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**The Life and Legacy of the
Roman Empire
Part I**

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Ori Z. Soltes is the Director of the B'nai B'rith Klutznick National Jewish Museum in Washington, D.C. and Adjunct Assistant Professor of Fine Arts at Georgetown University and of History at the Cleveland College of Jewish Studies as well as a lecturer in the National and Resident Associate Programs of the Smithsonian Institution. He was educated at Haverford College, Princeton University and The Johns Hopkins University in Classics and Philosophy. He also studied Talmud, Midrash and Bible at the Jewish Theological Seminary of America and received a diploma from the NYU film-making Program.

In addition to teaching for many years at the Cleveland College of Jewish Studies and Directing the Institute for Jewish Life and Culture there, Professor Soltes has taught at Princeton and Johns Hopkins, Case Western and Cleveland State Universities as well as George Washington University. He has been guest scholar at six other universities, has taught in Israel, Italy and the Soviet Union, and has lectured extensively at the Art Institute of Chicago, The Metropolitan Museum of Art and the Los Angeles County Museum of Art and other museums throughout the United States. He has also served as guest curator in museums throughout the country. He has varying degrees of working fluency in 21 languages.

Roman Civilization Time Line

B.C.

- 1184 Legendary arrival of Aeneas in Italy
- 753 FOUNDING OF ROME; regal period until
- 510-509 Ejection of Tarquins, establishment of REPUBLIC
- 390 Battle of Allia: Rome sacked by Gauls
- 343-290 War with Samnites and Latins
- 281-272 Tarentine (Pyrrhic) Wars
- 270-266 War with Umbrians and Etruscans; Rome supreme in Italy
- 264-241 First Punic War
- 218-201 Second Punic (Hannibalic) War
- 171-167 Third Macedonian War
- 149-146 Third Punic War; Destruction of Carthage & Corinth
- 133 Pergamum willed to Rome; tribunate of T. Gracchus
- 90-88 Social (Italic) War
- 60 Coalition of Caesar, Pompey and Crassus
- 48 Battle of Pharsalus; death of Pompey
- 44 Assassination of Caesar
- 43 Triumvirate of Octavian, Antony and Lepidus
- 42 Battle of Philippi; Octavian and Antony defeat Republican leaders Brutus and Cassius
- 31 Battle of Actium; Octavian defeats Antony and Cleopatra
- 27-A.D. 14 AUGUSTUS FOUNDS EMPIRE; his historiography states that he saved the Republic

A.D.

- 14-37 EMPEROR TIBERIUS
- 37-41 EMPEROR CALIGULA
- 41-54 EMPEROR CLAUDIUS
- 54-68 EMPEROR NERO
- 68-69 EMPERORS GALBA, OTHO, VITELLIUS
- 69-79 EMPEROR VESPASIAN
- 79-81 EMPEROR DOMITIAN
- 96-98 EMPEROR NERVA
- 98-117 EMPEROR TRAJAN
- 117-138 EMPEROR HADRIAN
- 138-161 EMPEROR ANTONINUS PIUS
- 161-169 EMPEROR LUCIUS VERUS
- 180-192 EMPEROR COMMODUS
- 193 EMPERORS PERTINAX, DIDIUS, JULIANUS
- 193-211 EMPEROR SEPTIMIUS SEVERUS
- 211-217 EMPEROR CARACALLA
- 211-212 EMPEROR GETA
- 217-218 EMPEROR MACRINUS
- 218-222 EMPEROR ELAGABULUS
- 222-235 EMPEROR SEVERUS ALEXANDER
- 235-285 The Thirty Tyrants
- 235-238 EMPEROR MAXIMINUS
- 238-244 EMPERORS GORDIAN I, II, III
- 270-275 EMPEROR AURELIAN
- 285-305 EMPEROR DIOCLETIAN: DIVISION OF EMPIRE into West and East; establishment of TETRARCH SYSTEM
- 307-324 EMPERORS CONSTANTINE AND LICINIUS
- 313 Edict of Milan: Christianity becomes *Religio Licita*
- 324-337 EMPEROR CONSTANTINE
- 325 Council of Nicaea
- 376-360 EMPEROR CONSTANTIUS
- 360-363 EMPEROR JULIAN THE APOSTATE
- 410 Alaric sacks Rome
- 429 Vandals invade Africa
- 455 Vandals Sack Rome: PETRONIUS MAXIMUS (W)
- 474-491 EMPEROR ZENO (E)
- 474-476 EMPEROR JULIUS NEPOS, ROMULUS AUGUSTULUS (W) last to be recognized as colleague of eastern emperor
- 476-493 Odoacar becomes King (Emperor) of Italy
- 527-565 EMPEROR JUSTINIAN (E): East Roman Empire continues, subsequently known as Byzantine Empire

Rome the Republic, became Rome the Empire, was the glorious and grand inheritor of Greek Hellenistic (and other) culture, developer and disseminator of Mediterranean civilization throughout Europe, North Africa and the Near East - Regions it had conquered and controlled. The *res romana* - the "Roman Thing" - was led by brilliant statesmen like Cato the Elder and the ineffable Julius Caesar; gave rise to bold military strategists; and nurtured poets and philosophers like Cicero and Virgil, Catullus and Ovid, who remolded Greek literature, with its emphatic engagement of the individual, into explorations of community.

Roman artists recast Greek and Etruscan sculpture and developed an entirely new direction for painting. Roman architects emulated Greek and Etruscan edifices, but refashioned them according to the innovations derived from Roman engineering genius. Roman politicians and rhetoricians enveloped word and moment in the garb of law. Rome offered religious diversity that brought paganism to new patterns of spirituality until, immersed in a new faith, the immortal empire became the springboard for Christianity's growth and the doorway into the Eternal Kingdom of medieval conception.

This multi-layered sweep of history and culture, of myth and self-reflection, of armies and artifacts, is explored through illustrated lectures and readings of original texts.

Lecture One: The Legacy of Hellenism

The purpose of this lecture is to review for the student the essential facets of the Hellenistic legacy inherited by the Romans or, one might say, *continued* by the Romans.

This includes a broad world-view and a marvelous synthesis of ideas, as well as a greater interconnectedness of economics and culture, but at the same time, with the replacement of the manageable *polis* by large cities and large kingdoms, growing alienation - a sense of being cut off from the earth and sky, and from traditional, more circumscribed styles of life - which produced a decided escapist tendency in many of the new cultural forms. One sees this in some of the prose and poetry of the period; one sees it differently in the theatre of the period, which is also theatre reflecting a different kind of patronage (less socially confined) than before; one sees it in the visual arts, where emotion and the moment, together with excessive richness of texture and a turn to subjects less elevated than before, are common.

1. History: Struggles for hegemony after the death of Alexander

- A. New balances of power define the East Mediterranean basin
- B. New methods of warfare are put into action
- C. New powers appear on the fringe and on the rise: Celts/Gauls, Sicilian Greeks, Carthage, Scythia, Etruria, Rome

2. The shock of the new:

- A. World-view of the *oikoumene* and economy:
The Greeks develop a sense of the world as bigger and more varied than they had earlier imagined and trade extends west and east.
- B. Monarchs and mega-kingdoms:
The Greek *polis* (city-state) is largely replaced, even as Greek *polis* institutions, like theatres, temples, and gymnasia, are carried all the way into Asia.
- C. Urbanization and alienation:
With new large-scale cities, cutting people off from the land, even as new political structures out them off and those who govern them, a new sense of alienation develops.
- D. Syncretism:
New combinations of language, literature, art, philosophy and religious systems develop through the expanded *oikoumene* and the improved travel between diverse cultures.

3. Hellenistic culture:

- A. Language, rhetoric, law, and literature
 - 1. The nouveau riche and New Comedy: new audiences with different tastes from those in Aristophanes' and Euripides' day, bring the more middle-class and sometimes slapstick work of playwrights like Menander to the fore.

2. Escapist poetry and Milesian Tales. Alienation also yields a desire for other places and simpler times. Works like *Daphnis and Chloe*, a rustic love story, capture audiences.
- B. Philosophy and religion**
1. Cynics, Skeptics, Epicureans, Stoics and Peripatetics: a range of new schools of philosophy develops. Cults and the afterlife: new escapists cults, promising godlike comforts in an eternal afterlife, begin to spring up.
- C. Artistic style and subject**
1. *Pathos*, engagement, and the moment triumph:
Polyklitos' Doryphoros vs Praxiteles' Apollo Sauroktonos vs Polyektes' Demosthenes
 2. Bell Krater: Phlyax play: Zeus and Hermes
 3. The Dying Gaul
 4. The Old Woman on the Way to Market
 5. The Little Boy Strangling a Goose
 6. Laokoon

Lecture Two: The Dawn of the *Res Romana*

The purpose of this lecture is to consider the most essential elements of evolving Roman self-conception. As Rome is emerging from a small corner of Italy, and coming into contact with a widening circle of cultures, what do the Romans think of themselves and what they are doing?

Thus the Roman sense of origin, the Roman sense of the relationship between history and myth, and how a sense of past relates to a sense of future - history informing destiny and destiny informing history - are central preoccupations. So, too, certain concerns and qualities - such as piety (being and acting in a proper relationship with the gods, with one's parents and children and with one's peers), which connects to the *ever-presence* of the gods and of being the *darlings* of the gods, and in turn to a sense of community as more important than a sense of individuality - are also stressed.

The Roman development of communal concepts (the very Latin-based words, *religion* and *law*, are built on the root - lig-/leg--meaning a binding together) is expressed, as the Roman world expands, not only in Roman politics, but in its spiritual and cultural self-expression and in the terminology of politics and law in the emerging state.

1. History and myth; historicity and destiny:

- A. From Aeneas to Romulus. The tale of Aeneas' flight from Troy - leading his son by the hand and bearing his father and the household gods on his back - to the struggle between Romulus and Remus: destiny and interpretation
- B. Organic growth: Rome seems never to expand through aggression, but through a range of other means, from defensive success to inheritance

2. Pietas, re-lig-io and communitas

- A. The *Lapis Niger* and the *sacer*: Roman *pietas*, beginning with the image of Augustus, and carrying to the centerplace of the old Roman Forum, yields words and ideas that pertain to the relationship between human and divine

3. Lex (leg-s)

- A. *Rex, dictator, aedil, praetor*
- B. From The Valerian Law to the Canuleian Law as the state begins to take shape, so do the concepts and terms that define relationships between its constituent human parts: an increasingly complicated society yields to an increasingly complicated political and legal system.

4. The concept of politics, religion, art and propaganda

- A. Religion is often used (and by no means in Rome alone) to validate political perspectives. In turn, no people is more successful than the Roman people becomes, at using art to express its political "point of view", including its *pietas*.

Lecture Three: The Rise of a Republic

This lecture traces in some detail the history of the Romans - as they later understood it - from the time of Romulus through the so-called Etruscan Kings period and their overthrow to the founding and early growth of the Republic.

Aside from the question of the mythologization of history - did Etruscan kings rule early Rome, or was early Rome merely subject to their more politically powerful and culturally sophisticated Etruscan neighbours? - we arrive at more specific statements of Roman ethos. Brutus, smarter than he appears, and virtuous overthrower of the overly proud, immoral Etruscan king, Tarquinius Superbus; and Lucretia, virtuous to the point of preferring suicide to dishonor; become models of *pietas* to which Romans will always look back with respect.

The Roman legal system continues to develop. What was briefly mentioned in the previous lecture is expounded here in greater detail and its more complete historical context. The Valerian Law in the year when the Republic is founded, the Twelve Tables, the Canuleian Law, and so forth. The idea of the Republic - the *res publica* (people's thing) - is discussed, together with the issue of Roman belief that it was founded in the same year as the Athenian Democracy.

Further aspects of Roman self-conception are introduced, such as that of flexibility: the Romans are always adapting to changing conditions, whether internal or external; and such as that of doggedness: they lose battles but return again and again until they win the war.

In this context, a further discussion of the Roman relationship to other cultures is put forth; having earlier considered the Hellenistic Greek world, we turn to the Etruscans as a second important influence on evolving Roman writing and religious institutions.

1. History from Etruscan Kings to Roman Republic

- A. Romulus, Numa Pompilius, Tullus Hostilius, Ancus Martius
- B. The Etruscan Succession

The sweep of kings after Romulus: from the birth of religious institutions under Numa Pompilius and the stirring story of the overthrow of the Etruscan kings and founding of the Republic by Brutus ("the Dullard") and Collatinus - first consuls

2. Roman Ethos: Lucretia; Brutus and Collatinus

- A. The quality of Brutus' personality and that of Lucretia: honor as more important even than life

3. Legal and political developments after the overthrow of Etruscan kings:

- A. Consular power: the *Imperium*:
taking auspices, dealing with other states, commanding the armed forces, criminal and civil jurisdiction, issuing proclamations and edicts, convening the assembly, supervising matters for the *communal welfare*
- B. Valerian Law (509 BC): each citizen with the right to appeal a magistrate's decision before an assembly of the people
- C. Quaestors: consular assistants, investigators (usually into criminal acts) and financial affairs
- D. Centuriate assembly: citizens' assembly organized according to military units of 100 men (100 = *centum*)

4. Roman flexibility:

- A. Problems and neighbours: Sabines
"original" ways of expanding and dealing with one's neighbours; Aequi, Volsci
- B. Problems and social classes: *patres* and *plebs*
flexibility in expanding the franchise of rights and privileges in order to assure the success of the whole, always viewed as greater than the sum of its parts: (Plebs revolt in 494);
- C. Problems and invaders: the sacking of Rome in 390 by the Gauls. Rome bounces back - and 330 years later will swallow all of Gaul (the Roman long view...)

5. Roman sources: The Etruscans:

- A. language, names
- B. religion, political organization
- C. social and cultural developments

Lecture Four: The Conquest of Italy

This lecture continues to elaborate Roman legal and political history. Whereas allusion was earlier made to early Law Codes, now they are discussed more fully, together with the ethos they seek to put forth.

Against that background, the ongoing growth of Rome, as it interacts with, and ultimately absorbs its neighbours, is set forth. The first serious military contact with the Greeks - and the general Pyrrhos - is set forth. Roman resilience and doggedness are evidenced in the repeated victories by the brilliant Greek general who gains nothing from them, and ultimately sails off, leaving Italy to Rome.

Yet Rome doesn't simply conquer. She evolves a graduated pattern of enfranchisement that makes joining her attractive. The notion of politically-based, as opposed to ethnically-based, citizenship, born with the Persians and Alexander the Great, comes to full growth with Rome.

We are led to the next stage of the discussion of the relationship between Roman culture on the one hand and Greek and Etruscan culture on the other, particularly in sculpture and architecture and in literature. Emulation, imitation, appropriation, and addition are the beginnings of this relationship.

1. **Lex and ethos:** the various components of increasingly elaborate legal and political systems

A. Decemvirs: the Ten (Latin: *decem*) selected to codify laws, inscribed (ca 449) on 12 Tablets:

1. The Twelve Tables; procedures in civil suits, thefts, testaments, private and family property, religious procedures (including prohibitions against intermarriage between paters and plebs) etc. vs the *Mos Maiorum* (customs of the ancestors)

B. Canuleian Law (445): allowing for legal marriage between paters and plebs

C. Censors: (by 443) electing two individuals to take the census and preside in certain religious procedures for the purification of the state

D. Equites: as a consequence of expanded military action (against Etruscan Veii), a new equestrian class develops

2. **Wars**

A. With Samnites and Latins: near neighbours

B. With Umbrians and Etruscans: as Rome gradually expands further north and south in the course of the 5th and 4th centuries

C. With Pyrrhos: as, by the early 3rd century, military conflict has begun to involve the Greek colonies along the southern coasts of the Peninsula. The talented Greek general Pyrrhos can consistently defeat the Romans in battle, but not win the war. When he leaves as a winless victor (275 BC), Rome is mistress of Italy and a world power.

3. **Concepts of citizenship:** full, partial, Latin, Latin colonists, allies and otherwise. Rome introduces gradations of enfranchisement in the *res publica romana* to those whom she subjects

4. **Cultural identity:** Etruria and Greece: appropriation, emulation, addition, synthesis

A. Art:

1. Laocoon
2. Capitoline Brutus
3. Etruscan Temple of Minerva at Veii
4. Parthenon
5. Maison Carre
6. Temple of Fortuna Virilis
7. Etruscan Wolf with Romulus and Remus

B. Literature:

1. Plautus' Haunted House and Terence's Woman of Andros

Lecture Five: Overwhelming the West: Rome and Carthage

This lecture continues to observe the growth of Rome as, in the 3rd century, she comes to dominate the entire western Mediterranean. We consider her long struggle with Carthage, in which even the lightning flash of Hannibal's genius cannot overcome the consistent pattern of Roman doggedness, perseverance, resilience - and sense of destiny. Roman power grows and turns from west to east, as she confronts the degenerating Hellenistic powers.

We also view the gradual change in the personality of the Republic (it's becoming an Empire), as the conqueror becomes, in the 2nd century, greedier for possession, even as she continues to mouth the old virtues. The first military successes in Greece, offered as acts of liberation, are gradually superceded by further successes which yield only subversion. "Restoring freedom" to the Greeks will become the taking away of freedom.

1. Revisiting the principles of Roman Acculturation

- A. From Plautus' *Haunted House* to Terence's *Woman of Andros*
- B. Stick-to-it-ness; doggedness, persistence, resiliency; improvisation and adaptation
- C. Internal unity and external success
- D. External peace and internal problems

2. Exemplifying those principles in The First Two Punic Wars:

- A. Rome and Carthage with competing trading and acculturation interests; from Sicily to Spain
- B. The First Punic War (264-241):
 - 1. Three phases: Roman initiative, victories and disasters
 - 2. New forms of warfare: the fleet and new tactics and staggering Roman losses; blunders on both sides
 - 3. Hamilcar
 - 4. Mutual exhaustion and truce
- C. The Second Punic War (218-201):
 - 1. Increasing Roman power and Carthaginian recovery
 - 2. Hannibal Barca, Spain and growing tensions
 - 3. Roman defeats: Flaminius at Lake Trasimene
 - 4. The Disaster at Cannae (216)
 - 5. Scipio vs Hasdrubal: the tide turns
 - 6. The end of Hannibal at Zama (202)

3. Turning East:

- A. Philip V and the First Macedonian War
- B. Antiochus III of Syria

4. Tribute money and senatorial greed

- A. selling the defeated as slaves
- B. Fetiales Law: war only for defense or on behalf of allies: how to justify involvement
- C. Cynoscephalae and the Isthmian Games: "restoring freedom" (196) for the Greeks

Lecture Six: Swallowing the East: Culture, Conquest, Crisis

The issue of the Roman role in the east - as adjudicator, as peace keeper, as liberator, as conqueror, as enslaver - intensifies as we move deeper into the 2nd century. Hannibal's flight to the east brings further Roman interest, creating the Syrian War (192-189), the plunder from which whets Roman appetites. The third Punic War, against a Carthage that is no longer a threat, grows out of senatorial greed for land.

Meanwhile, the Roman army continues to develop as an institution of power and flexibility. Its most obvious test comes in the third Macedonian War (171-167), where the highly touted Macedonian phalanx is demolished. So, too, this conflict yields new methods of conquest: hostages are sent to Rome, cities are sacked, inhabitants are enslaved.

While on the western front Rome is busy, and the destruction of Carthage is accomplished (146) by a new Scipio (Scipio Aemilianus), once-glorious Corinth is sacked and burned (146) by the uncultivated Lucius Mummius - who carries artworks home by the cartful, measuring their value by the pound.

Rome expands by inheritance (of Pergamum, left to her in the Will of Attalus II in 133) and struggles with internal conflict. In the year of inheriting Pergamum and its wealth, Tiberius Gracchus attempts to reshape the republic, in order to save it. He sets in motion a succession of struggles to "save the *res publica romana*", which will lead towards the rise of Julius Caesar - by way of Gaius Gracchus, Marius, Sulla and Pompey - eighty years later.

1. The Syrian War and its concomitants:

- A. Greece, the Seleucids, the Ptolemies: the degeneration of the old Hellenistic powers; defeat of Antiochus at Thermopylae (191); overthrow of Antiochus at Magnesia (189)
- B. Cisalpine Gaul: wars with Isorians and Boii (198-191)
- C. Spain: Scipio Aemilianus and Numantia
- D. *Carthago delenda est*
 - 1. Scipio Aemilianus: the siege of Carthage (149-146)
- E. Corinth is sacked and burned (146) by Lucius Mummius
- F. Treaties, appeals, arbitration, inheritance:
 - 1. Power and its uses
 - 2. Pergamum and Attalus III (133)

2. Development of the Army:

- A. New Parts:
 - 1. legions
 - 2. maniples
 - 3. centuries
 - a. *hastati, principes, triarii velites*
- B. New Successes: Third Macedonian War (171-167) and the old phalanx against the new legions

3. From the Gracchi to Caesar

- A. Tiberius Gracchus and poverty vs class interests
 - 1. land reform: redistribution of wealth (133)
 - 2. new farms of 30 iugera
 - 3. struggle over the tribunate and over senatorial domains
 - 4. assassination of Tiberius Gracchus (132)
- B. Gaius Gracchus and overall economic reform (124)
 - 1. roads, clothes for soldiers, monthly grain ration
 - 2. granaries, port dues
 - 3. undercutting senatorial power: four *equites*
 - 4. changing citizenship categories
 - 5. assassination of Gaius Gracchus (121)
 - 6. Jugurtha and the Jugurthine Wars (118-104) and
 - 7. The Rise of Marius

Lecture Seven: History and Destiny

We follow the course of history as it spills towards the self-demolition of the Republic against the backdrop of an ongoing sense, on the part of Romans and their leaders, that they are allowing the values - the ethos of the good old early days of the *res publica romana* - to slip away.

This self-consciousness we observe not only in political developments and the response to them by politicized individuals, but in literature, as well. Specifically, Catullus offers us love instead of war, lyric instead of epic. How does he perceive his work to compare in "value" with that of historical writing. And how, in deliberately looking chronologically forward towards the Augustan period and its assertion of having saved the Republic and restored the old values, do we re-view Roman past in myths and history through the eyes of Virgil's poetry - epic history *par excellence*?

- 1. **Marius (again: consul in 107):** a *novus* ("New Man") furthers army reforms
 - A. The Social War (90-88)
 - B. The Rise of Sulla (Marius' Adjutant)
 - 1. the war with Mithridates IV Eupontus
 - 2. the subsequent struggle between Marius' followers and Sulla's followers
 - 3. Sulla as Dictator (82-79)
 - C. The Rise of Pompey the Great (Sulla's Lieutenant)
 - 1. against Spartacus (73-71)
 - 2. as co-consul with Crassus (70)
 - 3. in the east (65-63)
 - 4. subduing the pirates
 - D. The Rise of Julius Caesar
- 2. **Poetry and prose in developing Roman self-conception:**
 - A. Catullus, poet of love-hate-love
 - 1. masterful emulator of the Greeks
 - B. Vs Virgil: myth, piety, destiny and heroic pre-beginnings:
 - 1. what should Aeneas and his descendants *be*?
 - 2. what have they *become*?
 - 3. *Aeneid* I

Lecture Eight: From Republic to Empire

From Virgil's poetry and Livy's prose, and considering with them the ongoing sense of Roman destiny, we follow Roman literature away from the poetry and traditional historiography of emulation and transformation towards a new genre of literature. Romans created biography as a genre, as they carried the visual portraiture of Hellenistic Greece sculpture forward.

In focusing in particular on Sallust's extensive portrait of Marius in history of the Jugurthine War, we also pick up the thread of history and follow it further towards the death of the Republic. In that context we encounter the gigantic figure of Cicero, politician and defender of the Republic, most particularly from the attempts by Catiline and his co-conspirators to destroy it.

1. Poetry and prose in Roman self-conception, continued:

- A. Virgil: Aeneid II - VI: from Dido to the Realm of Death and the gates of false and true dreams
- B. Livy: history and heroic beginnings re-viewed
 - 1. Romulus and Remus, the Rape of the Sabines, Brutus and Lucretia: (what has evolved from those beginnings?)

2. Verbal portraits: Towards an original Roman literary creation

- A. Biography as a genre
- B. Sallust's Marius

3. From Politics to Philosophy: Cicero as defender of the Republic

- A. Cicero vs Catiline
 - 1. the conspiracy of November, 63 (BC)
- B. Cicero as lawyer and orator: Pro Caelio

4. History from Catiline to the Death of Pompey

- A. The First Triumvirate: Pompey, Caesar and Crassus
- B. From the Rubicon to Pharsalus

SUGGESTED READING TO ACCOMPANY

The Life and Legacy of The Roman Empire

Most reading selections for this lecture series will be drawn from work available in your local bookstore. I Strongly recommend MacKendrick and Rowe's : Classics in Translation, Volume II, University of Wisconsin Press. Rome written by Rostovtzeff and A History of Rome by Moses Hadas would also be helpful. They are general knowledge books and might only be available in libraries.

More specific readings include:

Brown, Frank. Roman Architecture, New York: George Braziller, Inc., 1961

Wheeler, Mortimer. Roman Art and Architecture, New York: Praeger, 1985

Hamilton, Edith. The Roman Way, New York: Mentor Books, 1984

Burckhardt, Jacob. The Age of Constantine the Great, New York: Doubleday Anchor, 1983

Schapiro Meyer. Late Antiquity, Early Christian and Medieval Art, New York: George Braziller, Inc., 1975

Bianci-Bandinelli, Ranuccio. Rome: The Centre of Power (Roman Art AD 200). London: 1970. Excellent discussion of history, civilization, and art by a noted Italian art historian/classicist.

Carcopino, Jerome. Daily Life in Ancient Rome. New Haven: Yale University Press, 1962. Well written look at Roman religion, dress and entertainment. Full of Information.

Chamberlain, E.R. Rome. Amsterdam: Time/Life, 1965. Part of The Great Cities series, this volume offers an overview of the entire city, with a discussion of Classical and Baroque Rome.

Hanfmann, George M.A. Roman Art-A Modern Survey of the Art of Imperial Rome, New York: W.W. Norton & Co., 1964. An excellent readable survey with good plates.

Richardson, Emeline Hill. The Etruscans. Chicago and London: University of Chicago Press, 1964. A well written survey that includes a delightful travelogue. Plates are few but well chosen.

Yourcenar, M. Memoirs of Hadrian. New York: 1955. A great novel which presents a romanticized view of the Emperor.

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The American Dream
The Good King: The American Presidency Since the Depression
The Mind of the Enlightenment
Great Trials and Trial Lawyers
Can the Modern World Believe in God?
The Self Under Siege: Philosophy in the Twentieth Century
No Excuses: Existentialism and the Meaning of Life
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**The Life and Legacy of the
Roman Empire
Part II**

Professor Ori Z. Soltes



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Ori Z. Soltes is the Director of the B'nai B'rith Klutznick National Jewish Museum in Washington, D.C. and Adjunct Assistant Professor of Fine Arts at Georgetown University and of History at the Cleveland College of Jewish Studies as well as a lecturer in the National and Resident Associate Programs of the Smithsonian Institution. He was educated at Haverford College, Princeton University and The Johns Hopkins University in Classics and Philosophy. He also studied Talmud, Midrash and Bible at the Jewish Theological Seminary of America and received a diploma from the NYU film-making Program.

In addition to teaching for many years at the Cleveland College of Jewish Studies and Directing the Institute for Jewish Life and Culture there, Professor Soltes has taught at Princeton and Johns Hopkins, Case Western and Cleveland State Universities as well as George Washington University. He has been guest scholar at six other universities, has taught in Israel, Italy and the Soviet Union, and has lectured extensively at the Art Institute of Chicago, The Metropolitan Museum of Art and the Los Angeles County Museum of Art and other museums throughout the United States. He has also served as guest curator in museums throughout the country. He has varying degrees of working fluency in 21 languages.

Roman Civilization Time Line

B.C.

1184	Legendary arrival of Aeneas in Italy
753	FOUNDING OF ROME; regal period until
510-509	Ejection of Tarquins, establishment of REPUBLIC
390	Battle of Allia: Rome sacked by Gauls
343-290	War with Samnites and Latins
281-272	Tarentine (Pyrrhic) Wars
270-266	War with Umbrians and Etruscans; Rome supreme in Italy
264-241	First Punic War
218-201	Second Punic (Hannibalic) War
171-167	Third Macedonian War
149-146	Third Punic War; Destruction of Carthage & Corinth
133	Pergamum willed to Rome; tribunate of T. Gracchus
90-88	Social (Italic) War
60	Coalition of Caesar, Pompey and Crassus
48	Battle of Pharsalus; death of Pompey
44	Assassination of Caesar
43	Triumvirate of Octavian, Antony and Lepidus
42	Battle of Phillippi; Octavian and Antony defeat Republican leaders Brutus and Cassius
31	Battle of Actium; Octavian defeats Antony and Cleopatra
27-A.D. 14	AUGUSTUS FOUNDS EMPIRE; his historiography states that he saved the Republic

A.D.

14-37	EMPEROR TIBERIUS
37-41	EMPEROR CALIGULA
41-54	EMPEROR CLAUDIUS
54-68	EMPEROR NERO
68-69	EMPERORS GALBA, OTHO, VITELLIUS
69-79	EMPEROR VESPASIAN
79-81	EMPEROR DOMITIAN
96-98	EMPEROR NERVA
98-117	EMPEROR TRAJAN
117-138	EMPEROR HADRIAN
138-161	EMPEROR ANTONINUS PIUS
161-169	EMPEROR LUCIUS VERUS
180-192	EMPEROR COMMODUS
193	EMPERORS PERTINAX, DIDIUS, JULIANUS
193-211	EMPEROR SEPTIMIUS SEVERUS
211-217	EMPEROR CARACALLA
211-212	EMPEROR GETA
217-218	EMPEROR MACRINUS
218-222	EMPEROR ELAGABULUS
222-235	EMPEROR SEVERUS ALEXANDER
235-285	The Thirty Tyrants
235-238	EMPEROR MAXIMINUS
238-244	EMPERORS GORDIAN I, II, III
270-275	EMPEROR AURELIAN
285-305	EMPEROR DIOCLETIAN: DIVISION OF EMPIRE into West and East; establishment of TETRARCH SYSTEM
307-324	EMPERORS CONSTANTINE AND LICINIUS
313	Edict of Milan: Christianity becomes <i>Religio Licita</i>
324-337	EMPEROR CONSTANTINE
325	Council of Nicaea
376-360	EMPEROR CONSTANTIUS
360-363	EMPEROR JULIAN THE APOSTATE
410	Alaric sacks Rome
429	Vandals invade Africa
455	Vandals Sack Rome: PETRONIUS MAXIMUS (W)
474-491	EMPEROR ZENO (E)
474-476	EMPEROR JULIUS NEPOS, ROMULUS AUGUSTULUS (W) last to be recognized as colleague of eastern emperor
476-493	Odoacar becomes King (Emperor) of Italy
527-565	EMPEROR JUSTINIAN (E): East Roman Empire continues, subsequently known as Byzantine Empire

Rome the Republic, became Rome the Empire, was the glorious and grand inheritor of Greek Hellenistic (and other) culture, developer and disseminator of Mediterranean civilization throughout Europe, North Africa and the Near East - Regions it had conquered and controlled. The *res romana* - the "Roman Thing" - was led by brilliant statesmen like Cato the Elder and the ineffable Julius Caesar; gave rise to bold military strategists; and nurtured poets and philosophers like Cicero and Virgil, Catullus and Ovid, who remolded Greek literature, with its emphatic engagement of the individual, into explorations of community.

Roman artists recast Greek and Etruscan sculpture and developed an entirely new direction for painting. Roman architects emulated Greek and Etruscan edifices, but refashioned them according to the innovations derived from Roman engineering genius. Roman politicians and rhetoricians enveloped word and moment in the garb of law. Rome offered religious diversity that brought paganism to new patterns of spirituality until, immersed in a new faith, the immortal empires became the springboard for Christianity's growth and the doorway into the eternal kingdom of medieval conception.

This multi-layered sweep of history and culture, of myth and self-reflection, of armies and artifacts, is explored through illustrated lectures and readings of original texts.

Lecture Nine: Conquest and Crisis

Cicero is also a philosopher, and in considering the range of his oratorical as well as literary career, we find ourselves before the massive work - another original Roman notion - of philosophy presented in epic poetic form by Lucretius. And in turning to his *De Rerum Natura* we consider with him the options of how to achieve peace with one's self and the world when the world around one is such a mess.

Even as Roman domination of the Mediterranean continues to solidify and expand, we observe ongoing struggles at the top. A scant four years after Pompey's defeat and death, and after introducing several important reforms, the all-powerful Caesar is assassinated by a group led by Brutus, a young man who is like a son to Caesar. A year later, Cicero is dead. A second Triumvirate emerges - of Octavian, Marc Antony and Lepidus - but within a dozen years, Lepidus and Antony are gone, leaving Rome to Octavian.

This succession of individuals who dominate the last century of Republican history lend themselves naturally to the later-developing Roman historiographical genre, biography. In Suetonius' hands, the life and qualities and accomplishments of Caesar echo precisely the kinds of aspects of *ethos* which we have heard spoken of and worried about, as the Republic tosses in its death throes. Those death throes had already been recognized by Cicero in his last verbal attack on Antony, before Antony engineered Cicero's death.

Julius Caesar as a subject for Suetonius is, in his own right, a writer of considerable skill: the object of history becomes the historiographer - and, in another precedent, the warrior-general becomes the scholar-writer. In the aftermath of his assassination in 44 BC, the struggle for power that eventually emerges between Mark Antony and Caesar's nephew, Octavian, culminates with the victory of the latter. He claims to have saved the Republic, and, in having restored the Senate, merely to have placed himself in a position of leadership as "First among Equals".

1. **Roman Stoicism:** Cicero as a philosopher
 - A. the Divine *Logos* and the Virtuous Life
2. **Roman Epicureanism:** Lucretius and the *de Rerum Natura*
 - A. Atoms and Void, the *klinamen* and *ataraxia*
3. **Suetonius' life of Julius Caesar:**
 - A. history, biography, accomplishments, destiny and divinity
4. **From Demise of Cicero to Second Triumvirate to Empire**
 - A. Cicero and Antony: erstwhile allies become enemies:
 1. The Philippics
 - B: Julius Caesar as Historian
 1. subject of history as historiographer:
 2. warrior-general as writer-scholar
 - C. Augustus: *Primus inter Pares*
 1. the savior of the Republic, the restorer of the Senate, is "first among equals"...

Lecture Ten: Reality and Roman Space

The issue of what a Roman should be - and the question of the degree to which, in the waning of the Republic, its leaders are or are not what Roman leaders should be - is well expressed in a number of late Republican works of art and turns in a new direction with the Imperial art associated with Augustus. The ultimate expression of the notion that Augustus saved the Republic, restored stability and brought about peace and prosperity, is the Greek-emulating *Ara Pacis* - the Altar of Peace - and its carefully sculptured friezes, from 13-9 BC.

Having moved our discussion, once again, into the realm of the visual arts, and having observed the ways in which Augustan art emulates and transforms Athenian models in sculpture and relief, and how these art forms become vehicles for expressing the Roman presence throughout the worlds that Rome has come to encompass, we turn to the Roman shaping of public and private spaces within that world as further expressions of the bringing of Order.

Roman *fora* shape the interior spaces of cities. The *Pantheon* - the Temple to all the Gods (reflecting Roman *pietas*, as such) reflects the universe in its interior configuration, as its exterior expands our understanding of the relationship between Greek and Roman Temple architecture as earlier discussed.

Arches and their decoration bespeak the Roman presence throughout the world and Roman *aqueducts* subdue the irregular forms of nature in bringing water to thirsty cities from great distances. Roman engineers carry the use of the free-standing arch to new heights with the invention of theatres that are *amphi-theatres*: two sided theatres (as opposed to facing from within a hillside out in one direction, as the Greek theatres do). Roman architectural innovation is thus connected to the engineering genius that is sibling to Roman genius in law.

1. *Pietas* and Community and the "Saving of the Republic" in Art

- A. Old Roman Soldier-Farmer
- B. Roman Patrician with Portrait Heads of his Ancestors
- C. Augustus of Prima Porta
- D. Ara Pacis
 - 1. scenes of order and plenty and peace
- E. Vico Magistri Frieze

2. Architecture: The Shaping of Space, outside and in

- A. The Forum and Imperial Fora: the inner spaces of cities
- B. The Pantheon: the microcosmic mirror of the Universe;
 - 1. the ultimate expression of Roman *pietas*; the ultimate exemplar of Greek and Roman fusion
- C. Atrium of the House of the Silver Wedding: the inner spaces of private villas
- D. Arch of Titus: arches to mark the ordered meeting points of Roman presence
- E. Pont du Gard: order over the chaos of nature
- F. Colosseum: arches and free-standing amphi-theatres

Lecture Eleven: The Inner Spaces of Empire and Satire

Roman wall-paintings, evolving over the course of 2-1/2 centuries and four phases of development, "paint away" the walls, breaking them up and throwing them open, by visual illusion. Space and spaces are under the control of an ordering Roman mind.

But as the Empire becomes more and more distant from the illusions of being a Republic, yet again the Romans (and we) ask what "Roman" *means*. What is the appropriate form of poetic self-expression? Lyric love poetry pushes against the epic heroic model that Virgil sets, and the question of what constitutes moral behavior is re-addressed.

1. Roman Wall Painting: Painting Away the Walls

- A. Livia's Garden Room at Prima Porta: bringing the outside into the breakfast space
- B. "Odyssey Frieze": first landscape paintings in western art
- C. Villa of the Mysteries
- D. House of M Lucius Fronto:
 - fantastic vistas beyond the city

2. What should a Roman poet write?

- A. Epic vs Lyric
- B. Virgil (end of Aeneid, Georgics, Eclogues) vs Tibullus and
- C. Propertius (*Monobiblos*) and
- D. Ovid (*Ars Amatoria*)
 - 1. eros and eris
 - 2. poetry of "me" vs poetry of community
 - 3. reshaping Roman Virtues

Lecture Twelve: Identity and Succession

Augustus' Last Will and Testament, the *Res Gestae*, ties two earlier ideas together: that of biography - but this is *autobiography* - and the themes of peace and prosperity visually expressed in the *Ara Pacis*. The reflection of Rome in Augustus' person is the issue.

But the one thing that Augustus is not able to accomplish with the aplomb apparent in all that he (tells us that he) has done, is to find a satisfactory successor. After many misfirings, he finally settles, without much enthusiasm, on the son of his second wife (Livia, whose garden room offers such beautiful painted walls, and whose garden offers the stunning statue of Augustus). That son is Tiberius, who pays dearly in personal happiness for the Imperial throne that becomes his. Tiberius is, in turn, succeeded by his nephew, the mercurial Caligula, who ascends the throne fanning the flames of hope but recedes into madness and is finally assassinated. He is succeeded by another uncle, Claudius, mistakenly believed to be a fool who, eventually poisoned by his wife, is succeeded by her son, Nero.

When Nero is assassinated, the Julio-Claudian line dies - but the Empire lives on. All of which history of madness at the top and stability, somehow, through inertia at the bottom, becomes a focus of the great historiographer of the early second century, Tacitus, who looks back at Imperial history with raised eyebrows and sarcasm.

1. **Autobiography of Accomplishment:** Augustus' *Res Gestae*: the book of all that I, Augustus, did for Rome - inscribed on bronze tablets for all to see.
2. **Augustus' search for a successor** - the one thing which the Emperor can't seem to do is engender one
 - A. Tiberius
 1. Capri, Sejanus and debauchery
 - B. Caligula
 1. brilliance and madness and assassination
 - C. Claudius
 1. apparent foolishness masking intelligence
 - D. Nero
 1. brilliance, madness, and debauchery (again)
 - E. The End of the Julio-Claudians; The Survival of the Empire
3. **Tacitus and Writing History with Tongue in Cheek**
 - A. Accounts of the Lives of the Emperors from Augustus to his own time; the marvelous account of Nero's painful attempts to murder the mother who put him in power - he finally succeeds - among other things

Lecture Thirteen: Gold to Silver

The Empire continues. With the suicide of Nero, a struggle for the imperial throne ensues. In succession, four pretenders lead their armies forth to claim it; when the smoke has cleared, Vespasian has established a new dynasty. He is succeeded by his two sons, Titus (sacker of Jerusalem and destroyer of the Temple in Jerusalem) and Domitian, in turn.

Domitian, like Caligula and Nero earlier, seems to go mad and bathes the empire in blood during the last years of his reign - culminating with his death by assassination. Nerva, already in his late 60's, assumes control, but dies two years later (of natural causes). With Trajan, yet another dynasty begins. One of its important features is that it emanates from Spain - once a provincial backwater: the principle of political rather than ethnic citizenship and of reward based on merit are a large part of what keeps the Empire bouncing back from its Imperial difficulties and forging forward. The notion of assuring a smooth succession by adopting a son to be successor, while one is still in control, carries smoothly from Trajan to Hadrian to Antoninus Pius to Marcus Aurelius.

Tacitus, contemporary of Trajan, keeps before us the questions as the visual arts - imperial portraits and victory columns, conceptual offspring of Egyptian obelisks - keep before us the glorious accomplishments of the emperors. The tongue in Tacitus' cheek yields the full-fledged development of satire (another Roman literary invention) in writing, earlier explored by Horace and Persius and, now continued, above all, by Juvenal.

1. The Imperial succession and New Families in Power

- A. The Year of Four Emperors: the scramble for power after the death of Nero: Galba, Ottho, Vitellius, and Vespasian
- B. Vespasian and Sons: a new dynasty, from Vespasian to Titus to Domitian:
 1. the destruction of Jerusalem
- C. Nerva: elder statesman interregnum
- D. Trajan and the Spanish Connection: the importance of merits and political citizenship
- E. Hadrian: adopting a successor
 1. the Empire at its apogee
 2. the Bar Cochba Revolt: Christians and Jews
- F. Antoninus Pius: he who honors his parents
- G. Marcus Aurelius: philosopher-warrior

2. Art and Accomplishment

A. Imperial Portraits

1. Vespasian
2. Trajan
3. Hadrian
 - a. beard and hair styles come and go

B. Trajan's Column

C. Marcus Aurelius' Column

1. overwhelming the viewer with the evidence of success - even if the images are beyond what one can see

3. Tacitus, continued: more sarcastic commentary

A. Nero's acting and musical and poetic skills

B. more casual deaths

4. Roman Satirical writing

A. Horace: trifles, love and the brevity of life

B. Persius: lampoon, comedy and sermon

C. Juvenal: sixth satire: women...

1. satires of society and all the inhabitants thereunto appertaining

Lecture Fourteen: Roman Women and Innovation Continued

We turn briefly to a summary statement of the complex and self-contradictory manner in which Roman writers seem to view women - to which discussion Juvenal's Sixth Satire has led us. And in returning to the Emperor last seen - Marcus Aurelius - we come upon yet another genre to add to their list of innovations: the *picaresque novel*. Petronius' *Satyricon* and Apuleius' *Metamorphoses* (or: *The Golden Ass*) reflect both a new prose direction of wrapping a series of adventures around an unlikely hero and the ongoing Roman penchant for a sense of the constant presence of the sacred, and the myriad ways in which one can utilize - or mis-utilize - its power to one's advantage.

1. Roman views of women

A. mythically, historiographically, religiously, legally and literarily

2. Birth of the Equestrian Portrait: Marcus Aurelius

3. Birth of the Novel

A. Petronius' *Satyricon*

1. Milesian Tales

2. Satirical Adventures

B. Apuleius' *Golden Ass*: transformations and spirituality

1. Roman *religio* revisited

Lecture Fifteen: Spirit and Survival

Marcus Aruelius' literary efforts pick up several earlier issues. He carries forward the tradition begun with Julius Caesar, of a warrior who is also a writer - in this case, an emperor who is a philosopher. The question of his relationship to Christians carried forth the discussion of Roman religion. The content of his work carries forth the earlier discussion of Stoicism. And we arrive at a verbal parallel to the two visual portraits which we have seen.

We observe the course, then, of imperial crisis which follows shortly after Marcus Aurelius' death - and again a resolution in the form of a new imperial dynasty, the Severan, which will once again hold the Empire together until the second third of the third century. After the Severan period the Empire is again on the verge of dissolution, for half a century, until Diocletian stabilizes it and creates a system of administration and succession that seems fool-proof.

We observe, as well, the visual response to spiritual and political crisis in the form of frenzied sarcophagus decor and the evolution of a new form of Roman portraiture that yields a startling visual immortality to average citizens. We also note what some have taken to be a portrait of the Tetrarchs - appropriately made of the substance that the post-East Roman - (Byzantine) - Empire will favor: porphyry.

1. Marcus Aurelius' *Meditations*

- A. Stoicism, Logic, Ethics
- B. Christians and Roman spirituality

2. Emperors and Empire from Marcus Aurelius to Diocletian

- A. The Severan Dynasty
 - 1. Roman flexibility: power from a new location
- B. Crises of the Third Century
 - 1. Extent of Empire
 - 2. Armies and Barbarians
 - 3. Faith, cults and religion: From Paganism to Christianity
- C. Diocletian: the establishment of the Tetrarchy
 - 1. Augusti and Caesari; East and West

3. The Overwhelming of Late Imperial Art

- A. Dionysius Sarcophagus
- B. Portinaccio Sarcophagus
- C. Ludovisi Sarcophagus
- D. Fayoum Funerary Portraits
- E. The "Four Tetrarchs"

Lecture Sixteen: The Legacy of Rome

Diocletian saw Christianity as subversive, and his persecution of Christians was part of his plan to save the Empire. With his planned abdication, his system almost immediately breaks down, and when the smoke clears, Constantine has become sole ruler, and declared Christianity fully legal - he sees it as the glue that can hold the Empire together. By the end of the fourth century, Theodosius has declared Christianity the religion of the state - the only acceptable faith - and the ancient Empire is on its way to becoming medieval Europe.

In tracing the political demise in the century that follows to the deposition of the last western emperor, we note the evolution of artistic style towards a medieval sensibility, and we record the key literary figures and their works which will be part of the legacy of a new Christian Empire to the medieval world which arises from its remains.

1. Constantine's Revolution

- A. Battle of Milvian Bridge
 - 1. the vision of the night before
 - a. compare it to Caesar's at the Rubicon
- B. Edict of Milan
 - 1. *religio licita* vs *superstitio*

2. Emperors and Imperium from Constantine to Romulus Augustulus

- A. Christian Emperors one and all - with one exception
- B. Theodosius: Christianity as the only *religio licita*

3. Immortal Empire to Eternal Kingdom in Art

- A. Sculpture Portrait of Constantine (fragments)
 - 1. evolution of an image
- B. Arch of Constantine
 - 1. continuation of an idea and summary of a past
- C. The "Good Shepherd"
- D. Encaustic Portrait of the Madonna
 - 1. from Sta Francesca, Rome: evolution of an idea

4. The Roman Christian Literary Legacy

- A. Jerome and the Vulgate: making the Bible accessible
- B. Augustine and the
 - 1. *Confessions*: transformation of the self
 - 2. *Sermons*
 - 3. *Enchiridion*: transformation of pagan Roman ideas
 - 4. *City of God*: setting forth an ideal for the future.

SUGGESTED READING TO ACCOMPANY

The Life and Legacy of The Roman Empire

Most reading selections for this lecture series will be drawn from work available in your local bookstore. I Strongly recommend MacKendrick and Rowe's : Classics in Translation, Volume II, University of Wisconsin Press. Rome written by Rostovtzeff and A History of Rome by Moses Hadas would also be helpful. They are general knowledge books and might only be available in libraries.

More specific readings include:

Brown, Frank. Roman Architecture, New York: George Braziller, Inc., 1961

Wheeler, Mortimer. Roman Art and Architecture, New York: Praeger, 1985

Hamilton, Edith. The Roman Way, New York: Mentor Books, 1984

Burckhardt, Jacob. The Age of Constantine the Great, New York: Doubleday Anchor, 1983

Schapiro Meyer. Late Antiquity, Early Christian and Medieval Art, New York: George Braziller, Inc., 1975

Bianci-Bandinelli, Ranuccio. Rome: The Centre of Power (Roman Art AD 200). London: 1970. Excellent discussion of history, civilization, and art by a noted Italian art historian/classicist.

Carcopino, Jerome. Daily Life in Ancient Rome. New Haven: Yale University Press, 1962. Well written look at Roman religion, dress and entertainment. Full of Information.

Chamberlain, E.R. Rome, Amsterdam: Time/Life, 1965. Part of The Great Cities series, this volume offers an overview of the entire city, with a discussion of Classical and Baroque Rome.

Hanfmann, George M.A. Roman Art-A Modern Survey of the Art of Imperial Rome, New York: W.W. Norton & Co., 1964. An excellent readable survey with good plates.

Richardson, Emeline Hill. The Etruscans. Chicago and London: University of Chicago Press, 1964. A well written survey that includes a delightful travelogue. Plates are few but well chosen.

Yourcenar, M. Memoirs of Hadrian. New York: 1955. A great novel which presents a romanticized view of the Emperor.

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A Modern Look at Ancient Greek Civilization
Must History Repeat the Great Conflicts of This Century?
Heroes, Heroines and Wisdom of Myth
Philosophy and Human Values
The Life of the Mind: An Introduction to Psychology
Detective Fiction: The Killer, the Detective and Their world
Business Law: Contracts; Negligence and Torts
Poetry: A Basic Course
Ethics and Public Policy
The Soul and the City: Art, Literature and Urban Living
A History of Hitler's Empire
Literary Modernism: The Struggle for Modern History
Is Anyone Really Normal? Perspectives on Abnormal Psychology
The Old Testament: An Introduction
The New Testament: An Introduction
The American Military Experience in World War II and Vietnam
The American Dream
The Good King: The American Presidency Since the Depression
The Mind of the Enlightenment
Great Trials and Trial Lawyers
Can the Modern World Believe in God?
The Self Under Siege: Philosophy in the Twentieth Century
No Excuses: Existentialism and the Meaning of Life
Love and Vengeance: A Course in Human Emotion
The Search for a Meaningful Past: Philosophies, Theories and Interpretations of Human History, Parts I-II
Modern British Drama
Freedom: The Philosophy of Liberation