

Classical Civilisation

Topic: Myths and Symbols of Power

This topic covers the following:

- 1 The Centauromachy
- 2 The Amazonomachy
- 3 The fall of the Roman Republic
- 4 The Augustus of Prima Porta
- 5 The Ara Pacis

Name:

Scheme of Learning: Myths and Symbols of Power

Topic Sequence:

1	2	3	4	5	6	7	8
Gods and Goddesses	Heracles: Universal Hero	Religion in the City	Myth and the City	Festivals	Myths and Symbols of Power	Death and Burial	Journey to the Underworld

Topic Overview:

This is the sixth topic of the GCSE Classical Civilisations course, and the main aim is to provide pupils with a thorough understanding of how symbols, particularly mythical symbols, can be incredibly powerful in cementing the status of a person, city, or civilisation. The topic builds on pupils' prior learning of how art and sculpture have been used to depict images of gods/goddesses and heroes, but takes it further by examining not just the art and sculpture itself, but learning how they project a particular image. There are two key areas for each of Greek and Roman art that need to be explored: For Greece, it is the Centauromachy and Amazonomachy and how they are depicted on the Parthenon and Temple of Apollo at Bassae, respectively; for Rome, it is an exploration of how Caesar Augustus used images to project his status, mainly the Augustus of Prima Porta and the Ara Pacis. For all four studies, the pupils need to have an understanding of the myth/history of the theme of the sculpture/art, but also an understanding of the intricacies of each piece of art.

Lesson Sequence:

The lessons have been sequenced to build pupils' understanding and knowledge of how myths are used in art and sculpture to project an image of power. The lessons are sequenced and constructed in a similar way when examining each of the four key areas identified above. Firstly, the lessons explore the main myth or history that provides the them to one piece of art or sculpture. Once pupils have an understanding of the myth or story, they can then begin to examine the piece of art or sculpture in detail and apply their understanding of the myth/history to that individual piece of art. Pupils' prior learning allows them to have a firm basis on which to build, particularly with the Greek aspect of this topic. Their study of Heracles' metopes back in topic two, allows them to understand how metopes work when looking at the Parthenon's. Equally, the study of the Parthenon's frieze allows them to explore the frieze of the Temple of Bassae more readily. The two Roman ones need greater context being built as these are new types of sculpture to a degree.

The first four lessons examine the Greek aspects of this topic: the Parthenon metopes depicting the Centauromachy and the Temple of Bassae's frieze depicting the Amazonomachy. Lesson 1 explores the myth of the Centauromachy as pupils will need to have an understanding of the myth that is being depicted. They will also need to have an understanding of what this myth represents beyond the story itself. The Centauromachy, along with the Amazonomachy, represents the Greeks' belief that civilised society conquered the uncivilised when the Lapiths defeated the Centaurs. They must then apply this understanding to how the metopes on the Parthenon depict this representation. Pupils must further develop their understanding of how a metope is created by analysing key metopes from the Parthenon. Equally, a similar approach is taken with the Amazonomachy.

After four lessons, the topic switches to the Roman aspect and explores two key forms of art: the statue of Augustus of Prima Porta, and the sacrificial altar, the Ara Pacis. In order for pupils to have a thorough understanding of how these two key pieces of art depict a strong Emperor Augustus, they must have a deep understanding of the fall of the Roman Republic and how Augustus rose to power. Without this, they have no contextual knowledge in which to embed their analysis. The first two lessons explore that history and how Augustus would have wanted to cement his power following the civil war, and one way to do this was to project a past connected to the founders of Rome. Once this contextual knowledge is secure, pupils will move to looking at the two pieces of art and analysing them in detail as to how they have subtly projected Augustus' history and power.

Sequence of Lessons:

1	Symbols Lesson 1 – Centauromachy
2	Symbols Lesson 2 – Centauromachy – Metopes
3	Symbols Lesson 3 – Amazonomachy
4	Symbols Lesson 4 – Fall of the Roman Republic
5	Symbols Lesson 5 – Augustus of Prima Porta
6	Symbols Lesson 6 – Ara Pacis
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Topic Resources:

Knowledge Map:	11. Knowledge Map: Myth and Power (Ancient Greece)	Prescribed Sources:	6. Prescribed Sources: Myth and Symbols of Power
	12. Knowledge Map: Myth and Power (Ancient Rome)		

Assessment:

Knowledge:	23 question knowledge test
Application of Knowledge:	Exam questions on: identifying a god/goddess, Heracles (metope), Parthenon, Festivals, and a section on the Augustus of Prima Porta.

Supportive Reading:

	3

Knowledge Map: Myth and Religion: Myths and Symbols of Power (Greece)

In this topic, we will explore the links between myth and the portrayal of power. In the Greeks and Romans' world, myths were more than just stories; myths stood as symbols of power that was used to define a civilisation, city, family or even an individual. When combined with architecture and sculpture they could stand as statements of power for those exhibiting them. For the Greeks we will examine the Athenian use of the Centauromachy on the Parthenon. We will also examine the Amazonomachy as depicted on the Temple of Apollo at Bassae.

The Centauromachy

1	Lapiths	A mythical race of humans based in Thessaly, northern Greece. They were a legendary, law-abiding tribe.
2	Centaurs	A mythical race that were half-horse, half-man, who were depicted as savage, uncivilised, and aggressive creatures. Unlike men, they lived in caves, hunted wild food, and fought with rocks.
3	Origin of the Centaurs	King Ixion was the ruler of the Lapiths and he had taken a liking to the Goddess, Hera. Zeus tricked Ixion when he made an image of Hera out of the clouds, Ixion coupled with the cloud, and the rains from the clouds gave birth to the Centaurs.
4	Centaurs and Lapiths Related	The father to the Centaur race was, therefore, also the King of the Lapiths.
5	Centauromachy	The mythical battle that took place between the Lapiths and the Centaurs. The Lapiths represent the civilised world, the Centaurs the barbaric, uncivilised world.
6	Origins of the Battle	Pirithous replaced his father as king of the Lapiths and was to marry Hippodamia who had previously been married to Pelops. He invited Theseus to the wedding, but also the Centaurs. At the wedding, the Centaurs became unruly and a battle broke out, which Theseus and the Lapiths eventually won.
7	Centauromachy and Greece	In wanting to be seen throughout the ancient world as a symbol of civilisation and advancement, they used the images of the Centauromachy on their temples as a symbol of victory over barbarism.
8	Centauromachy and Athens	The Centauromachy held great significance to Athens due to the civilised image it portrayed on key temples such as the Parthenon, but also because of the involvement of their hero, Theseus, in defeating the Centaurs.

Parthenon Metopes: Centauromachy

9	Metopes	The Centauromachy is displayed on the metopes of the Parthenon. Of the 92 metopes that ran around the Parthenon, 34 were dedicated to the Centauromachy.
10	Metope Design	Metopes were designed with three aims: (1) to be instantly recognisable to the viewer; (2) to create realism and movement; and (3) to fill the space so as not to leave big blank areas.



11	Example of a Metope	(1) To be instantly recognisable: The Centauromachy is a great example of a recognisable story, and the centaur in the middle dominates the scene.
12		(2) To create realism and movement: The centaur rearing up on his hind legs gives a real sense of action in the scene, especially with the Lapith cowering underneath him. The whole scene has a sense of victory for the centaur in this scene.
13		(3) To fill the space: The scene has minimal blank space and the artist has filled the space cleverly. The centaur fills much of the scene with his hind legs filling the bottom left hand corner, and his arms filling the top right. It is likely he held a weapon which would have filled the top left hand corner, and, of course, the lapith fills the bottom right hand corner.

The Amazonomachy

14	Amazons	The Amazons were a mythical race of women who came from Asia Minor (modern day Turkey). As a race they stayed clear of men except when they needed to repopulate. If they gave birth to a son, the baby was killed; if it was a girl, they became an Amazon.
15	Greeks	The rival to the Amazons, and someone the Amazons sided against, were the Greeks. There were two great battles between the Greeks and the Amazons.
16	Battle 1: Heracles and Hippolyte	The first major battle was between Heracles and the Amazon Queen, Hippolyte, during his ninth labour.
17	Battle 2: The Attic War	The second major battle is called the Amazonomachy and happened after the ninth labour, when Heracles brought back an Amazonian bride for Theseus as a gift. The Amazons declared war on Athens, but were defeated by an army led by Theseus and Heracles.
18	Amazonomachy	The two major battles represent the Amazonomachy and came to represent Greece's triumph over the foreign people.

Temple of Apollo at Bassae Frieze: Amazonomachy

19	Bassae	Bassae is a small town around 36 miles southeast of Olympia.
20	Temple of Apollo	Despite being a small town, it does contain a temple of some stature dedicated to the god, Apollo. It was built in 450BC by Iktinos, the same architect who helped design the Parthenon.
21	Temple of Apollo Frieze	The frieze of the Temple of Apollo is unique in that it is displayed inside the columns rather than the outside, like all other temples. It allows the viewer to see the whole thing from one place.
22		The frieze depicts the Heracleian Amazonomachy, which was Heracles' battle with the Amazons for the belt of Hippolyte.
23		The frieze is an Ionic one, which means it is a continuous frieze allowing the story of the battle to be displayed easily.
24	Frieze Design	Friezes, like metopes, were designed with three aims: (1) to be instantly recognisable to the viewer; (2) to create realism and movement; and (3) to fill the space so as not to leave big blank areas.



25	Example from the Frieze	(1) To be instantly recognisable: The Amazonomachy is a great example of a recognisable story, and the scene shows a man fighting two women. Amazons were often depicted showing one bare breast, and this can be seen on the Amazon on horseback.
26		(2) To create realism and movement: The drapery on the right-hand woman depicts the movement of the woman towards the left. The Amazon and man in conflict show a mid-fight scene as the Amazon tries to flee. However, the horse is somewhat out of proportion.
27		(3) To fill the space: The sculptor has used action well to fill the spaces. The left and right characters almost mirror each other in pose. The bent knees suggest action, while fitting them neatly into the space. The horse fills the centre of the scene, and the Amazon being pulled back cleverly bridges the gap between them.

Glossary: Myths and Symbols of Power

	Keyword	Definition
1	Centauromachy	A mythical battle between the Centaurs and the Lapiths at the wedding of Pirithous
2	Centaur	A race of mythological creatures that half-human, half-human
3	Lapith	A race of people based in Thessaly, northern Greece
4	Civilisation	The society, culture, and way of life of a particular area, associated with advancing human culture
5	Barbarism	The antithesis of civilisation; a society that lacks culture, associated with brutality and cruelty
6	Amazons	A mythical race of women from Asia Minor
7	Amazonomachy	A mythical battle between the Greeks and the Amazons
8	Frieze	A broad horizontal band of sculpted or painted decoration, especially on a wall near the ceiling.
9	Metope	A square-shaped panel decorated with relief sculpture that would decorate the space between the roof and the tops of the columns of a Greek temple.
10	Republic	A state in which supreme power is held by the people and their elected representatives; does not have a monarchy of any kind
11	Consul	The most important public official in Rome; two consuls were elected annually
12	Triumvirate	A group of three men holding power unofficially
13	Empire	An extensive group of states or countries ruled over by a single monarch, usually referred to as an Emperor
14	Emperor	The supreme leader of an Empire; usually an autocrat with complete power
15	Augustus	The first Emperor of Rome, and the adopted son of Julius Caesar
16	Golden Age	A highpoint in history that is often seen as idyllic, peaceful, prosperous, and happy
17	Pax Romana	'The Peace of Rome' – a concept built on the idea of peace through war
18	Pax Deorum	'The Peace of the Gods' – a concept that if the Gods were happy, Rome would prosper
19	Augustus of Prima Porta	A statue that was built to symbolise Augustus' military and political strength
20	Roman Standard	A symbol (often a flag or banner) that was a symbol of authority, honour and unity used by the military in battles
21	Doryphoros	An ancient Greek statue that embodied the 'ideal' man
22	Ara Pacis	The 'Altar of Peace' was a sacrificial altar given to Augustus by the Senate in celebration of his victories over the Spanish and French
23	Field of Mars	The location of the Ara Pacis, and an area of Rome dedicated to Mars and used by the Roman military

Read the following information on **the Centauromachy** very carefully to familiarise yourself with the content. It is an extract from *Ovid's Metamorphoses* and is King Nestor describing the scene of a wedding between Pirithous and Hippodame.

Bk XII:210-244 Nestor tells of the battle of Lapiths and Centaurs

'Pirithoüs, the daring son of Ixion, married Hippodame, and invited the cloud-born centaurs to take their place at tables, set in lines, in a tree-shaded cave. Caeneus, and the other Thessalian princes were there, and I was there myself. The festive palace echoed with the noisy crowd. See, they were singing the marriage song, and the great hall smoked with fires, and in came the virgin surrounded by a throng of young wives and mothers, conspicuous, in her beauty. We declared Pirithoüs to be blessed in his bride, which almost betrayed his good fortune. For your heart was heated by the sight of the girl as much as by wine, Eurytus, most savage of the savage Centaurs: and drunkenness twinned with lust ruled it.

At once the tables were overturned and the banquet in turmoil, and the new bride was grabbed by the hair and dragged off by force. Eurytus seized Hippodame: the others whosoever they wished to, or could, and it looked like the rape of a city. The palace sounded with women's cries. We all leaped up quickly, and Theseus, first, shouted out: 'What foolishness drives you to this, Eurytus, that you challenge Pirithoüs in my presence, and unknowingly attack two in one? Lest his words were in vain, the brave hero pushed aside those threatening him, and rescued the girl from the madmen. The other made no reply (since he could not defend his actions with words) but attacked her champion, with violent hands, striking at his face and noble chest.

There chanced to be an ancient mixing-bowl nearby, embossed with raised designs, and Theseus raised the huge thing, he himself being huger, and threw it straight at Eurytus's face. He fell backwards, drumming his feet on the blood-soaked earth, gouts of blood spurting from mouth and wound equally, along with brain-matter and wine. His twin-natured brothers, taking fire at his death, emulated each other, in shouting: 'To arms! To arms!' with a single voice. Wine gave them courage, and, in the first battle, cups, fragile jars, and round basins were sent flying, things intended for feasting, now used for fighting and killing.'

Bk XII:245-289 The deaths of Amycus, Gryneus, Cometes

'First, Amycus, son of Ophion, did not fear to despoil the inner shrine of its offerings, and snatched, first, from the sanctuary, a chandelier, thickly hung with gleaming lamps, and raising it on high, as one wields a sacrificial axe to break the bull's snowy neck, he dashed it against the forehead of Celadon, the Lapith, leaving him with the bones of his face crushed past recognition. His eyes leapt from their sockets, and his nose, pushed in, as the bones of his face shattered, was driven into his palate. At this, Pelates of Pella, wrenching a leg from a maple-wood table, knocked Amycus to the ground, his chin driven into his chest: and his enemy sent him to the shadows of Tartarus with a second wound, as he spat out teeth, mixed with dark blood.

Then Gryneus, standing near the smoking altar, gazing at it with wild eyes, shouted: "Why not put this to use?" and lifting the huge altar with its flames, he threw it into the midst of the crowd of Lapiths, crushing two of them, Broteas and Orios: Orios's mother was Mycale, who was often known to draw down the horned moon by her incantations despite its struggles. "You will not escape with impunity, if I can find a weapon." said Exadius, who found the equivalent of a spear in a stag's antlers that hung on a tall pine tree, as a votive offering. Gryneus was pierced in the eyes by the twin branches, and his eyeballs gouged out, one of which stuck to the horn, and the other slipped down onto his beard, and hung there in a clot of blood.

Then Rhoetus snatched up a burning brand from the altar, wood from a plum tree, and swinging it down from the right hand side, broke Charaxus's temples protected by yellow hair. The hair flared like a dry cornfield, set alight by the quick flames, and the blood seared in the wound gave out a terrible sizzling noise, as a bar of iron is prone to do, when the smith takes it, red-hot, from the fire, with curved tongs, and plunges it into a bath of water: it whistles and hisses immersed in the bubbling liquid.

The wounded man shook the rapacious flames from his shaggy hair, and tearing a stone sill from the ground lifted it on his shoulders, a load for oxen, its very weight preventing him from hurling it as far as his enemy: but the mass of stone crushed his friend Cometes, who was standing nearer. Rhoetus could not contain his delight, saying: "May the rest of the crowd on your side be as formidable as that!" and he renewed his attack with the half-burned branch, and with three or four heavy blows broke through the joints of his skull until the bones sank into the fluid brain.'

Task: Answer the following questions using the two previous extracts.

1. Who was the wedding described in the extract between?

2. Who was Pirithous' father?

3. In the extract, Nestor mentions someone called Eurytus, who is he and how is he described?

4. The extract describes the moment a conflict breaks out between the humans and the centaurs, 'At once the tables were overturned and the banquet in turmoil...'. According to Nestor, how does this conflict start?

5. The fighting scenes described by Nestor are incredibly graphic. Highlight on the extract, one or two particularly descriptive scenes of violence.

6. Read the quotation below.

'Then Rhoetus snatched up a burning brand from the altar, wood from a plum tree, and swinging it down from the right hand side, broke Charaxus's temples protected by yellow hair. The hair flared like a dry cornfield, set alight by the quick flames, and the blood seared in the wound gave out a terrible sizzling noise, as a bar of iron is prone to do, when the smith takes it, red-hot, from the fire, with curved tongs, and plunges it into a bath of water: it whistles and hisses immersed in the bubbling liquid.'

7. How has Ovid made this scene so vivid [meaning to create powerful, clear images in the mind]? Refer to specific language techniques that have been employed, such as the use of figurative language such as similes or metaphors, particular word choices, specific adjectives, onomatopoeia, as well as any others you think are relevant.

How is the myth of the Centauromachy portrayed on the Parthenon?

All temples have a frieze, and they are found below the roof and above the tops of a colonnade of columns. The frieze is one area where relief sculpture would be displayed. The sculpture displayed would be chosen specifically to project an image or message to the people viewing it. Doric temples friezes were divided up into sections called metopes, whereas ionic temple friezes would have one continuous scene. The image below shows one corner of the Parthenon frieze which is doric.



metope

A square-shaped panel decorated with relief sculpture (where the sculpture remains attached to the background). These panels would decorate the space between the bottom of the roof and the tops of the columns of a Greek temple.

triglyph

A series of three vertical grooves separating metopes.

Example: A metope from the Parthenon

The success of a metope can be judged through three key criteria, and the example shows how that criteria has been fulfilled.

The criteria is:

- 1) The scene is recognisable;

The scene is recognisable as a scene of the Centauromachy as it clearly has a centaur in it seemingly in conflict with a human.

- 2) The scene is dynamic and contains movement/action;

The scene has a tremendous amount of dynamism to it. This is best demonstrated by the movement of the human and centaur away from each other. The sculptor has the human almost pushing on his right leg to move away from the centaur whilst also reaching out to the centaur and pulling him back, shown with the arched back of the centaur.

- 3) The potential blank space in the metope is cleverly filled.

The scene has the potential blank space but the sculptor has cleverly filled this with the human's cloak. The way it drapes over his arms and shoulders and falls between him and the centaur means the potential blank space between him and the centaur is gone.



Task: Your task is to annotate the following metopes from the Parthenon according to the criteria that makes a metope successful. Your annotations should refer to specifics from the metope to support your answer.

A



Criteria	Evidence
Recognisable	
Dynamism	
Blank Space	

B



Criteria	Evidence
Recognisable	
Dynamism	
Blank Space	

Task: Your task is to annotate the following metopes from the Parthenon according to the criteria that makes a metope successful. Your annotations should refer to specifics from the metope to support your answer.

C



Criteria	Evidence
Recognisable	
Dynamism	
Blank Space	

D



Criteria	Evidence
Recognisable	
Dynamism	
Blank Space	

Source C: A sculpture from a Greek Temple.



Study Source C

7 On which temple was **Source C** displayed?

(1)

8 (a) What caused the conflict shown in **Source C**? Give **two** details.

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-
- -----
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(2)

(b) Why did the Greeks decide to include this story on some of their temples?

-----11-----
(1)

Read the following information on **The Amazonomachy** very carefully to familiarise yourself with the content.

The Amazonomachy

The Amazonomachy was a series of mythological battles between various Greeks and the Amazons, a legendary race of warrior women who lived in the east. The Amazons were usually portrayed as enemies of the Greeks and featured in many myths, often pitted against famous Greek heroes. The particular Amazonomachy that concerns us is the subject of the Bassae Frieze. This depicts the stories of the Trojan Amazonomachy and the Heracleian Amazonomachy. The former occurred during the legendary Trojan War as the Amazons came to help the Trojans to fight the Greeks. During this conflict, the Greek hero Achilles killed the Amazon Queen. The latter is the story of Heracles' attempt to acquire the girdle of Hippolyta, the Queen of the Amazons, for one of his Labours, which resulted in a battle and Heracles ultimately gaining the girdle. Similarly to the Centauromachy, the fight with the Amazons is often portrayed as a metaphor for civilisation versus barbarism, with the Amazons representing the latter. They were depicted as very warlike, with war their primary focus, and, therefore, a contrast to the Greeks, who also prided themselves on their culture as much as their skill in war — this set them apart from the barbarians.

On the Bassae Frieze

The Bassae Frieze is a marble sculpture which originally decorated the interior of the cells (inner chamber) of the Temple of Apollo at Bassae in southern Greece. It was built by locals as thanks for the end of a plague that had devastated the region. According to an ancient source, one of the architects who designed it was Iktinos, who had also worked on the Parthenon. As mentioned above, both the Trojan and the Heracleian Amazonomachy are depicted. In both cases, the story develops along the frieze from the start of the fighting to, in both cases, the eventual Greek victory. The battle of the civilised Greeks versus the barbarian Amazons has been taken for a metaphor to the Greek victories against the Persians in the Persian Wars. There were two wars between Greeks and Persians, and so the two separate battles against the Amazons could be seen to reflect this. Again, this was an impressive portrayal of Greek power in the face of great adversity. While the Amazons are ultimately defeated, they were known for their prowess in war and so were difficult opponents. The Greek victory against the Persians likewise was a great achievement for the Greeks, given that a small band of city states defeated an empire that spanned the entire Middle East.

Task: Answer the following questions using the above extract.

1. What was the Amazonomachy?

2. Describe the two Amazonomachies depicted on the Temple of Bassae frieze?

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3. What does the Amazonomachy symbolise to the Greeks?

The Temple of Bassae differs from the Parthenon in that it is an ionic frieze. Therefore, the frieze is not split into individual metopes but is rather one continuous frieze. Rather than having individual metopes with individual moments depicted on each one, the frieze has all the moments blended into one long, continuous image. Yet, despite that, the criteria for judging its success is still the same:

- (1) The scene is recognisable; (2) The scene is dynamic and contains movement/action; (3) The potential blank space is cleverly filled.



frieze

a broad horizontal band of sculpted or painted decoration, especially on a wall near the ceiling.

Task: Your task is to annotate the following sections of the frieze from the Temple of Bassae according to the criteria that makes a frieze successful. Your annotations should refer to specifics from the frieze to support your answer.

The criteria is: (1) The scene is recognisable; (2) The scene is dynamic and contains movement/action; (3) The potential blank space is cleverly filled.

A



Criteria	Evidence
Recognisable	
Dynamism	
Blank Space	

B**Criteria****Evidence****Recognisable****Dynamism****Blank Space****C****Criteria****Evidence****Recognisable****Dynamism****Blank Space**

Source D: A sculpture of battle scene.



Study Source D

6 (a) On which temple was Source D sculpted?

..... (1)

(b) On what part of the building was Source D sculpted?

..... (1)

7 Who fought against each other in the battle shown in Source D?

.....

8 Give two ways in which Source D could be considered a successful sculpture. You must support your points with details from Source D.

- (2)
- (2)

In this topic, we will explore the links between myth and portrayal of power. In the Greeks and Romans' world, myths were more than just stories. Myths stood as symbols of power that was used to define a civilisation, city, family or even an individual. When combined with architecture and sculpture they could stand as statements of power for those exhibiting them. For the Romans we examine Augustan Rome and its architecture and how it was used to project a particular image of power and heritage. We examine the Augustus of Prima Porta and the Ara Pacis in detail.

Fall of the Roman Republic

1	Emperor Augustus	Born in 63BC, his real name is Gaius Octavius Thurinus. He was from a Roman aristocratic upper-class family. He would be the first Emperor of Rome, following his defeat of all those associated with the Roman Republic.
2	Roman Republic	The Roman Republic was the original system of government in Rome, and throughout its empire. It was a democracy, but one where only male citizens could vote.
3	The Senate	Despite being a democracy, the Senate controlled much of what happened in Roman politics. It was elected but was dominated by the wealthy and upper-classes (Patricians).
4	The Consul	The Consul was the most influential figure in the Roman Republic. Elected for one year only, in order to stop anyone gaining too much power.
5	Julius Caesar	Julius Caesar effectively destroyed the Roman Republic by breaking many rules, such as being made Consul for life. Whilst he was never made Emperor he would effectively rule like one.
6	Julius Caesar Assassinated	Julius Caesar was assassinated by Roman Senators in 44BC, when he was stabbed twenty-three times when he arrived at the Senate. His death marks a major moment in Roman Republic with the end of the Republic and the start of the Roman Empire.
7	Civil War	Julius Caesar's death led to a power vacuum in Rome, and led to a civil war between those that had supported Caesar, and those that wanted to restore the Republic.
8	Caesar's Supporters	Caesar's supporters were led by Gaius Octavius Thurinus, known as Octavian, and Mark Anthony.
9	Julius Caesar's Heir	Julius Caesar was Octavian's great uncle. When Julius Caesar was assassinated, he surprisingly named Octavian as his heir and adopted son. From this point, he took the name Gaius Julius Caesar Octavianus.
10	Republican Supporters	The Republic's supporters were led by Brutus and Cassius.
11	Octavian Triumphant	Octavian's army proved too powerful for the Senate and its supporters, and he demanded he be made consul, that Brutus and Cassius be declared enemies of the state, and that he would rule in a triumvirate with Mark Anthony and Marcus Lepidus.
12	Second Triumvirate	The Second Triumvirate of Octavian, Anthony, and Lepidus lasted ten years before it fell apart. Greed and jealousy soured the relationship. Lepidus was accused of inciting a revolt and exiled, but Mark Anthony was more tricky. It was his relationship with Cleopatra that proved decisive.
13	Battle of Actium	When Mark Anthony was in Egypt fighting the Parthians, Octavian looked at Mark Anthony's will held at the Temple of Vesta. It revealed that upon his death, he would leave his part of the Roman Empire to Cleopatra. This outraged Romans and Octavian went to war with him. He defeated him at the Battle of Actium in 31BC.
14	Emperor Caesar Augustus	With Mark Anthony defeated, Octavian became Emperor Augustus at the age of 33, with the name given to him by the Senate. It means venerable, esteemed, and respected.

Augustan Architecture

15	Four Aims of Augustan Architecture	Augustus had four clear aims in his sculpture and architecture. They are outlined below.
16	Aim 1: Golden Age of Architecture	Augustus saw fifth-century Greece as a high point in architectural and sculptural design. He was inspired by buildings like the Parthenon and sought to recreate these styles in his own sculpture and architecture.
17	Aim 2: Pax Romana	Pax Romana means <i>The Peace of Rome</i> and was key to Augustan Rome. The Battle of Actium marked the end of the internal fighting and civil wars. Augustus sought to promote himself as a bringer of peace.
18	Aim 3: Pax Deorum	Pax Deorum means <i>The Peace of the Gods</i> was a key concept for Romans. If the Gods were appeased Rome would flourish, if they were angered Rome would suffer.
19	Aim 4: Self and Family Promotion	Although Augustus gave the impression of Rome being a republic, he certainly wanted and needed to promote his family. To do this he emphasised his family's links to the gods, while promoting future heirs.

The Augustus of Prima Porta

20	Origins	The Prima Porta was based on the Doryphorus (spear-bearer), sculpted by Polykleitos around 440BC. The sculpture was praised as a depiction of the ideal man, but this is not a direct copy. The Augustus of Prima Porta has been Romanised to promote the Augustan ideal.
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21	Projection of Power	The sculpture has been cleverly designed to project the Augustan ideal. This includes the clothing, the use of the right arm, the standard military flag, and the inclusion of gods.
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The Ara Pacis

22	The Ara Pacis	The Ara Pacis means <i>Altar of Peace</i> , and was commissioned by the Senate in 13BC to honour the return of Augustus from Hispania (modern day Spain) and Gaul (modern day France).
23	Location	It was located on the Field of Mars in Rome. A significant venue as it was where all political and military life in Rome took place. This includes all elections and where returning armies would settle.
24	The Altar	The altar itself was elaborately carved with scenes that related to the sacrifices that took place on it. The scene shows semi-nude slaves leading the sacrificial animals.
25	The Enclosure Wall	The altar was surrounded by an enclosure wall that was sculpted inside and out.
26	Western and Eastern Wall Sculpture	The western and eastern walls contained a doorway into the enclosure. The walls contained scenes that linked the Augustan family to the founding of Rome and Rome's important gods.
27	Northern and Southern Walls	These walls depicted the procession that took place to the Ara Pacis before the annual sacrifice. The northern and southern walls are stylistically similar to the frieze on the Parthenon that showed the Panathenaic Procession.
28	The North Frieze	The northern wall depicts senators and priests on the religious procession to the sacrifice. One carries a jug and an incense box, which were both used in the sacrifice. Others carry laurel leaves, which were common in sacrifices. The bottom of the frieze contained floral patterns.
29	The South Frieze	The southern frieze shows the imperial family on the far right. This includes Augustus' wife, Livia, his head general, Agrippa, and nephews, Lucius and Gaius Caesar, and Tiberius, Livia's son. The family are preceded by priests, identified by their caps.

4 Why did the Roman Republic fall?

The Roman Empire is one of the most powerful empires the world has ever known. It is also an empire that has changed the world like no other. Famous for its Emperors, its army, and its expansion. However, many people don't realise that prior to the establishment of the Roman Empire ruled by an all-powerful Emperor, Rome was a republic, a democracy where power was decided by the people. Unusually, this democracy was replaced by the dictatorships of the Emperors, and the man who engineered its downfall, and although he never was an Emperor himself, was Julius Caesar.

An understanding of why it falls, the role of Julius Caesar in doing this, and the establishment of the first Emperor, Augustus, is crucial to understanding the Rome section of this module.

Keywords and Meanings:

Consul

Officials elected to govern Rome. Ruled for one year to stop them accumulating too much power.

Senate

Part of the Roman government where the Senators of Rome governed.

Triumvirate

Name of the unofficial alliance between Caesar, Pompey and Crassus. These three people controlled Rome between them.

Dictator

In Ancient Rome, a Consul given absolute power due to an emergency.

Key Characters:

Pompey

Roman general and one-time consul of Rome. One of the most powerful people in Rome.

Julius Caesar

Roman general and one-time consul of Rome. Hugely influential, powerful, and popular with the Roman people.

Crassus

The wealthiest man in Rome and one-time consul of Rome. Hugely influential and powerful.

Mark Anthony

Supporter of Julius Caesar. Would go to war with his assassins. Hugely popular in Rome. Would one-day be in a relationship with Cleopatra.

Brutus

Supporter of the Republic and opponent of Julius Caesar. Once was a close friend of Caesar's.

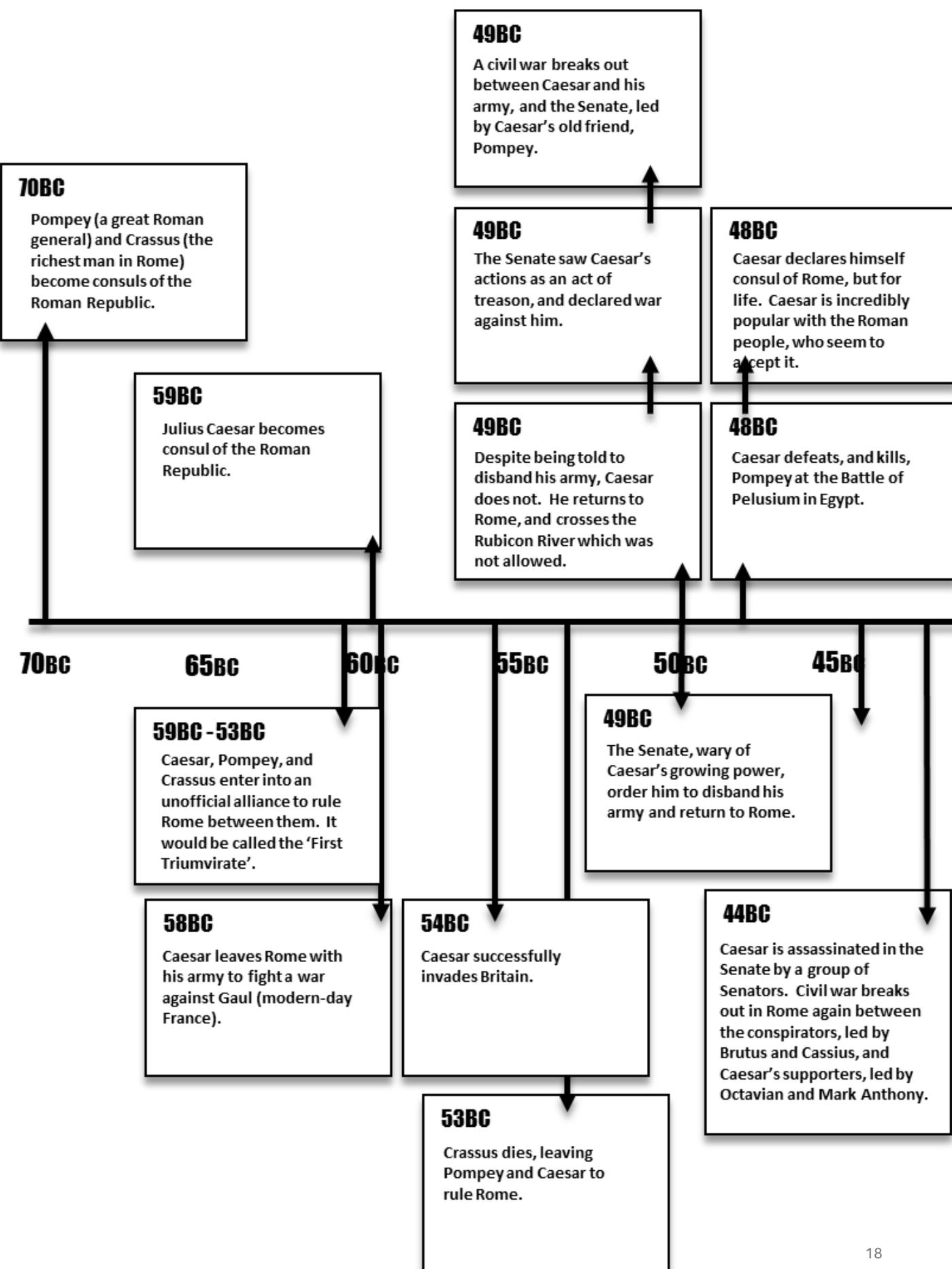
Cassius

Supporter of the Republic and opponent of Julius Caesar.

Octavian

Great-nephew of Caesar, and heir to his fortune. Would go to war with Caesar's assassins.

Task: Your task is to read through the timeline carefully and understand the order of events. You are then required to mark on



the timeline the following things:



The earliest sign that the Republic was beginning to fall apart.



The most significant moment in the collapse of the Republic.

42-31BC

The Second Triumvirate gradually falls apart, and Octavian would see Lepidus arrested for treason, but he would go to war with Mark Anthony and Cleopatra.

42BC

Octavian takes control of Rome with Mark Anthony and Lepidus (a Roman general). It would be called the 'Second Triumvirate'

42BC

Octavian defeats Brutus and Cassius at the Battle of Phillipi, in which Cassius is killed. Following the defeat, Brutus commits suicide.

31BC

Octavian defeats Anthony at the Battle of Actium, leaving him in sole power of Rome.

27BC-15AD

Octavian would lead Rome as Emperor Augustus and would try to bring peace and stability to it. He would be the first, and longest serving, Emperor of Rome, and despite the republic existing in theory, it was now an empire ruled by an Emperor.

40BC

35BC

30BC

25BC

15AD

Task: Answer the following questions using the timeline

1. In what year did Julius Caesar become consul of the Roman Republic?

2. In what year did Pompey and Crassus become consuls of the Roman Republic?

3. Which three Romans made up the 'First Triumvirate', and how long did it unofficially stay together?

4. What evidence from 59BC to 49BC is there to suggest that the Senators were right to be wary of Caesar's growing power?

5. 49 – 48 BC is an incredible couple of years in the Roman Republic, write out the sequence of events that happen during these two years.

6. What happens in 44BC, and what impact did it have on the Roman Republic?

7. Which three Romans made up the 'Second Triumvirate', and how did it fall apart?

8. Who was the last remaining survivor of the 'Second Triumvirate' and what would he later be known as?

of cash and manpower available so much larger that the rise of men such as Pompey was more or less unstoppable.

What eventually did stop Pompey was a rival, in the shape of Julius Caesar, a member of an old patrician family, with a political programme in the radical tradition of the Gracchi and eventually with ambitions that led directly to one-man rule. But first the two men were part of a notorious three-cornered alliance.

The Gang of Three

In 60 BCE, two years after he had returned to Rome, Pompey was frustrated that the senate had not yet formally ratified his eastern settlement, instead procrastinating by confirming it piece by piece, not en bloc. And, as any general then had to do, he was looking for land on which to settle his ex-soldiers. Marcus Licinius Crassus, who had finally led Roman troops to victory against Spartacus and was reputedly the richest man in Rome, had recently taken up the case of a struggling company of state contractors. They had bid far too much for the tax rights of the province of Asia, and Crassus was trying to get them permission to renegotiate the price. Julius Caesar, the least experienced, and least wealthy, of the three, wanted to secure election to the consulship of 59 BCE and a major military command to follow, not merely the policing duties against brigands in Italy that the senate had in mind for him. Mutual support seemed the best way to achieve these various aims. So, in an entirely unofficial deal, they pooled resources, power, contacts and ambition to get what they wanted in the short term – and in the longer.

For many ancient observers this was another milestone on the road to the breakdown of Republican government. The poet Horace, looking back from the other side of that breakdown, was only one of those who singled out the year 60 BCE, when he referred, according to

traditional Roman dating, to 'the civil war that began when Metellus was consul'. 'Cato the Younger' – the great grandson of 'the Elder' (p. 204) and one of Caesar's most uncompromising enemies – argued that the city was overturned not when Caesar and Pompey fell out but when they became friends. The idea that the political process had been fixed behind the scenes seemed in some ways worse than the open violence of the previous decades. Cicero captured the point nicely when he observed that in Pompey's notebook there was a list not only of past consuls but of future ones too.

It was not such a complete takeover as those comments imply. There were all kinds of strains, disagreements and rivalries between the three men, and if Pompey really did have a notebook with a list of the gang's choice of future consuls, the electoral process sometimes got the better of them and someone quite different, not at all to their liking, was voted in. Nonetheless, they did pull off their immediate goals. Caesar was duly elected consul for 59 BCE and, among a series of measures that strongly resembled the programmes of earlier, radical tribunes, sponsored legislation on behalf of the other two. He also secured a military command for himself in southern Gaul, to which a vast area on the other side of the Alps was soon added.

For much of the 50s BCE, the machinations of members of the gang continued to be a major force in Roman politics, even though Caesar made only periodic visits to Italy and Crassus never returned from the campaign he led in 55 BCE against the Parthian Empire, centred in what is now Iran, which in many ways replaced Mithradates in Roman fears. It is partly Crassus' early death that makes his role and importance within the trio difficult to assess. But the tragedy of his defeat and gory decapitation, and the humiliation of the capture of his army's ceremonial standards, resonated for years. The decisive Parthian victory came in 53 BCE at the Battle of Carrhae, on what is now the border between Turkey and Syria. Crassus' head was sent as a trophy to the Parthian king's residence, where it was instantly reused

Read the following information on the **Augustus of Prima Porta** very carefully to familiarise yourself with the content. Can you identify where the text references the following:

1

The connection between the Augustus of Prima Porta and the Greek statue, the Doryphorus.

2

What his right arm and left arm symbolise.

3

Where there is a connection to the Gods.

The Augustus of Prima Porta was a monument to celebrate Augustus' victory over the Parthians. The marble statue which survives today is thought to be a copy of a bronze original statue that was vowed to Augustus by the Senate in 20BC. The original might have been displayed in a public place, but this copy was found in the private villa of Livia at Prima Porta, hence the name of the statue.

Augustus is depicted as a young, vigorous man in line with his usual portrayal. His athleticism is emphasised not only in the defined musculature of the arms, legs, and the shape of the breastplate, but by the pose. The positioning of the feet and weight distribution are a clear visual reference to the Doryphoros ("Spear Carrier"). This statue was popularised in the 5th Century BC by Greek sculptor, Polycleitus, and was widely thought in antiquity to embody physical perfection. The Prima Porta Augustus mimics the pose and thus implies that Augustus, its subject, possessed similar excellence.

Augustus' right hand is raised as though he is addressing a crowd. This, combined with his general's cloak, suggests that Augustus is addressing his troops. Augustus' left arm is positioned to hold a pole. Scholars dispute what he could have been holding. A spear would strengthen the connection to the Doryphoros, but a consul's staff or a recaptured legionary standard are equally plausible.

Next to his right leg is a dolphin being ridden by Cupid, the winged god of love and Venus' son. The choice to use a dolphin and Cupid was likely made because of their association with Venus, the mother of Aeneas and ancestor of the Julian clan. Augustus' link with the divine is further suggested by the fact that he is depicted barefoot. Roman sculpture did not usually show mortals barefoot – this was reserved for depictions of gods and heroes. Augustus did not want to be seen encouraging Romans to worship him as a god (unlike some later emperors), but this detail certainly communicates the idea that Augustus was more than merely mortal.

Augustus wears a breastplate and portrays him as a soldier, but unusually, it is paired with a senatorial toga which Augustus holds around his waist. The breastplate is covered with relief sculpture, and presents an image of peace and reconciliation. The central pair (A) represent the end of the war: a Parthian (distinguishable by his beard and rousers underneath a short tunic) hands a Roman legionary standard to another figure who holds out his arms to receive it. A standard is the flag used by an army in war, and the defeated army must hand its standard over to the victor. The identity of the figure on the left is unknown. Scholars have suggested it represents Tiberius, Augustus' stepson and general on the Parthian campaign. Others have suggested that it is another Roman general or perhaps even Mars. He wears a similar hat, which hints at Trojan ancestry, a further link to the illustrious past of the Julian clan. The military standard is important here, as prior to Augustus, the Romans had lost two of their standards in war: Crassus in 53BC, and Mark Anthony in the 40sBC. It appears here that Augustus has seen them returned.

Below this central scene reclines a woman holding a cornucopia (B). This could be the goddess Pax, the goddess of peace, but more likely it represents a mother earth figure, with the cornucopia referring to the earth's bounty. At the very top is a representation of the heavens (C), with a central figure pulling a cloth that represents the sky. Just beneath this (from left to right) is the sun god Sol in his chariot (D), the goddess Dawn with a water jug to sprinkle morning dew on the world (E), and at the very right is the moon goddess Luna (F). These personifications of the earth and the sky suggest that the Pax Augusta and the authority of Rome spread over the world.

Augustus' patron god Apollo is depicted at the bottom left of the breastplate riding a griffon (G). Opposite is Apollo's sister Diana, shown riding her favourite animal, a hind (H). Finally, the other figures, which cover both flanks, are thought to be personifications of Rome's allies and her conquered provinces (I).

The overall impression is of a commanding and self-assured military leader, whose actions have brought peace to the world and are sanctioned by the gods. The Prima Porta Augustus builds on an image already seeded by official coinage, the triumphal arch and poetry of the period.

Task: Using the information you have just read, annotate the picture of the Augustus of Prima Porta below in as much detail as possible making sure to demonstrate just how this statue symbolises power.

Right-Arm:

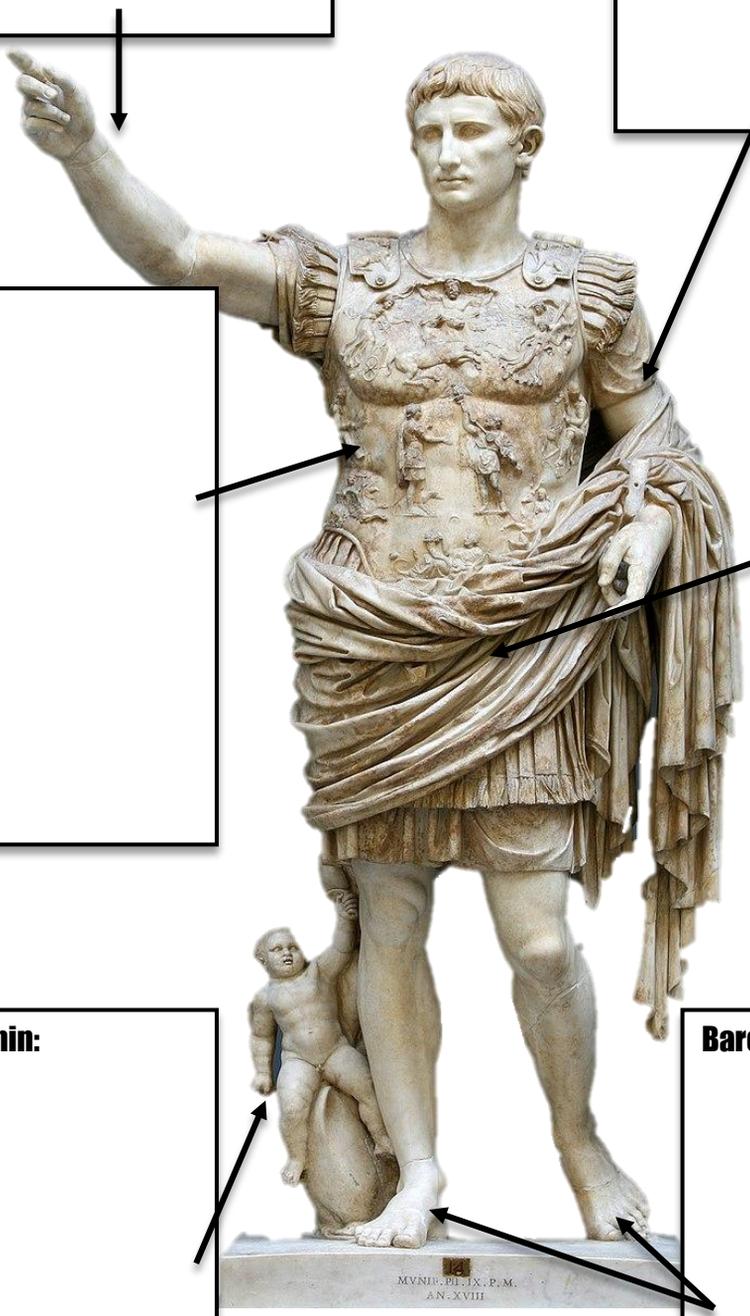
Left-Arm:

Military Uniform:

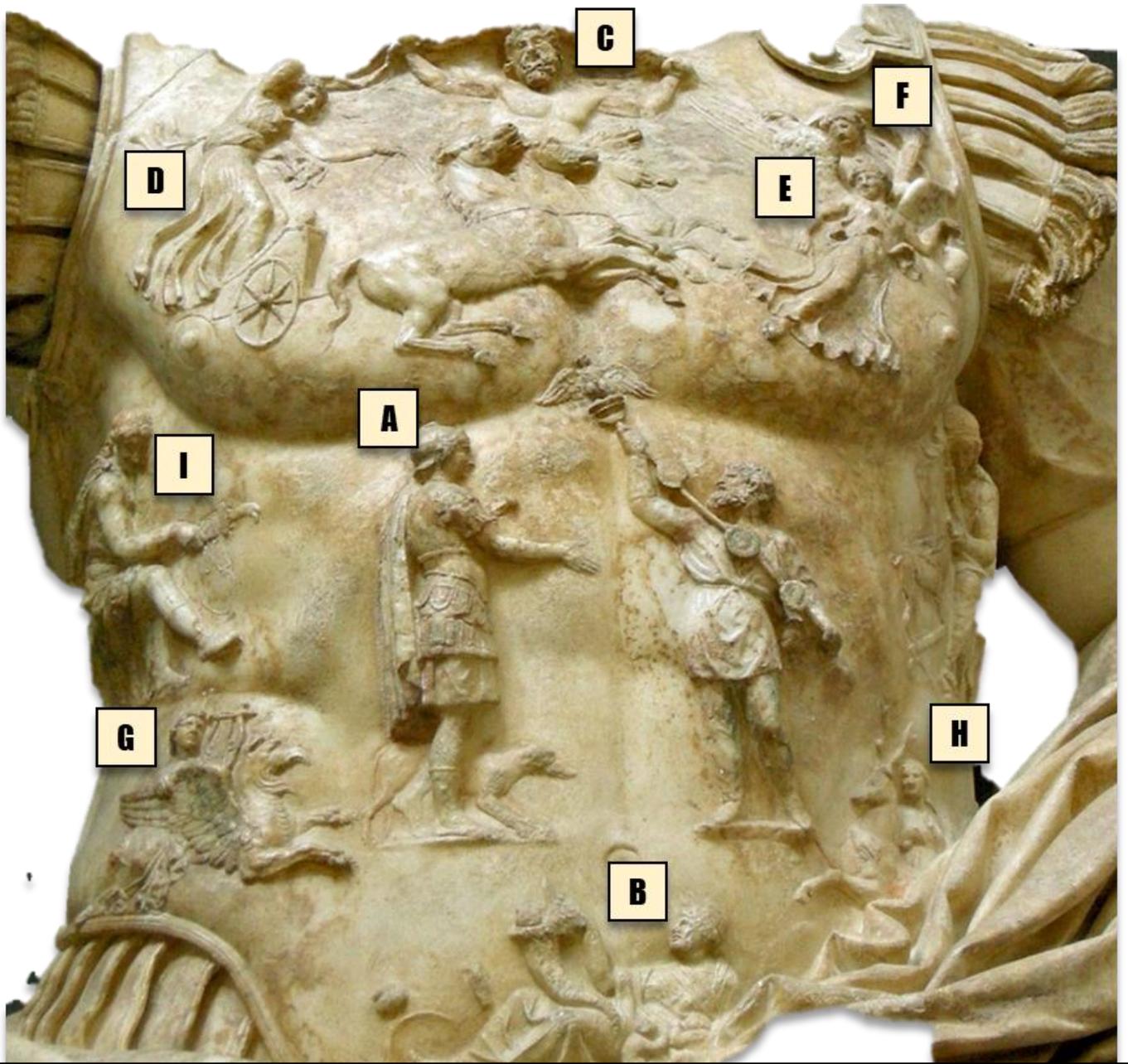
Senatorial Toga:

Cupid and the Dolphin:

Bare-Feet:



MVMIR. BL. IX. P. M.
AN. XVIII



A:

B:

F:

C:

G:

D:

H:

E:

I:

Source I: A statue of a Roman leader



Study Source I

13 (a) Identify the man sculpted in Source I.

(1)

(b) How is the sculptor trying to link this man to the gods? Give two details.

■ -----

■ -----

(2)

(c) How is the sculptor trying to emphasise this man's political involvement?

(1)

14 What is depicted in the centre of the breastplate worn by this man in Source I?

(1)

How does the Ara Pacis symbolise and demonstrate power?

Read the following information on the **Ara Pacis** very carefully to familiarise yourself with the content. Can you identify where the text references the following:



The Ara Pacis Augustae (the Altar of Augustan Peace, usually referred to simply as the Ara Pacis) is a monumental altar complex. Pax, the personification of peace, had hardly featured in Roman religion, art or literature before Augustus but became a central feature of Augustus' regime and propaganda.

The Ara Pacis was built and dedicated to Augustus in 13BC, following his return to Rome after a three-year absence spent on a campaign in Spain. The assertion that the monument was ordered by the Senate is typical of Augustus' propaganda. By having it suggested that the Senate wanted to bestow it upon him, Augustus can maintain an air of humility and humbleness. The reality is that Augustus probably had it built. The subject of the altar, combined with the occasion of its dedication to Augustus by the Senate, reinforced a central ideal of Augustus' regime: peace through military strength.

The complex is a large rectangular building, covered in white marble relief sculpture, where the altar is approached by a flight of steps. The altar itself is located inside. The Ara Pacis was certainly designed to be viewed from the outside, as this is where the most intricate and varied decoration could be found. The interior is adorned with relief sculpture as well, but there is more blank space and the sculptures are merely a rectangular pattern of garlands.

The walls of the Ara Pacis are divided into two horizontal halves: upper and lower. The lower half is decorated with a continuous band of panels covered with plant life. The central plant is an acanthus, which is interwoven with vines whose tendrils morph into other plants. Vines were frequently used as a symbol of Augustus' Golden Age as they alluded to fertility and natural bounty.

Then there are the four sculptural panels, two at the front flanking the entrance and two at the rear. At the entrance are depicted Rome's two mythological founders and Augustus' ancestors: Aeneas and Romulus. The Aeneas panel [A] depicts the hero with his head covered, indicating that he is taking part in a religious ritual. This scene takes place as Aeneas arrived in Italy and shows him making a sacrifice of pigs to the household gods of Troy.

The facing panel, widely believed to show Romulus as a baby, has been badly damaged and could only be partly restored. The sketch overlaid [B] is an educated guess at what this panel might have looked like. The two grown men are thought to be Mars and the shepherd Faustulus. The twins Romulus and Remus would have been depicted as babies suckled by the she-wolf, as in the myth of their upbringing.

To the rear of the structure, a panel (C) thought to depict the goddess Roma has similarly been badly damaged. Based on the surviving fragments, she seems to be seated on a pile of armour, a typical representation of the personification of Rome. This also emphasised the link between war and peace in Augustan ideology.

The best preserved of the four panels [D] has, ironically, sparked the most debate. Scholars usually refer to this panel as the Tellus panel, after the earth mother goddess Tellus. There is, however, lively debate as to the identity of the central figure. The female figures are thought to be representations of the sky and sea. It could make sense, therefore, for the central figure to be Tellus as a personification of the earth. The domesticated animals at her feet and flowers behind her seem to support this idea. Other plausible suggestions include Ceres, Venus, the goddess Pax, or even Augustus wife, Livia.

The upper portion of the side exterior walls are decorated with a frieze depicting a religious procession (E). The processional frieze shows nearly fifty figures in total and gives an impression of a grand festival. Classicists have attempted to identify the figures in the procession, but there is some debate over some of these. It is generally agreed that the procession includes Augustus himself, along with Agrippa [his son] and Livia. Augustus himself is depicted wearing a toga rather than military dress. This represents him as a politician. A real innovation in Roman temple art, the frieze depicts children. Almost certainly members of the Imperial family, these represent the future of Rome and seem to promise a continuation of the Augustan Golden Age into future generations.

Task: Using the information you have just read, complete the chart below on the Ara Pacis Augustae in as much detail as possible making sure to demonstrate just how this statue **symbolises power**. Be really clear in how it connects Caesar Augustus to the origins and foundation of Rome and/or the Gods.

	Theme of Panel	How does the panel connect Caesar Augustus to the origins and foundation of Rome and/or the Gods, or elevate his importance?
Front Panel (A)		
Front Panel (B)		
Rear Panel (C)		
Rear Panel (D)		
Side Exterior (E)		

Source G: Two scenes from a Roman religious building



Study Source G

12 (a) On which religious structure are the scenes in **Source G** sculpted?

(1)

(b) Some scholars have identified the character **labelled A** in **Source G** to be Mars. Give **two** pieces of evidence from **Source G** to support this view.

■

.....

■

.....

(2)

(c) Some scholars have identified the character **labelled B** in **Source G** to be Aeneas. Give **one** piece of evidence from **Source G** to support this view.

.....

.....

(1)

13 (a) Describe **one** other scene sculpted on this religious structure. Give **two** details about this scene.

■

.....

■

.....

(2)

(b) Why do you think the Romans chose to use this scene on this religious structure?

.....

.....

(1)

