

TERMS AND NAMES USEFUL FOR ROMAN ART CA. 753 BCE-14 CE

I. Rulers and Honchos

Aeneas: Son of Venus, he fled his native Troy upon its destruction by the Greeks (traditionally around 1200 BCE). After various adventures Aeneas founded a kingdom in Latium (at a city called Lavinia) and became the ancestor of both Romulus and the Julian family. Known for his piety, he is perhaps depicted sacrificing on the Ara Pacis as model for his descendent Augustus.

Romulus: Son of the war god Mars, with his twin Remus (who he later killed), suckled in infancy by a She-Wolf and later founded Rome (traditional date 753 B.C.). Their mother was descended from Aeneas. Became Rome's first king, deified after his death. Best known as a warrior. The hut of Romulus was maintained as a shrine on the Palatine into the Empire.

Numa: legendary second king of Rome (traditionally 715-675 BCE), famous for his devotion to religion (pietas). He was originally Sabine and thus testifies to the early expansion of Rome in Latium. A number of Patrician (aristocratic) families in Republican Rome claimed to be descended from him. Perhaps seen sacrificing on the Ara Pacis, since he created the cult of Pax in Rome.

Tarquins: Traditionally the first and last of the Etruscan kings of Rome. Tarquin the Proud was traditionally expelled in 509 B.C. He built the first Temple of Jupiter on the Capitoline Hill.

Brutus: Republican hero who led the rebellion which expelled the Etruscan kings from the city (traditional date 509 BCE). A bronze head of around 300 B.C. (or a copy of such a head from the first century BCE) in the Capitoline Museum is traditionally called "Brutus"; it likely depicts some Republican hero.

Aemilius Paullus: General who defeated the Macedonians in 167 BC and was honored with an equestrian statue at Delphi. The reliefs on the base of this statue depict the battle of Pydna, and are thus a "historical" relief. They were done by Greek artists, although only one side (that with the riderless horse) references a specific battle. .

Sulla: General who became dictator (by force) from 82 to 79 BC. Resettled many Italian towns with his veterans as colonies, notably Pompeii and Palestrina (Praeneste).

Pompey: General defeated by Julius Caesar in 48 BC. His portrait head (ca. 55 BC) shows an amusing mixture of realistic traits and an attempt to emulate the qualities of portraits of Alexander the Great.

Julius Caesar: Author, general and politician, Caesar became dictator-for-life in 46 BCE, only to be assassinated two years later. His visionary plans to rebuild Rome on a monumental scale were largely implemented by his adoptive son Augustus. Deified in 44 BCE as Divus Iulius (Latin has no J) and becomes an important part of his heir Octavian's propaganda.

Agrippa: Great general who was Augustus' friend and son-in-law. Biological father of Gaius and Lucius Caesar by Augustus' daughter Julia; the two princes were adopted by Augustus and became his heirs until their early deaths in 2 and 4 CE. Agrippa died in 12 BCE. Built much in the provinces (Pont du Gard at Nimes?, Odeion of Agrippa at Athens).

Augustus: First emperor, his real name was Octavian. Adopted by Julius Caesar (his great-uncle) in 44 BC, he controlled all of the empire after the defeat of Mark Antony and Cleopatra at the Battle of Actium in 31 BCE. Given the name Augustus in 27 BCE by the Senate. Rebuilt Rome on a monumental scale, devised the propagandistic presentation of the emperor in art and literature, and (most importantly) the actual format of imperial rule. Claimed to have restored the Republic, hence called himself only a "victorious general" (*imperator*). The propaganda of the emperor under Augustus was based on the comparison of the cultural glories of his reign with those of earlier Greek civilization (especially Periclean Athens in the 5th century BCE, but also Alexander the Great) and of himself as the culminating possessor of the traditional Roman virtues of manly bravery (*virtus*), piety (*pietas*), merciful justice (*clementia* and *iustitia*), and dignity (*gravitas*). Deified after his death in 14 CE (*Divus Augustus Pater*); the model for many later emperors.

Livia: Wife of Augustus and mother of the second emperor, Tiberius. Deified in 42 CE.

II. Artists and Architects

Novios Plautios: Signed the Ficoroni Cista, an ornate bronze toiletry box made in Rome ca. 350-300 BCE.

Vulca of Veii: Etruscan sculptor who made the sculpture which adorned the Temple of Capitoline Jupiter in Rome (ca. 509 BCE).

Studios or Ludius: Painter who devised the "sacral-idyllic" landscape under Augustus.

Vitruvius: Architect who wrote a building manual of great importance for the history of Roman architecture and art c. 25 BCE.

III. Monuments

Capitoline She-Wolf: An Etruscan bronze statue apparently depicting the story of Romulus and Remus' miraculous salvation as infants. Dates ca. 500-450 B.C. Early sign of Rome's account of her mythological foundation.

Ficoroni Cista: A bronze toiletry box named after its former owner; made in Rome by Novios Plautios ca. 350-300 BCE. Has an incised scene of a story from the Argonauts' saga derived from a Greek painting of the 4th century BCE (likely in Rome), as well as figural and relief sculptural embellishment.

"Mars" of Todi: an Etruscan bronze statue of a warrior dated to the early 4th century BC. It shows an Italic version of Classical Greek style, notably simplified features, a big head, and a strong interest in patterning on the drapery.

Esquiline Tomb Painting: dated to around 300 B.C., this fragment of the wall decoration of a tomb depicts "historical" scenes of the Samnite Wars, including scenes of negotiations and a battle. The style is that of contemporary Etruscan painting.

Aulus Metellus: Often called l'Arringatore (the Orator), this bronze statue of an Etruscan magistrate (his name is inscribed in Etruscan Aule Metli) in a toga dates to c. 100-75 BCE. His

features show the veristic style of Republican portraiture of the 1st half of the First century BCE. He is depicted as addressing his constituents (*Adlocutio*).

"Altar of Domitius Ahenobarbus": Marble reliefs which decorated a statue base set up in Rome in front of the temple of Neptune in *Circo Flamini* by an unknown individual c. 100 BCE, perhaps Marcus Antonius, Censor in 97. On three sides the marriage procession of Neptune, god of the sea, and his wife Amphitrite is depicted in the Hellenistic Baroque style. This relief has been cut down to fit the base, and clearly is booty brought back from the east. It probably commemorates the winning of a sea battle. On the fourth side, in a much more pedestrian style, is depicted the census, with the censor ritually completing the process with the *lustrum*, or sacrifice of a pig+a sheep+a bull (the *suovetaurilia* =pigsheepbull).

Alexander Mosaic: A mosaic floor of ca. 100 BCE found in the House of the Faun at Pompeii. Copies a Greek painting of the later 4th century BCE which depicted Alexander the Great confronting King Darius of Persia at the Battle of Issus in 333 BCE. Notable for its realistic depiction of the humans in action, but with no landscape background.

Nile Mosaic: A large mosaic found in a cave in the Sanctuary of Fortune at Palestrina. Shows a "birds' eye" view of the Nile from its mouth to its sources with genre descriptive scenes for each stage in the "voyage." Dates ca. 110 BCE.

House of the Griffins, Rome: A late Republican house on the Palatine Hill notable for its illusionistic early Second Style painted decoration of ca. 100-80 BCE showing a colonnade in front of walls.

Villa at Boscoreale : country house near Pompeii buried in AD 79. Preserved a notable bedroom painted with Second Style architectural fantasies between an illusionistic colonnade. These seem to be roughly based on contemporary theater sets, but probably represent multiple views of an ideal villa. The theater masks attached to the top of each scene may refer to the entertainment that takes place at the villa. This bedroom was probably painted around 50 BCE.

Villa of the Mysteries, Pompeii: A rustic villa (country house) just outside Pompeii and named after its famous painted frieze of the Mysteries of Dionysos. Built in the 2nd century BC overlooking the sea, it shows the comfortable elegance of houses of the wealthy in the later Republic. Contained the Frieze of the Mysteries, a Second Style cycle of paintings dating ca. 50 BC. Against a red ground, large and stately figures depict the Mysteries of Dionysos (which promised an afterlife). An older lady looks on to one side and apparently the frieze depicts her initiation at a younger age. Perhaps the finest Roman wall paintings to survive.

Odyssey Landscapes: A frieze of ca. 50 BC found in a house on the Esquiline Hill in Rome. It shows scenes from Homer's *Odyssey* adapted from a larger Greek cycle of paintings. Notable for their depiction of landscape vistas populated by small figures seen in birds' eye perspective. The frieze is illusionistically set off from us by a painted colonnade, and is a good example of the Second Style; the theme is mentioned by Vitruvius as typical of that style.

Arch of Augustus, Forum Romanum: The earliest imperial triumphal arch dedicated in the Forum. Probably redesigned from an earlier arch which commemorated the Battle of Actium, and dated to 29 BC, it was rebuilt with side wings in 19 BC to commemorate the return of captured military standards by the Parthians.

Ara Pacis Augustae: The altar of the Augustan Peace decreed by the Senate in 13 BC, dedicated in January of 9 BCE (Livia's birthday). It was an altar adorned with reliefs of a

sacrificial procession surrounded by enclosure walls. These walls had on their exterior elaborate sculptural decoration in relief by Neo-Attic artists. This consisted of a tall dado (a decorative border at the base) with elaborate vegetation, over which on the north and south sides were depictions of the dedicatory procession in 13 BC, starring the imperial family (with the addition of Agrippa, who was in France at the time, and with Augustus as Pontifex Maximus, which he became in 12 BC). The east end had panels of the sacrifice of a sow by Numa or Aeneas, and of Mars contemplating the she-wolf suckling Romulus and Remus. The west end had the goddess Earth (*Tellus*) or Peace (*Pax*) holding twins amidst a flowering landscape, and a panel of Roma seated on a pile of arms.

House of Livia, Rome: A modest house on the Palatine Hill which is likely the house in which Augustus lived (its water pipes were stamped with the name of Livia, hence the name). Notable for its late Second Style paintings (ca. 25 BC), especially the "Yellow Frieze" which depicts genre scenes of the Syrian landscape (so-called after its dominant "sunny" hue). A House across the street is called "the House of Augustus" and also belonged to the first imperial couple. Its painted decoration is much similar to the "House of Livia."

Livia's Garden Rome at Primaporta: a villa located 10 miles east of Rome. Has a cellar (cryptoporticus) for summer relaxation painted ca. 30-25 BC in an impressionistic style, this depicts a charming paradise garden of flowering fruit trees populated by birds. Late 2nd Style.

Primaporta Augustus: A statue of Augustus as a general addressing his troops found at Livia's villa at Primaporta. It's pose is based on that of the Spearbearer of Polykleitos, a famous Greek statue made c. 440 BC. Augustus' features are idealized. The reliefs on Augustus' breastplate present the cosmic significance of his recovery of captured legionary standards from the Parthians in 22-20 BC. Original of the statue dated ca. 20 BC, the Primaporta example c. 15 CE.

Villa Farnesina House, Rome: suburban villa on the banks of the Tiber beneath the Renaissance Villa Farnesina. Apparently built ca. 20 BCE for a member of the imperial family, it contains fine paintings which are transitional between the Second and the Third Style, as well as notable stucco relief scenes.

IV. Buildings and Building Types

Roman concrete: a mixture of volcanic dust, water and rubble. Made possible cheap and strong vaulting. Usually faced with a more decorative material (after 50 CE frequently brick).

Amphitheater: "Theater in the round", the stadium type built in Roman towns for gladiatorial games and animal combats. The Colosseum in Rome is the most famous example. The earliest known is at Pompeii (c. 80 BCE).

Aqueduct: A "water-conveyer", a structure which brought water to a Roman town. Could be raised above the ground, generally on concrete arches. The most famous example of this is the Pont du Gard, built ca. 20-10 BCE (or later) near Nimes in southern France across a river valley. The Porta Maggiore of ca. AD 50 is an ornate aqueduct bridge across a street in Rome.

Basilica: A "king building" in Greek (thus presumably reflecting palace architecture), generally used by the Romans as a court building and usually attached to a Roman town's Forum. Usually had a central nave roofed at a higher level than its flanking aisles and pierced with windows. The earliest surviving example of a Basilica is at Pompeii (late 2nd BC), but earlier examples

are known from literature. The Basilica Aemilia and Basilica Iulia in the Roman Forum were both built under Augustus.

Baths: Although the houses of the wealthy often had bathing suites, Roman towns had Civic Baths for their less wealthy citizens. These were important social centers. Bathing consisted of visiting in order the cold bath (*frigidarium*), lukewarm bath (*tepidarium*) and the hot bath (*calidarium*). Urban baths generally had an exercise field (*gymnasium* or *palaestrum*), a swimming pool (*natatio*) and, frequently, were the home of philosophical schools. The Stabian (later 2nd BCE) and Forum (c. 80 BCE) at Pompeii show the early format of civic baths; the Forum Baths at Ostia (2nd CE) show the more elaborate format common in the developed Empire.

Circus: A long, oval amphitheater for chariot and other horse races. The Circus Maximus (starred in "Ben Hur") in Rome was the most famous, but most Roman towns had a circus.

House of the Surgeon, Pompeii: An early *domus* or town house (so-called because it was owned by a doctor in 79 CE), originally built in the 4th or the 3rd century B.C. Has an *atrium* (entryway) with an *impluvium* (pool in the floor) to catch rain water which flows through a central opening in the ceiling (the *conpluvium*), although this may not be original. The *atrium* held portraits of the owner's ancestors and a shrine of the *Lares* (household gods). Behind the *atrium* and centered on it is the *tablinum* (family record room). To the sides of the *Tablinum* are a dining room (*triclinium*) and bedrooms (*cubicula*). Unlike the House of the Faun, the House of the Surgeon had no *peristyle*, which was a feature of later Republican houses borrowed from the format of Greek houses.

House of the Faun, Pompeii: A large and elaborate town house which has two *atria* and two *peristyles* (colonnaded gardens). Built ca. 180 BCE, it also had the Alexander mosaic in one of its rooms (added c. 100 BCE). Has no wall paintings, only mosaic floors.

Insula : Latin for "island", the term also for the apartment houses which predominated in Roman cities. After the Great Fire of 64, legislation limited them to no more than 5 stories and they were usually built of brick-faced concrete. Generally had apartments grouped around an interior court. The exterior facade at ground level had *tabernae* or shops, with stairways leading to upstairs apartments. The best-known examples of *insulae* are at Ostia and date to the 2nd century CE (House of Diana, ca. 150).

Porticus Aemilia, Rome: A huge concrete vaulted warehouse built along the banks of the Tiber in 193 BCE, rebuilt in 174 BCE.

Sanctuary of Fortune, Palestrina: A huge "theater-temple" built ca. 125-50 BCE to the oracular goddess Fortune. The sanctuary ascends a hillside in seven terraces backed by concrete vaulting; each terrace save the uppermost had a symmetrical facing of applied Greek architectural decoration. At the top was a *tempietto* (little temple), apparently close to a miraculous honey-tree. An early example of the Roman love of ordering the landscape with architecture; the ancestor of developed imperial architecture. Similar sanctuaries are known at Tivoli (Sanctuary of Hercules Victor, ca. 50 BCE) and at Terracina (Sanctuary of Jupiter Anxur, 2nd BCE).

Stoa: A Greek building with an open, colonnaded front along its long axis. Used by the Greeks to define the open central space of an Agora (Greek for Forum). Functionally either a market-building or a civic building. Not used by the Romans, but an ancestor of the Roman *porticus* or colonnade.

Tabernae: Small one or two room shops attached to the exteriors of houses, sanctuaries or civic buildings in Roman towns. Often vaulted.

Tabularium: The Secretariat or Records Office of the Senate built into the side of the Capitoline Hill in 78 B.C. It features concrete vaulted rooms faced with applied Greek Doric columns on its facade.

Temple of Portunus, Rome: A small Ionic pseudo-peripteral temple in the Forum Boarium at Rome dedicated to the Harbor god Portunus (traditionally called the "Temple of Fortuna Virilis"). Built in the later 2nd century B.C., it shows how the Romans modified of their podium temples with elements taken from Greek architecture during the later Republic.

"Temple of Vesta or the Sibyl," Tivoli: A round Corinthian temple dedicated to an unknown god, built ca. 100-50 B.C. Interesting because, unlike a Greek round temple, it was placed on a high concrete podium (like an Italo-Etruscan temple). The frieze above the columns has ornate carved decoration.

Forum Romanum: The civic center of ancient Rome, often simply called the Forum, located between the Capitoline and the Palatine Hills. Contained the Curia (Senate House), the Basilicas Aemilia and Iulia, and Temples (Concord, Castor and Pollux, Divus Iulius, Divus Vespasianus).

Tuscan or Italo-Etrusco (Podium) Temple: A temple-type native to Italy. developed by the Etruscans and taken over by the Romans as their favorite form of religious structure. Characteristics: squarish proportions, set on a tall podium with a staircase at the front where the temple was supposed to be viewed and approached, and where there are characteristically two rows of columns. Later, under Greek influence columns may run down the flanks (Temple of Capitoline Jupiter, 509 B.C., see also Temple of Mars Ultor, 2 B.C.), or half columns may be engaged to the wall and run around the building to give the illusion of a surrounding colonnade (i.e. "pseudo-peripteral", see the Maison Carrée and the Temple of Portunus).

Temple of Concord, Rome: Built by Augustus and dedicated in A.D. 10, this Corinthian podium temple has the typically ornate carving of the entablature which characterizes Imperial temples.

Theater of Marcellus, Rome: Theater built by Augustus and dedicated to the memory of his nephew in 11 BCE. It features tufa faced concrete vaulting faced with travertine and applied Greek columns (Doric and Ionic stories survive).

Forum Iulium: The "Julian Forum" begun by Julius Caesar in 54 BC and finished by Augustus. The first of the Imperial Fora, it established their format: colonnaded porticoes flank a podium temple which is opposite the entrance. The temple in the Forum Iulium is dedicated to Venus Genetrix (Venus the progenitor) because the Julian family was descended from Venus (by way of Aeneas). The Forum Iulium as we have it preserves its form as rebuilt by Domitian and Trajan ca. 90-100 after a fire of AD 80.

Forum of Augustus: Built by Augustus after 42 BCE, dedicated in 2 BCE. Had two porticoes flanking a Corinthian podium temple of Mars Ultor (Mars the Avenger). This commemorated the avenging of Julius Caesar's assassination, and was used by the Senate to meet when they declared war. The colonnades to the side and in front of the temple included portrait cycles of the Julian family (on one side) and the famous men of the Roman Republic (on the other). In

the center of the Forum was a statue of Augustus driving a four-horse chariot (ie triumphing). The decoration of the attic of the colonnade included half-size copies of the maidens of the Porch of the Maidens on the Athenian Acropolis (c. 420 BCE). Served as a major statement of Augustus' propaganda; notable for its Classicistic sculptural decoration.

V. Places

Alexandria: City founded by Alexander the Great on the Nile Delta in 331 B.C. Most important city in Greek and Roman Egypt.

Caere: Modern Cervetri. together with Vulci and Tarquinia the most important of the Etruscan cities.

Campania: Region in south-central Italy which contains Naples, Pompeii, Herculaneum and Puteoli (Pozzuoli).

Capitoline Hill, Rome: Rome's citadel; contained the temple of Capitoline Jupiter, the main god of Rome. Triumphal processions ended there with a sacrifice by the victorious general.

Cosa: A Roman colony founded on the Etruscan coast in 273 BCE. Preserves the format of an mid-Republican Roman town (including podium temples with terracotta decoration); largely abandoned in the mid first century BCE.

Etruria: The region of ancient Italy just north of Rome (modern Umbria and Tuscany). The mysterious Etruscans lived there after ca. 700 B.C. and were the source of much of Rome's early culture.

Gaul: Modern France, called by the Romans after its Germanic inhabitants (the Gauls). Conquered by Julius Caesar 59-49 BCE.

Latium: The district of central Italy which contains Rome. Inhabitants are Latins.

Palatine Hill, Rome: On the south side of the Forum, preserves the earliest traces of habitation at Rome (9th-8th BCE) and the remains of the imperial palace (Domus Augustana).

Carthage: A city founded ca. 800 B.C. by Phoenicians in northern Africa (modern Tunisia). Fought the Punic Wars with Rome in the Third and Second centuries BCE and nearly defeated Rome, especially during the Second Punic War (217-201 BCE) under the general Hannibal. Due to Roman paranoia Carthage was destroyed in 146 BCE. Refounded as a Roman colony in 44 BCE by Julius Caesar and became a great city again into the 7th century CE. .

Pergamon: A Hellenistic Greek kingdom in Asia Minor (modern Turkey), willed by its last king to Rome in 138 BCE. A famous center of the Hellenistic Baroque school of sculpture.

Pompeii: A town in Campania on the Bay of Naples buried in A.D. 79 by an eruption of Mount Vesuvius. Provides us with a remarkably complete view of a Roman town of the second century BCE. to A.D. 79. Refounded by Sulla as a Roman colony in 80 BCE.

Tivoli (ancient Tibur): A town near Rome known for its Republican temples ("Temple of Vesta," Sanctuary of Hercules Victor), and, later, the great villa of the emperor Hadrian.

Veii: The Etruscan city nearest Rome, conquered in 396 B.C. Had a Tuscan temple of ca. 500 B.C. with terracotta roof statues (Apollo of Veii); these should approximate the style of the sculpture of the earliest Temple of Capitoline Jupiter in Rome (509 B.C.).

VI. Terms

Triumph: a victory parade for decisively defeating Rome's enemies, awarded to a general by the Senate; the greatest deed a general could achieve. The Triumphator entered the city riding in a four horse chariot and followed by his army leading captives, carrying spoils taken from the enemy and carrying large paintings depicting a campaign (apparently sort of like maps). The parade proceeded through the city, ending at the temple of Capitoline Jupiter, where, after the enemy leaders were ritually executed, the general sacrificed to Jupiter and dedicated spoils of victory. In the Empire, only the Emperor or his designated successor could triumph, and the ceremony gradually was replaced the *Adventus*, or ritual entrance of the Emperor to a city.

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Classicistic Style: A mode of late Hellenistic sculpture which began ca. 150 BCE and derived its inspiration largely from sculpture of the 5th and 4th centuries BCE. Leaders were the Neo-Attic workshops. Lasted into the 2nd century CE. Chosen by Augustus as the style of the earliest Roman official imperial art.

Hellenistic Baroque Style: A style of Hellenistic sculpture which was characterized by dramatic compositions, dynamic and non-realistic motion of garments and bulging musculature. Began ca. 200 B.C., lasted well into the 1st century CE.

"Plebeian" Style: A native Italian tradition of folk art which focused on giving a message in a non-Classical idiom. Characteristics are stumpy and poorly proportioned figures, hieratic scale (i.e. bigger people are more important), frontality of the main figures, and non-realistic depiction of space. Used by the less-educated people of Italy, but it is dubious that this indicates any class distinction in the modern sense. Plebeian is the term in Latin used to designate the Roman lower classes, as opposed to the aristocratic Patricians.

Verism: a term derived from the Latin word for "true" to describe the serious and frequently ugly Roman portraits of the first century B.C. These are often presumed to be realistic, but probably reflect also a Roman reaction against the ideal tendencies found in Greek portraiture. They thus represent an attempt to present the *Romanitas* and *dignitas* which define their sitters as Romans and hence superior to Greeks.

Illusionistic: Any artistic style which attempts to visually create an effect that is not there in reality.

First Style: In Roman painting a style in which wall surfaces were painted to simulate the effects of costly stone panelling. Developed in the Greek east in the 3rd century B.C.

Second Style: A style of painting developed ca. 100 BCE. and which lasted until ca. 15 BCE. It was characterized by the illusionistic breakup of the wall surface with architecture, large-scale landscapes and figural friezes.

Third Style: A "closed" style of wall painting which began ca. 15 BCE and which lasted until the mid-1st century CE. Monochrome panels were used to frame "pictures" set on the walls. On the panels float fanciful architectural motifs, landscapes, and other decoration. Some of the

best examples are in an imperial villa at Boscotrecase, near Pompeii (ca. 10 BC); another fine wall is in the House of Fronto at Pompeii (ca. 40).

Fourth Style: A style of painting which originated during the reign of Nero (54-68). Combined aspects of the Second and the Third style. Often, lower wall has monochrome panels framing pictures on the wall, while the upper wall may be broken into architectural vistas which do not form a coherent space. Sometimes architectural vistas appear framing the pictures on the lower wall. There is also a tendency to have figures floating on the surface of monochrome panels to create a tapestry-like effect. Found in Nero's Golden House, and the House of the Vettii at Pompeii, notably.

"Sacral-Idyllic" landscape: A type of landscape painting which originated during the reign of Augustus (developed by Studius??). Characteristics are sketchy, small figures in a hazy and ideal rural landscape with many odd shrines. Generally viewed from high up ("bird's eye perspective").

ART 382, SUPPLEMENTARY HANDOUT: ROMAN RELIGION AND GOVERNMENT

ROMAN GOVERNMENT

Consuls: The two head magistrates of the Roman Republic. Elected yearly, consuls had *imperium* or ultimate charge of the government, laws and army. Attended by *lictors*, who carry a bundle of rods (to beat malefactors) and, outside the city of Rome, an axe (to execute criminals).

Praetors: Primary assistants of the Consuls, mostly concerned with the administration of justice.

Dictator: Under the Republic, in time of extreme crisis a single individual appointed to head the government. Both Sulla and Julius Caesar during the late Republic ruled as Dictators.

Quaestors: Junior magistrates who dealt with financial matters.

Aediles: Magistrates in charge of civic administration such as maintenance of the water supply, sewers etc. Also in charge of civic games, the administration of welfare (the Dole).

Senate: A council of ex-magistrates (name means "old men"). Supposed to advise the Consuls, in reality ruled the Roman Republic after ca. 250 B.C.

Proconsul: "In place of a consul." A magistrate with consular powers for a fixed period of time. Designed for generals on extended campaigns and provincial governors. A "procurator" (like Pontius Pilate) was a provincial governor appointed directly by the Emperor to govern a minor province.

Tribunes: Magistrates whose duty was to protect the rights of the lower classes (Plebeians). Could summon the Assemblies and Senate; also could veto legislation injurious to the lower classes. Killing a tribune was a religious crime demanding death of the murderer. The Emperors have "tribunician power," that is, although not Tribunes, they have the right to summon the Senate and Assemblies, and to veto legislation.

Pontifex Maximus: "Highest Priest," the head of official Roman religion. After 12 BCE, when Augustus became P.M., all emperors have this title. Now a title of the Pope.

Rex: Latin for King. After the expulsion of the Etruscan kings in 509 B.C., killing a man suspected of trying to become a king was officially sanctioned by the Republic (hence the assassination of Julius Caesar in 44 BCE).

Census: An ordering of the city and its citizenry into classes according to wealth. originally to insure that the citizen army was properly organized. Done by two senior Senators (Censors) every five years under the Republic.

Corona civica: "Civic crown" of oak leaves (Jupiter's tree) given for saving the state. During the Empire, the emperor often wears (because by governing, he has "saved" the state).

ART 382, ROMAN RELIGION AND GOVERNMENT-2

Emperor: A position outside the machinery of the Republic; devised by Augustus. Name means only "victorious general," and was the title of a triumphator. The emperor had tribunician power and was the Pontifex Maximus. The philosophical basis of imperial rule was based on virtues which all emperors were supposed to have, and which were given on a shield dedicated to Augustus in the Senate House in 27 B.C. These were *virtus* (manly bravery), *clementia* (mercy), *iustitia* (justice), *pietas* (piety). The Emperor was conceived as Jupiter's earthly steward, chosen by him to rule, and hence favored (better) than the rest of mankind. He was head of the army and all victories won by the army were due to his ultimate control (hence only the Emperor could triumph), and the source of all law. If an emperor was deified, he was usually shown assimilated to Jupiter, i.e. in a pose or guise associated with images of Jupiter, and frequently in company with Jupiter's bird, the Eagle. Early in the Empire, the Emperor is conceived as a special man (worshipped through his "genius" or guiding spirit), later he becomes closer to a quasi-god on earth and is offered direct sacrifices.

ROMAN RELIGION

Jupiter: Lord of weather and the sky, ruler of the gods. Together with his wife Juno and daughter Minerva formed the "Capitoline Triad." Greek: Zeus.

Minerva: Goddess of wisdom, the arts and war. Greek: Athena.

Victory: Winged personification of victory in battle. Often seen crowning generals. Closely associated with Minerva.

Roma: Personification of Rome. Like Minerva, generally wears helmet, but often has one breast uncovered (to facilitate using a bow).

Juno: Wife of Jupiter. Goddess of women and marriage. Greek: Hera.

Hercules: Hero who became a god through his great labors. Often a model for emperors because a human who attained immortality. Greek: Herakles.

Bacchus: God of wine and the irrational in Nature. Also a mystery god who promised salvation to his initiates. Greek: Dionysos.

Mars: God of War, paramour of Venus. Greek: Ares.

Venus: Goddess of love and feminine beauty. Ancestor of the Julian family (mother of Aeneas). Greek: Aphrodite. In the later Empire has mystery cult involving a consort named Adonis.

Amor: Also called Cupid. God of love in the sense of physical desire. Son of Venus. Greek: Eros.

Diana: Virgin huntress goddess. Twin sister of Apollo. Greek: Artemis.

Apollo: God of prophecy and culture (the arts, medicine etc.). Twin of Diana.

ART 382, ROMAN RELIGION AND GOVERNMENT-3

Divus: Latine for "deified." Hence Julius Caesar after his death became a god called "Divus Julius".

Mercury: The Herald and Messenger god. Also god of commerce and thieves. Greek: Hermes.

Vesta: Hearth goddess, protectress of the home and family. Also, by transferal, protectress of the city as an extended "family" of citizens. At Rome and other Latin towns her priestesses were the Vestal Virgins.

Neptune: God of the Sea, husband of Amphitrite. Greek: Poseidon.

Asklepios: Doctor god. God of healing. Son of Apollo.

Vulcan: Craftsman god. Husband of Venus. Greek: Hephaistos.

Ceres: Goddess of grain. In her Greek form, Demeter, she has an important mystery cult at Eleusis near Athens. Her daughter Persephone was married to Hades, god of the underworld.

Great Mother (Magna Mater): An orgiastic Earth goddess brought to Rome from Asia Minor in 204 BCE. Also known as Cybele, she has mystery cults involving her consort Attis, who castrated himself out of love for her (go figure how that worked). .

Isis: Egyptian goddess who promised salvation to her devotees and was worshipped by many throughout the empire. Often married to Serapis, a Greco-Egyptian salvation god (who looks like Jupiter).

Mithras: Originally of Persian origin, a charismatic mystery god who promised salvation to his (male) initiates.

Quirinus: Name of the deified Romulus. Becomes the god of Romanitas.

Penates: Guardians of the pantry (i.e. food supply) of every Roman family.

Lares: Guardians of the family, had a shrine in every Roman home. The Lares Compitiales, a special city-wide version of the Lares, were associated with the cult of the emperor's genius because they guarded the cross-roads where altars to the emperor's genius stood.

Manes: Spirits of the dead, specifically of one's ancestors, who guarded their descendents but also expected rites.

Suovetaurilia: The sacrifice of a pig+a sheep+a bull to Mars. This ritually purified the army before battle; the ritual is called a Lustrum ("purification"). The same sacrifice completed the Census to demonstrate that Rome was ready for war.