bibliographical forms can be seen by clicking on "Sample References...." There are different forms for books, journal articles, etc. Spend some time getting familiar with these. You will use this same resource for the format of your footnotes in the draft and final paper. These formats can be found at the same link as above.

The Research Questions should reflect the various lines of inquiry that you are exploring. They will vary from topic to topic, and some may be quite basic. But, the goal is to develop a specific, original idea within your topic, so be thoughtful about the questions you ask since they will help formulate your argument.

In the draft of the paper, you will have developed these Research Questions into a thesis. The thesis may be more than one sentence: it should articulate the problem that you are working on in the paper. This is not a topic sentence which simply states the area of material being investigated. A thesis should introduce the reader to your particular approach to the material. For instance:

Topic: Portraiture of Gaius and Lucius Caesar

Research Questions: What are the essential features that define the portraits of Gaius and Lucius? Are these elements similar to the portraiture of Augustus? Why might there be similarities? How are the portraits distinguishable from one another? How have scholars attempted to organize these portraits?

Thesis: In this paper, I will argue that the hairstyles and facial features, specifically the shape of the nose and eyes, of Gaius and Lucius are intentionally modeled on those of Augustus. Some similarity may be familial since they are his grandsons, but the real motive force behind these correspondences is likely political. Given the Roman tendency towards visual propaganda, the portraits of Gaius and Lucius, Augustus' heirs, were intentionally modelled to evoke associations with the first emperor and assist in a smooth dynastic transition.

Paper: The paper itself will be due during exam week, specific time to be announced later. The paper must be 7-10 pages (10-15 for graduate students) and have at least 7 bibliographical sources. No more than three of those sources should be web-based. At least one reference must be an ancient source, quotation, graffito or inscription. At least a part of your paper should link its topic to material discussed in the seminar. Clarity of argument, structure, grammatical and syntactical issues will all be factored into the final grade of the paper along with the quality of research. Proofreading errors will be detrimental to the grade. Further details on the paper will be given out as the semester progresses. A draft of the first 3-5 pages will be due on **April 5th**.

Research Presentation: the last several weeks of our meetings this semester will be devoted to oral and visual presentations of your research. You will need to provide both a PowerPoint presentation and a handout that outlines your topic and research approach as well as visual illustrations of the topic. These presentations will run approximately 10-12 minutes each with another 5 minutes for questions and discussion: I will set the order once topics have been selected. This should be both a general introduction to your subject matter and a specific discussion of the thesis that you have developed in your paper. I will provide a handout detailing expectations later in the semester.

Weekly Reading Quizzes

It is my preference **not** to have weekly quizzes. If, however, I find that the class is not reading the assignments with adequate attention to detail and memory, I will institute brief weekly quizzes. They will be counted in the participation category of the grades. I will not announce the beginning of quizzes.

Attendance and Participation:

A seminar requires your attendance and your verbal participation at **every** meeting. Medical or other legitimately documented absences will be excused. All others will negatively affect your Participation grade (12% of your grade). Anyone missing more than three classes will receive a failing grade for the class.

Graduate Students:

Your weekly assignments are the same as the students enrolled at the 400 level: the expectation, however, is that your synthesis of the material in the one-pagers and in class discussion will be at a more refined level.

Graduate final papers must be a minimum of 12 pages and have at least 10 bibliographical sources. All of the above statements concerning the papers also apply.

I strongly encourage everyone to come and talk to me during the course of the semester about the progress of your research and any questions that you might have.

Graded Requirements

Attendance, preparation and participation		12%
Topics and Preliminary Research Update	Feb. 5 ^{2nd} / March 1 st	8%
NGA "Power and Pathos" Assignment	March 22 nd	10%
Draft and Expanded Bibliography	April 5 th	10%
Research Presentation		15%
Research Papers		20%
Weekly Synthesis papers		25%

The grading model is as follows:

- A+ (100-97) A (96-93) A- (92-90) B+ (89-87) B (86-83) B- (82-80)
- C+ (79-77) C (76-73) C- (72-70) D (69-60) F (59 and below)

Weekly Schedule and Assignments

week 1, January 19: Historical Introduction

- Res Gestae Divi Augusti* (online resource, link on Blackboard)
- Galinsky, Chapter 1 "A Principal Concept: *Auctoritas*," pp. 10-24
- Zanker, "Res publica Restituta," pp. 89-98
- Galinsky, Chapter 5 "Augustan Literature," pp. 225-234

Note: no writing assignment is due this class

week 2, January 26: Contextualizing the Images

- Core
- Res Gestae*, review
- Suetonius, *Divus Augustus* section 101.4
- Zanker, "Mausoleum of Augustus," pp. 72-77

Synthesis and Discussion (available through JSTOR unless otherwise noted)

Suna Guven, "Displaying the Res Gestae of Augustus: A Monument of Imperial Image for All," *The Journal of the Society of Architectural Historians*, Vol. 57, No. 1. (Mar., 1998), pp. 30-45.

Jane Clark Reeder, "Typology and Ideology in the Mausoleum of Augustus: Tumulus and Tholos" in *Classical Antiquity* 11.2 (Oct. 1992): 265-307.

First synthesis paper is due in class and in all subsequent classes unless otherwise noted.

week 3, February 2: Octavian and an Evolving Style

- Core
- Galinsky, Chapter 1 "The Portraits of Augustus," pp. 164-179

Suetonius *Divus Augustus* sections 1-2, 9-14, 27, 50

Synthesis and Discussion

Zanker, *Power of Images in the Age of Augustus*

Chapters 1, "Conflicting Modes of Representation" and "Octavian's Portraiture," pp. 1-25 and

Chapter 2, "Association with Apollo" and "Antony as Dionysus," pp. 33-65

Research Topic Choices (top three, ranked) due in class. Synthesis 2 due.

week 4, February 9: Augustus and Augustan Classicism

Core

Zanker, "The Title 'Augustus': A New Image," pp. 98-100

"The Moral Claim of the Classical Forms" and following, pp. 245-263

Galinsky, "Auctoritas in Art: The Augustus Statue from Prima Porta," pp. 24-28 and

"The Cuirass of the Augustus Statue from Prima Porta," pp. 155-164

Suetonius, *Divus Augustus* sections 79-81

Synthesis and Discussion:

Jane Clark Reeder, "The Statue of Augustus from Prima Porta, the Underground Complex, and the Omen of the Gallina Alba," *The American Journal of Philology* vol. 18 no. 1 (Spring 1997): 89-118. [Note: pay particular attention to the first third of the article and to pp. 109 and following]

Allan Klynne and Peter Liljenstolpe, "Where to Put Augustus? A Note on the Placement of the Prima Porta Statue." *The American Journal of Philology*, Vol. 121, No. 1(Spring, 2000): 121-128.

Allan Klynne, "The laurel grove of the Caesars: looking in and looking out," *Roman villas around the Urbs. Interaction with landscape and environment. Proceedings of a conference held at the Swedish Institute in Rome, 2005.* (pdf on Blackboard)

Synthesis 3 due

week 5, February 16: The Ara Pacis, introduction

Core

Zanker, "Aurea Aetas" through "The Vines of Paradise," pp. 167-183

Galinsky, "The Altar of Augustan Peace," pp. 141-155

Synthesis and Discussion:

Mario Torelli, *Structure and Typology of Roman Historical Reliefs*, Chapter 2: "A New Start: The Ara Pacis Augustae," 27-46 (pdf on Blackboard).

Brian Rose, "'Princes' and Barbarians on the Ara Pacis," *American Journal of Archaeology*, Vol. 94, No. 3. (Jul. 1990), pp. 453-467.

Synthesis 4 due

week 6, February 23: The Ara Pacis, reading the myths

Core

Zanker, "Aeneas and Romulus: Old Myths in a New Guise," pp. 201-210

John Seabrook, "Roman Renovation: Can Richard Meier undo what Augustus and Mussolini Wrought?" *The New Yorker* May 2nd, 2005. (pdf Blackboard) [Do not include in synthesis]

Synthesis and Discussion

Paul Rehak, "Aeneas or Numa? Rethinking the Meaning of the Ara Pacis Augustae," *The Art Bulletin*, Vol. 83, No. 2. (Jun., 2001), pp. 190-208.

Nancy Thomson de Grummond, "Pax Augusta and the Horae on the Ara Pacis

Augustae," *American Journal of Archaeology*, Vol. 94, No. 4. (Oct., 1990), pp. 663-677.

Synthesis 5 due

week 7, March 1: The Urban Landscape as Propaganda

Core

Zanker,

"Architecture: Competition and Innovation," pp. 65-71

"Augustus's Family: A Ubiquitous Presence in Rome," pp. 143-145

"Ideology and the Image of the City," pp. 153-156

Synthesis and Discussion

Diane Favro, "Making Rome a World City," in *The Cambridge Companion to the Age of Augustus* edited by K. Galinsky: pp. 234-263. (pdf on Blackboard)

Peter Heslin, "Augustus, Domitian, and the so-called Horologium Augusti," *Journal of Roman Studies* 97 (2007): 1-20.

Preliminary Bibliography and Research Questions due in class. No synthesis paper due.

week 8, March 8: Spring Break, Class does not meet

week 9, March 15: The Forum of Augustus

Core

Zanker, "Summi Viri: A Revised Version of Roman History," pp. 210-215

"A New Kind of Imagery," pp. 110-114

Galinsky, "The Forum of Augustus," 197-213

Suetonius, *Divus Augustus* section 29

Synthesis and Discussion

Josephine Shaya, "The Public Life of Monuments: The Summi Viri of the Forum of Augustus," *AJA* 117.1 (Jan. 2013): 83-110.

Natalie Kampen, "The Phallus as Signifier: The Forum of Augustus and Rituals of Masculinity," in *Sexuality and Ancient Art* (1996). (pdf on Blackboard)

Synthesis 6 due

Note: "Power and Pathos" Exhibit ends March 20th. NGA assignment due next week.

week 9, March 22: The Golden Age in the City of Rome

Core

Galinsky, "The Temple of Apollo on the Palatine," pp. 213-224

Suetonius, *Divus Augustus* sections 28.3-30

Synthesis and Discussion

S. Zink and H. Piening, "*Haec aurea templa*: the Palatine temple of Apollo and its polychromy," *Journal of Roman Archaeology* 22 (2009): 109-123. (Blackboard or Library Reference)

Linda Jones Roccas, "Apollo Palatinus: The Augustan Apollo on the Sorrento Base," *AJA* 93 (1989): 571-588.

National Gallery "Power and Pathos" assignment due. No synthesis paper this week.

week 10, March 29: Moral Legislation in the Age of Augustus

Core

Zanker, Chapter 4, The Augustan Program of Cultural Renewal, pp. 101-110; 156 ("Mores Maiorum)-166

Suetonius *Divus Augustus* sections 31 and 34

Synthesis and Discussion

John Pollini, "The Tazza Farnese: Augusto Imperatore 'Redeunt Saturnia Regna!'" *AJA* 96 (1992): 283-300.

John R. Clarke, "The Warren Cup and the Contexts for Representations of Male-to-Male Lovemaking in Augustan and Julio-Claudian Art," *The Art Bulletin* 75 (1993): 275-294.

Synthesis 7 due

week 12, April 5

No Class: research and presentation preparation day

Drafts and expanded bibliography due digitally (email) by 8pm. I will review your draft material and return it to you so that you can incorporate any changes or suggestions into your final paper.

week 13, April 12

Student Presentations

week 14, April 19

Student Research Presentations

week 15, April 26

Student Research Presentations

The due date for papers will be early in the exam period; the exact date will be announced by Week 14.

Research Topics

The Actium/Nikopolis Monument

Sebasteion at Aphrodisias: Augustus and Julio-Claudian propaganda in the East

Boscovale Cups

Gemma Augustea and/or other Augustan Cameos

Augustan Triumphal arches in the Roman Forum

Augustan family monuments in Rome

Shrine and cult of Janus in Rome in the Republic and Augustan periods

The Egyptianizing Elements in the Augustan Landscape

Augustan period tombs around Rome

Portraiture of Livia or Octavia

Portraiture of Agrippa

Building program of Agrippa in Rome

Theaters of the Augustan period

Portraiture of freedmen (former slaves) in the Augustan period

Tropaeum at L'Turbie, France

Fresco decoration of the House of Augustus or the House of Livia

Architecture and Fresco decoration of the Villa Agrippa under the Villa Farnesina

Mosaic decoration of the Augustan period

Iconography on Augustan coinage

Augustus and the Lupercalia