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.

Texts
Required:

Optional:

Weekly Assignments
Discussion
Everyone in the seminar must read all of the assigned material.
For each reading, everyone should bring into class a written list of at least 3 significant ideas, concepts or quotes from each of those readings and be prepared to discuss them.
For each reading, prior to class, a Discussion Leader will be assigned. That person needs to bring in at least 5 topics of discussion (ideas, quotes, comparisons with other material discussed in class). The Discussion Leader will be expected to present an oral assessment of that reading in which she/he summarizes one or two of the more important ideas of the reading for about 10 minutes. After this, the Discussion leader will then direct the class’ discussion of that reading, involving other people and their ideas regarding that reading.
The Discussion Leader should also distribute to everyone in the class a typed/printed list of their discussion points, quotations, etc.
A reading marked with an * denotes an assignment that should be read by everyone but will not have an assigned discussion leader: you may want to take notes on it as you read, but you are not required to write down the usual 3 discussion points.
Several of the readings are labeled as “e-reserve”: I will give you the account password as soon as I receive it from the Library.

One-pagers
Each week, you should turn in a single typed page (double-spaced, 1 inch margins, 10-12 point font) in which you reflect on the readings for that day’s class. This is not meant to be a summary of each reading, but rather a synthesis in which you briefly consider the “big ideas,” connections or contradictory opinions expressed in the readings. In short, the page should be a response to the question what is one point that seems most intriguing or significant as expressed in more than one reading. You do not have to refer to every reading, but you should bring in at least three in each of your one page responses. You may want to start with a quote from one of the readings and 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. 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.

There will be nine (9) due over the course of the semester: I will take the 8 highest scores at 5% each, comprising 40% of your final grade. This is a sizable portion of your final grade: take it seriously! Note: these must be a single page! Anything over a page will cost you points on the grade. If I receive an assignment that is more than one page, I will return it to you for a rewrite with a grading penalty. Be concise; that is a part of the assignment’s purpose.

Research Presentation and 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. They should all be considered in relationship to our primary topic: Augustus and his visual ideologies.

Choosing a topic: at our February 6th 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 Thesis: a typed, properly formatted preliminary bibliography is due in class on March 6th. This should include a minimum of four sources (6 for Graduate students in the class), not including the textbooks for the class. 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. There are a number of translations 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.

Your thesis is not the same as your topic. Topics are general; a thesis is your specific avenue of investigation into your topic. Your thesis should be a specific line of inquiry into your topic with an idea of what you want to prove or disprove.

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 a handout that outlines your topic and research approach as well as visual illustrations of the topic. These presentations will run approximately 20 minutes each with another 5-10 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 detailed discussion of the thesis you are exploring in your paper.

Paper: In addition to the research report outlined above, you will need to write your research into a paper: the paper itself will be due at the beginning of exam week, specific time to be announced later. The paper must be 5-7 pages and have at least 7 bibliographical sources. No more than three of those sources should be web-based. At least one source must be an ancient source, not taken indirectly from a secondary modern source: in other words, look up the citation in a translation of its original source. 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 detrimental to the grade.

Graduate Students:
Your weekly assignments are the same as the students enrolled at the 420 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**

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<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance, preparation and participation</td>
<td>17%</td>
</tr>
<tr>
<td>Topics and Preliminary Bibliography and Thesis</td>
<td>10%</td>
</tr>
<tr>
<td>Research Presentation</td>
<td>15%</td>
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<tr>
<td>Papers</td>
<td>18%</td>
</tr>
<tr>
<td>One-pagers</td>
<td>40%</td>
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</tbody>
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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
- Galinsky, Chapter 5 “Augustan Literature,” pp. 225-234

**Note:** no writing assignment is due this class

**week 2, January 26: Octavian and an Evolving Style**

- Zanker, Chapters 1, “Conflicting Modes of Representation” and “Octavian’s Portraiture,” pp. 1-25
- Zanker, Chapter 2, “Association with Apollo” and “Antony as Dionysus,” pp. 33-65

**week 3, February 2: Contextualizing the Images**

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

**Articles** *(available through JSTOR unless otherwise noted)*


**Research Topic Choices due in class**

**week 4, February 8: Augustus and Augustan Classicism**

- Zanker, “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

**Articles:**


**week 5, February 16: The Ara Pacis, introduction**


**Articles:**


**week 6, February 23: The Ara Pacis, reading the myths**
Zanker, “Aeneas and Romulus: Old Myths in a New Guise,” pp. 201-210

**Articles**


**week 7, March 2: The Ara Pacis, reading the procession and the style**

**Articles**


**Preliminary Bibliography and Thesis statement due in class**

**week 8, March 9: Spring Break**

**week 9, March 16 : The Forum of Augustus**
“A New Kind of Imagery,” pp. 110-114

Galinsky, “The Forum of Augustus,” 197-213

(digital format/reserve)

*Suetonius, Divus Augustus section 29

week 9, March 23: City-scape as Propaganda


*Zanker,
“Augustus’s Family: A Ubiquitous Presence in Rome,” pp. 143-145

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

*Suetonius, Divus Augustus sections 28.3-30

Article:

week 10, March 30: Moral Legislation in the Age of Augustus

Zanker, “Architecture: Competition and Innovation,” pp. 65-71
Chapter 4, The Augustan Program of Cultural Renewal, pp. 101-110

*Suetonius Divus Augustus sections 31 and 34
Excerpt from T.P. Wiseman, The House of Augustus and the Lupercal
(pdf Blackboard)

Student Presentations

week 11, April 6
Student Presentations

week 12, April 13
Student Presentations

week 13, April 20
Student Presentations

week 14, May 4
Student Presentations

Note: I reserve the option to schedule a make-up or final presentation day in our scheduled final exam slot if it is necessary. Do not make travel or other plans that would conflict with our scheduled final exam period (consult Schedule of Classes online for date and time).
Research Topics
Boscoreale Cups
Warren Cup
Gemma Augustea and other Augustan Cameos
The Triple Arch of Augustus in the Roman Forum (so-called Parthian Arch)
The sculptural program of the Basilica Aemilia in the Roman Forum
The Augustan altar reliefs from Carthage (Africa Proconsularis, modern Tunisia)
Porticus of Octavia
Theater of Marcellus
Temple of Jupiter Feretrius and Temple of Jupiter Tonans
The Egyptian Obelisks brought to Rome by Augustus
The Tomb of Caecilia Metella
The Tomb of Gaius Cestius
The Tomb of Eurysaces
Portraiture of Livia
Portraiture of Agrippa
Building program of Agrippa in Rome
Portraiture of Gaius, adopted heir of Augustus
Portraiture of Lucius, adopted heir of Augustus
Portraiture of freedmen (former slaves) in the Augustan period
Tropaeum at L’Turbae
Fresco decoration of the House of Augustus
Architecture and Fresco decoration of the Villa Farnesina
Sebasteion at Aphrodisias: Augustus and Julio-Claudian propaganda in the East
Iconography on Augustan coinage
The Ara Pietatis
Portraiture of Tiberius
Augustus and the Lupercalia
Hadrian and Augustus