Eclecticism in Augustan Temple Architecture

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Abstract

In the history of architecture, eclecticism is clearly associated with 19th-century architecture. This paper focuses on the fact that eclecticism is a way of thinking, a design concept in which the architect combines high-quality architectural elements from different periods to achieve the desired effect on his building. This approach is often necessary to meet client demand.

This philosophy was also used to serve the imperial intention, as a study of the temple architecture of the Augustan period states.

The aim of this paper is to look at eclecticism not primarily as a style but as a design method that has been present throughout history. My hypothesis was, that that eclecticism was viewed in its entirety significantly more in the age of Augustus than in the 19th century.

To underline my findings, I examine a list of significant buildings, such as the temple of Iuppiter Capitolinus and the temple of Venus Genetrix were influenced by early architectural origins, such as the typology of Vitruvius, the characteristics of the Etruscan or Tuscan temple - and examine such. Further, I have a detailed look at the general features and particular characteristics of the temple architecture in the Augustan period, I conclude with and the temple renovations - the Temple of Concordia, the Temple of Castor and Pollux, the Temple of Apollo Sosianus - and the newly erected sacral buildings - the Temple of Divus Iulius, the Temple of Mars Ultor, the Monumentum Ancyranum. This paper demonstrates that the eclectic approach of the early imperial period was so complex that it focused not only on the external appearance but also on the internal design and furnishings.

INTRODUCTION – HISTORICISM AND ECLECTICISM

The word eclecticism, mostly accociated with the historicising buildings of the 19th century. However, this study aims to show, by examining the temples of the Augustan period, that such an architectural style that combines elements of style and decoration from different periods, already existed at this time.

The term "eclecticism" comes from the Greek word ἐκλεκτικός (eklektikos) (www.greek-language.gr) means 'selective'. It was first used in philosophy and referred to the method of selecting and adopting certain doctrines from different schools of philosophy. So Greek philosophers from the 2nd century BC but particular Romans, who were familiar with the views of their Greek predecessors, e.g. Cicero (106-43 BC). In the 19th century Victor Cousin (1792-1867) was the one, who used the term éclectisme for his own philosophical method. (https://www.britannica.com/topic/eclecticism. Accessed 15 May 2024.) The idea is discussed by German architectural theorists from the early 18th century, such as Leonhard Christoph Sturm. (Neville, 2020, p. 152), however, the method – dominating the second half of the 1800s - was only named eclecticism, as a method of selecting architectural styles based on their quality. At this time, the theorists of eclecticism collected and published the works of representatives of the style in a journal. For instance, César Daly in La Revue générale de l'architecture et des travaux publics and Ernst Allard in L'Émulation. (Schoonjans, 2012, 177)

The term "eclecticism" is nowadays interchangeable with "historicism". (Brülls, 2007, p 1; Curl, 2006, p 135) Using them as synonymes causes confusion. In the second half of the 19th century, eclecticism was a modern method by which the architect used elements from different periods to create a new and more valuable work. (Scott, 1858, p 246) Nowadays, however, it is t is increasingly used in a pejorative sense, referring to buildings that blend elements of different architectural styles without any concept. (Goode, 2009, Vol.1. p 261) While the meaning of historicism as the evocation of a historical style has remained unchanged over time, in English academic terminology it refers only to neo-styles. (Gotte, 2009, p 409) However, this is not the case in the German literature, where it can apply to buildings that are purely evocative of one epoch and to those that mix elements of several historical periods. (Dolgner, 2022)

To comprehend ancient architecture, it is necessary to study and understand the method of creation, thus extending the concept of eclecticism to antiquity. The need that architects wish to recall previous historical periods has always been present, but it cannot be called historicism, only 'memorism'. (Kalmár, 2021.). If, according to a programme with a qualitative selection, the architect evokes elements of different historical periods and composes them into a harmonious whole, whatever the age he lives in, he is following the method of eclecticism. The extension of 19th-century eclecticism as a creative method to other historical periods may raise new aspects. Indeed, the history of style

permeates the history of architecture today. The same cannot be said yet of the history of architectural design. If we are to make a detailed analysis of architecture, we cannot ignore the functional, structural, formal, interrelated determinants of the design methods. If the creator imports solutions from earlier periods in other geographical areas, and this is necessary, then it can also be qualitatively selected, i.e. 'eclectic'. And this architectural behaviour occurs in all ages.

THE MAIN ANTECEDENTS OF AUGUSTAN TEMPLE ARCHITECTURE

Before analysing the religious buildings erected during the reign of Augustus (27 BC – 14 AD), it is worth recalling the characteristics of the temple architecture of the Republic as a precursor, with its roots in Etruscan temple architecture and the era of the Etruscan kings. We know the characteristics of the Etruscan 'type' only from Vitruvius' description and from Etruscan tombs. Mainly, because only their foundations were built of stone, their upper structures of wood and their sculptural ornamentation of terracotta.

Vitruvius tried to 'canonise' everything in his work, and the same was true of the Etruscan – or Tuscan – temple, the characteristics of which he described in Book IV. chapter 7. (Vitr. 4.7.; oline: Vitruvius (1567), p 147-153) He defined proportions and relationships for every detail of the building; for example, the ratio of the length to the width of the podium was 6:5. He divided the length in half to determine the depth of the cella and defined the depth of the porticus in front of it in 3 units. Then split the width into 10 smaller units, and from these, he formed three cellas 3-4-3 units wide. This clearly shows a typology similar to the Tuscan temple. (Figure 1)
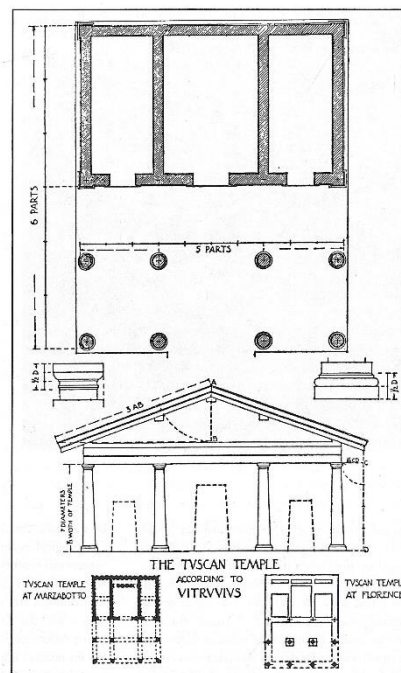
Figure 1. Etruscan temple according to Vitruvius (Stamper, 2005, p. 20).

However, many temples differed from the Vitruvian scheme described above , as the examination of the archaeological remains of the temples of the period, providing clear information on their layout, and detailed tombs,. In fact, Vitruvius identified the characteristics of the three-cell temple built for the Capitoline triads (Iuppiter, Iuno, Minerva) with the Tuscan type, perhaps because the main temple of Rome, the temple of Iuppiter Capitolinus, also followed this layout. (Figure 2)
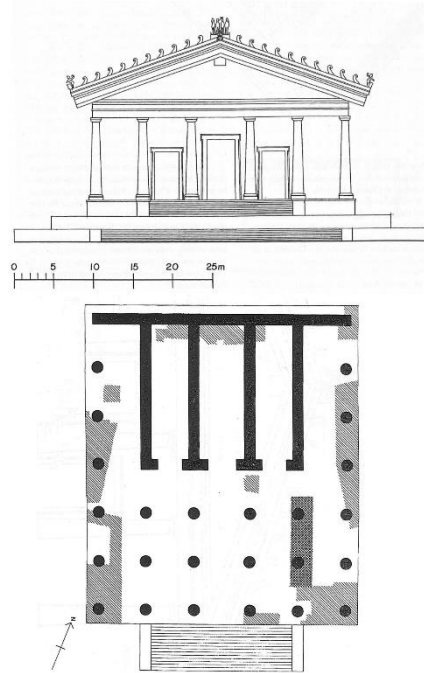
Figure 2 The temple of Iuppiter Capitolinus, Rome. (Stamper, 2005, p. 24; 28.)

The first design of this temple is associated with Tarquinius Priscus, fifth King of Rome (616-579 BC), but it was not completed until the time of his successors, Servius Tullius and Tarquinius Priscus. More precisely, it was not fully completed even during the reign of Tarquinius Priscus, and it was only in the first year of the republic, on 13 September 509 BC, that it was dedicated by M. Horatius Pulvillus consul. (Albertoni, Baroni, & Boccuccia, 2008, p. 14-15)

The sanctuary, built in honour of Iuppiter, Iuno and Minerva – or Tinia, Uni and Menerva – is surrounded on three sides by columns, the rear cella wall running down to the line of the columns. The building itself stands on a high podium, accessed by a flight of steps on the main façade. The temple was first restored in 179 BC, and after more than 400 years of existence, it was destroyed by fire in 83 BC. It was then entirely rebuilt by Sulla and his successor Quintus Lutatius Catulus. (Stamper, 2005, p. 14) These conditions were to influence the temple architecture of Iulius Caesar, which served as a direct model for Augustus. To get an accurate impression of the temple and compare it with buildings of later periods, it is not sufficient to examine the plan; it is also necessary to have information about the design of the façade. Since the temple was rebuilt several times over the centuries and then completely destroyed, it is

necessary to analyse the images of the coins struck during the temple's rebuilding during the Sulla period. The image of the Temple of Iuppiter Capitolinus first appears on a silver denarius, presenting the first detailed depiction of a building (Stoll, 2000, p. 17) from the Republican period (509-27 BC). (Figure 3.)

Figure 3. Silver denarius struck by M. Volteius 78BC. (https://www.coinarchives.com /87edd875379e70418220070e 5d99ede9/img/taulerfau/095/i mage00234.jpg (Accessed on 07.02.2022)

This mint, dating from 78 BC, shows the pre-fire state of the Tuscan temple type with terracotta decorations and Tuscan columns. The main façade after the rebuilding is shown on the Petillius coin of 43 BC. (Tameanko, 1999, p. 142) (Figure 4.)

Figure 4. Silver denarius struck by Petillius Capitolinus 43 BC. (https://www.coinarchives.com /e580fe075b044aeff16f0e0198 75961b/img/roma/e91/image0 0808.jpg (Accessed on 07.02.2022)

Although the image on the coin is schematised, the Tuscan columns have been replaced by Corinthian ones, symbolised by the kalathos; the roof and tympanum are decorated with sculptures. Sulla had the Corinthian columns brought from Olympieion in Athens and had them installed. (Stamper, 2005, p. 14) This was not only a translation (Abramson, 1974, p 8) but the beginning of an eclecticism that continued under Caesar and was completed in the reign of Augustus.

The embodiment of Caesar's sacral architecture was the temple of Venus Genetrix, which Iulius Caesar began building in 48 BC as a vow to commemorate his victory at the Battle of Pharsalus and consecrated in 46 BC. (Bardon, 1940, p. 5) (Figures 5., 6.)
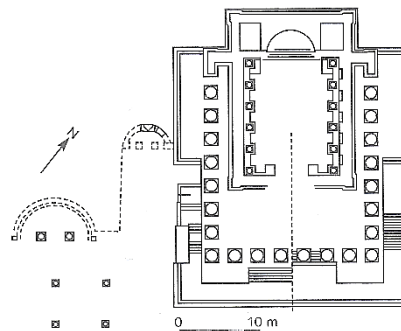

Figure 5. Floor plan of the Venus Genetrix temple. (Coarelli, 2007, p. 107.)

Caesar had initially intended to build a temple to Venus Victrix, who was the patron goddess of his enemy Pompeius, but changed his mind after the victory and the killing of Pompeius. (Schollmeyer, 2008, p. 109; App. 2. 68., 2. 81.) This may have been because Pompeius had already dedicated a temple to Venus Victrix (Rüpke, 2001, p. 66), so Caesar finally built the temple of Venus Genetrix in the Forum Iulium, modelled on the temple of Iuppiter in the Forum of Pompeii. (Bardon, 1990, p. 24) However, while the former was built in honour of the Roman goddess, the latter was built to the mother of Aeneas, and thus the ancestress of the gens Iulia. This was the beginning of the process that led to the introduction of the cult of the emperor and the imperial family.

This greatly influenced the later temple buildings, both in terms of the temple's location and layout. The sanctuary of Venus Genetrix stood on the long axis of the Forum Iulium, forming the square wall of the short side. This disposition, rooted in Etruscan architecture, became common in the imperial period. The octastyle building was built on a high, marble-covered opus caementicium podium (Coarelli, 2007, p. 106-107), and unlike the previous ones, it was ascended by two sets of lateral stairs rather than one. Another novelty was the plan of the cella, which ended with an apse rather than a straight wall. The apse contained a statue of Venus, modelled by Arcesilaus. (Plinius, XXXV. 156.) The temple, completed over two years, with Corinthian columns of solid marble, became a prototype in imperial architecture.

From Pliny's account, we know that Caesar consecrated six dactylothecae in the temple (Plin. HN 37. 11.) and that he bought and placed in the temple, for 80 talents, the Byzantine Timomachus' painting of Aiax and Medea (Plin. HN 35. 136.), which was consecrated in front of the temple (Plinius, XXXV. 26.). Gurd, referring to Cic. Verr. 2.4.135., believes that it is possible that Caesar brought these two works of art with him to Rome after his victory at Pharsalus. (Gurd, 2008, 308) The gilded bronze statues of Caesar and Cleopatra were placed next to them. (Coarelli, 2007, p. 107) By placing the statues of Venus, Caesar and Cleopatra in the same temple, Iulius Caesar created a kind of family shrine.

In both cases, we see the roots of the eclectic approach that would become one of the hallmarks of the 'imperial style' that would develop during the reign of Augustus.

THE AUGUSTAN TEMPLE ARCHITECTURE – BUILDING AND REBUILDING

In many ways, Augustus followed the policy of Iulius Caesar and Caesar's architecture. He also continued the religious reform begun earlier. This meant that new gods came to the fore, and many of the previously venerated gods were relegated. Augustus continued the 'domestication' of state religion begun by Iulius Caesar by introducing the state cult of Caesar. This took place after Caesar was made a god by the Senate in 43 BC. The acceptance of his cult was greatly aided by the appearance of a comet in 44 BC, called sidus Iulium, which was interpreted as a sign of the beginning of a happy future. At the same time, Augustus sought to curb the worship of Eastern or Egyptian gods, thus strengthening the official state religion. This was necessary because these mystery religions were not addressed to the Roman citizen but the people, and thus posed a threat to the close religious-political unity that was to be established.

Venus was becoming increasingly prominent among the gods worshipped from time immemorial, which was also a continuation of the Caesarian tradition. It was a way of justifying the leadership of the gens Iulia by the divine origin of the family.

The rise to prominence of the worship of Apollo and Mars also began with the accession of Augustus. Apollo was Augustus' patron, who helped him to victory at Actium in 31 BC. There were also wonderful stories about Augustus' conception, according to which Augustus was the son of Apollo. According to legend, Atia was visited one night by Apollo in the form of a serpent, and the fruit of that night was Augustus. Suetonius tells us that on one occasion, Augustus hosted a dinner party with his friends, at which the participants dressed as Olympian gods, and he wore the costume of Apollo. (Suet. 70.1.)

His admiration for Mars obscured Iuppiter's because he was the one who helped Augustus avenge Caesar's death. His increased importance was also reflected in the temple built in his honour as it became the site of pre- and post-war ceremonies, whereas these had previously taken place in the temple of Iuppiter.

Augustus also considered it important to revive religious worship of the ancient gods. To this end, he revived archaic priestly offices such as the fetiales, sodales Titii and Arvales fratres. (Kunz, 2004, p. 16) His religious reform was greatly aided by Varro's Antiquitates rerum humanarum et divinarum, originally dedicated to Caesar but eventually used by Augustus.

The Ludi saeculares in 17 BC served to consolidate the new religious order, Augustus himself taking part in the ritual, thus setting an example. Another popularising measure was Augustus' 'feast cumulation', i.e.,

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linking the dies natalis of the temples with other feast days, including those of the imperial house, to make them more memorable.

To gain a comprehensive picture of the sacral building activity of the period, including temple renovations, alterations and new constructions, an important reference point is Augustus' writing, the Res gestae. This work shows that Augustus is credited with building 82 temples. (Augustus, 20.) It is difficult to say how many were new constructions because Augustus used the term 'feci' in all cases, even if 'refeci' would have been the correct term since they were only renovations. In order to determine when and what kind of building activity was taking place, Degrassi examined the dies natalis so that if he found a dies natalis earlier than Augustus' for a temple or aedes, [6] then we can only speak of renovation and rebuilding. There was probably a difference between the two: aedes could refer to a single cultic building, a sanctuary, while temple could refer to a group of cultic objects, a sanctuary precinct. (Gros, 1976, p. 15-16) In 35 of the 82 cases, an Augustan dies natalis could be found, but in only seven of these, was there no evidence of an earlier date. Only in the case of the latter buildings could it be assumed – with a high degree of probability – that they were 'real' Augustan temples.

GENERAL FEATURES OF AUGUSTAN TEMPLE ARCHITECTURE – LAYOUT, MATERIALS, STRUCTURES, FORMS

The surviving monuments show some of the general characteristics of the 'aurea templa', or Augustan temple architecture.

In the case of the floor plan, this means a high podium and frontality. These two features alone apply in general to all the temples described below. The reason for this lies in what has been described above, i.e. several of them were converted buildings, which meant that they could only apply the new architectural principles with restrictions, respecting the existing parts.

In relation to building materials and structures, the temples did not differ from other public buildings. In many cases, their podiums were made of marble and opus caementicium or opus quadratum. The material of the ascending structures was the main difference compared to the earlier ones, as it was almost always marble. Where it was not, it was at least used as a covering material. Augustus also wanted to represent the greatness of Rome by using precious colourful stone materials from all parts of the Empire, combined with snow-white marble from the newly discovered quarry at Carrara, to clad and decorate buildings. Thus, he realised his vision of transforming Rome from a brick city into a marble city. (Suet. 28.) The 'aurea templa' meant that tufa and wood were no longer the two dominant building materials, and that much larger and more spectacular temples – shining like gold – could be built. (Winkler, 2005, p. 3)

The shapes, decorative motifs and sculptural ornaments on religious buildings follow a clear system of symbols and a specific iconographic programme. The designers and stone carvers only enjoyed a certain

freedom in creating floral ornamentation. This may be the reason why the floral ornamentation is, in most cases, rich and luxuriant. It is likely that the craftsmen of the period also used pattern books. In the case of figural building sculpture, Greek mythological themes were usually chosen, in parallel with the events of the period.

In addition to the Greek designs, a typically Roman element also appeared in building sculpture, namely the sacrificial animal, which gradually became a symbol.

Greek elements were not only used in the imagery; in general, but the columns were also Corinthian.

It is clear from the preceding points that Augustan temple architecture is characterised by eclecticism, i.e. a qualitative selection in which Greek decorative elements, such as the Corinthian columns mentioned above or the incorporation of original Greek works of art, are combined with traditional Etruscan features such as the high podium, the axiality and the adaptation to the environment. The result was a temple type of the early imperial period, which spread throughout the Empire over several centuries. This does not mean that it has not changed over time, but rather that the' basic type' has been adopted by the inhabitants of the place in question, adapting it to their tastes over time.

TEMPLE RENOVATION WORKS

Among the sacral buildings of the Augustan period, it is worth examining the renovations first. The layout of the renovated temples is typical of the earlier period, while the way they were renovated and, consequently, their new appearance, is certainly typical of the Augustan period.

Augustus reserved the right to build temples, and so it was the renovations that were dedicated to members of the imperial house and the city nobility. An example of this is the rebuilding of the Concordia temple between AD 7-10, which was attributed to Tiberius. (Figures 7., 8.)
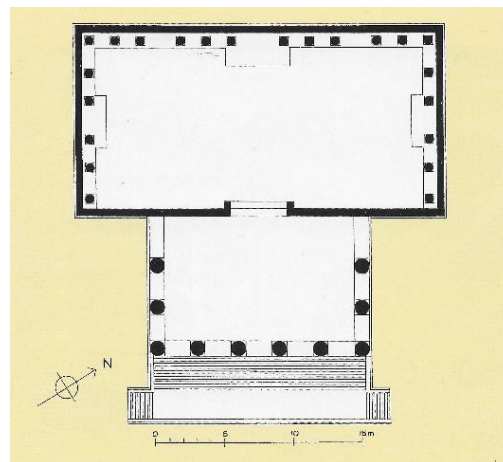

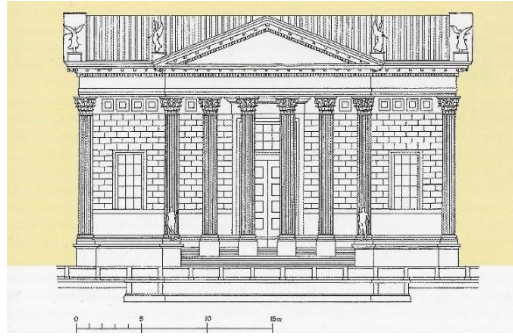**Figure 7.** Floor plan of the Concordia temple. (Schollmeyer, 2008, p. 107.)

The temple, rising on the western side of the Forum Romanum, was built by Marcus Furius Camillus in 367 BC to commemorate the end of the war between the Patricians and the Plebs. Consecrated on 16 January AD 10 as Aedes Concordiae Agustae, the building has a unique floor plan. The cella is 45 m wide and 24 m deep, while the pronaos is 34 m wide and 14 m deep. This means that the axiality is not prevalent here, or is expressed differently, since the axis of the cella is not perpendicular to the main façade but parallel to it. The concrete core of the temple's podium, which has survived to the present day, probably dates from the 121 BC construction phase, making it the earliest concrete structure in Rome. When the renovation of the building began in 7 AD, the appearance of the building was based on the 'marble Rome' principle. The interior had white marble columns and the exterior was covered with marble. The cell was a 'museum' of Greek sculptures and paintings and a setting for imperial representation. We know from Pliny's descriptions that it was the site of the statues of Bryaxis' Aesculapius and Seleucus, Boedas' the praying man, Baton's Apollo and Iuno (Plin. HN 34. 73), Euphranor's Latona with his children Apollo and Diana in her arms (Plin. HN 34. 77), Naucerus' the resting boxer and Niceratus' Aesculapius and Hygia (Plin. HN 34. 80). Also in the temple were the sculpture' of' Piston's Mars and Mercurius (Plin. HN 34. 89) and the paintings of Sthennis' Ceres, Iuppiter and Minerva (Plin. HN 34. 90), Zeuxis' Marsyas (Plin. HN 35. 66), Nicias' Liber Pater (Plin. HN 34. 131) and Theodorus' Cassandra (Plin. HN 35. 144). Augustus had four obsidian elephants set up in the sanctuary (Plin. HN 36. 196), and Octavia donated a sardonyx stone set in a golden horn to the temple (Plin. HN 37. 4). The statue of Theodorus' Cassandra and the sculptures of Hercules and Mercurius were also installed in the building. The cult statue of Concordia was erected opposite the entrance.

Tiberius also rebuilt the temple of Castor and Pollux on behalf of himself and his brother Drusus. (Figures 9., 10.)

The building of Aedes Castorum or Aedes Castoris was begun in 495 BC by Aulus Postumius Albinus, completed by his son and finally consecrated in 484 BC. The rebuilding was necessary because it was destroyed by fire in 14 BC. Finally, in 6 AD, the temple with opus caementicium structure and octastylos peripteros covered with tufa tiles was consecrated.

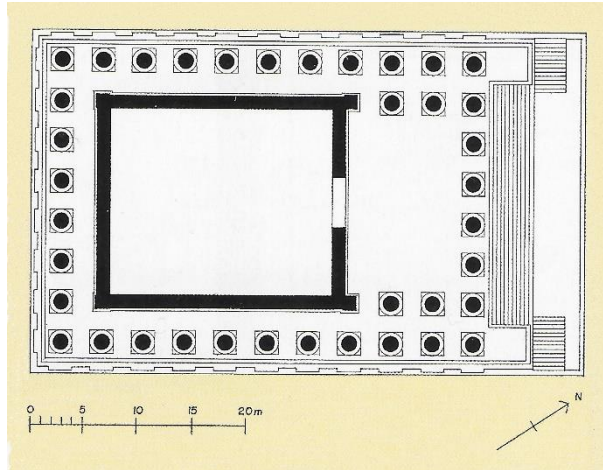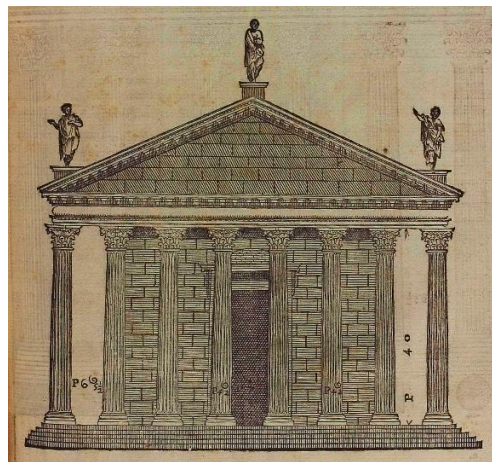**Figure 9.** The floor plan of the Castor and Pollux temple. (Schollmeyer, 2008, p. 34.)

Figure 10. The main façade of the Castor and Pollux temple according to Andrea Palladio. (https://digi.ub.uni-heidelberg.de/diglit/palladio1581/0251 (Accessed on 07.02.2022)

Perhaps the most important of the major renovations of the period was the first temple of Apollo in Rome. The 'ancestral temple' was built in 431 BC by Gnaeus Iulius Mento. The temple of Apollo in Circo or Apollo Medicus or Apollo Sosianus commissioned by Gaius Sosius in 34 BC, is a typical example of the eclecticism of the Augustan period. (Figures 11., 12.)
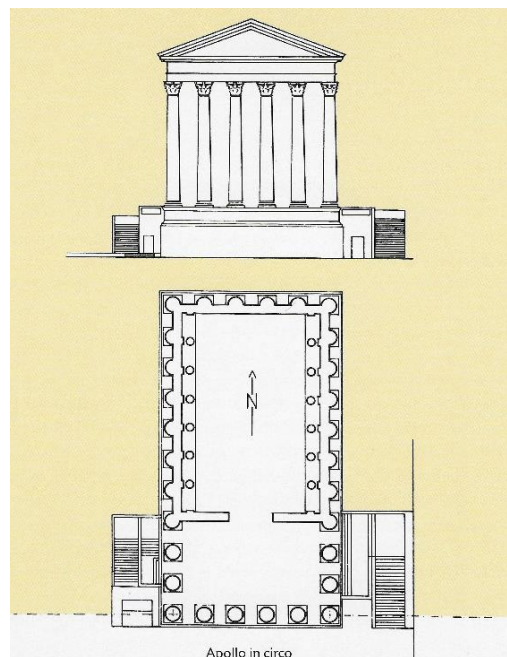

Figure 11. Main façade and floor plan of the Apollo Sosianus temple. (Schollmeyer, 2008, p. 104)
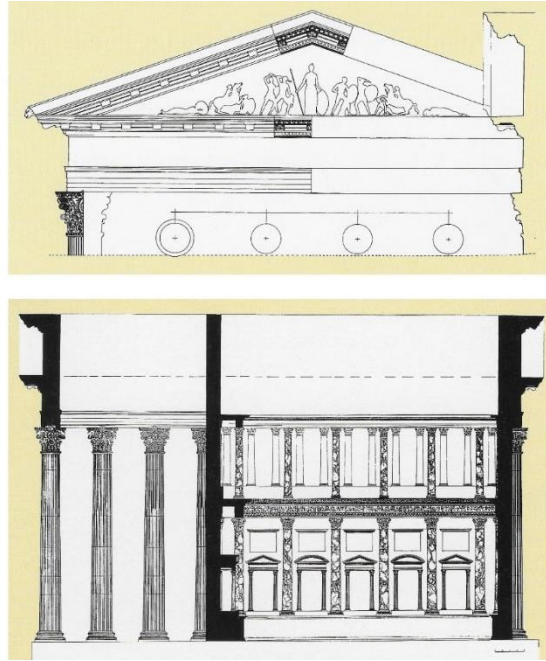
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Figure 12. Pediment and longitudinal section of the Temple of Apollo Sosianus. (Schollmeyer, 2008, p. 52; 104.)

The temple was rededicated on 23 September, Augustus' birthday. (Simon, 1990, p. 30)

The cella, built in opus reticulatum on a concrete core podium, was surrounded by Carrara marble columns, with travertine columns and half-columns rising inside. The columns were fitted with specially trained Corinthian capitals. It should be noted here that the use and adaptation of the Corinthian column order from Greek architecture is peculiar to the architecture of the Iulian and even more so to Augustan temple architecture.

The aim was probably to achieve the most ornate appearance possible and thus to achieve imperial representation. This eclecticism is also reflected in the sculptural decoration of the building. A group of classical Greek sculptures is placed in the tympanum. Its subject, the Amazonomachy, symbolised victory over the barbarians of the East in its contemporary context. The same qualitative selection of architectural elements is also present in the interior design, where a selection of Greek artworks is housed. Here stood two works by Aristeides of Thebes - a statue of a tragic actor and a boy (Plin. HN 35 99), and a statue of the dying children of Niobe, considered to be the work of Scopas or Praxiteles (Plin. HN 36. 28).

THE MAIN AUGUSTAN TEMPLES

In parallel with the restoration of the temple of Apollo Sosianus, Augustus built a temple consecrated to Apollo without precedent. (Figures 13., 14.)
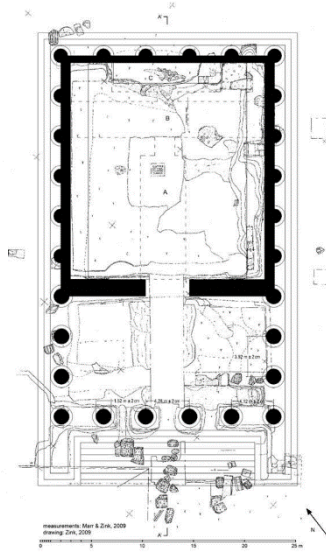
Figure 13. Floor plane of the temple of Apollo Palatinus. (Zink, 2012, p. 395. Fig. 6.)

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Figure 14. Reconstruction of Palatine temple of Apollo – Apollo Palatinus temple – according to S. Zink. Colour scheme based on pigment analysis. (Zink, & Piening, 2009, p.121. Fig. 10.)

He vowed to build it in 36 BC when he succeeded in defeating Sextus Pompeius at the battle of Naulochus. However, as construction work was still in progress at the time of the Battle of Actium, it was also a commemoration of the latter battle. It was finally consecrated on 9 October 28 BC. This date, however, did not coincide with the date of the battle of Naulochus or the battle of Actium, but with the feast of the Capitoline triad, which included Venus Victrix (Galinsky, 1996, p. 214), who was associated with the victory. Since the sanctuary was built in connection with Augustus' frescoed private house on the Palatine, it was named the Temple of Apollo Palatinus. Its site was chosen by Apollo himself since it was built on the spot where lightning struck the ground near the temple of Cybele. (Suet. 29.) The temple, surrounded by the portico of the Danadias - a marble portico of 'giallo antico' with fifty black marble statues of the Danaidas (Coarelli, 2007, p. 1–3) - was designed in every detail to represent the emperor. It was built on an artificial terrace using the opus caementicium technique (Winkler, 2005, p. 5), with tufa

and travertine or Carrara marble ascending structures, and its gates were ivory-clad. The decorative work was carried out according to a uniform iconographic programme. The aim was to allegorically depict the defeat of Antony through mythological stories of the killing of Niobe's children and the expulsion of the Gauls from Delphoi. From Pliny's description, we also know that the statue of the temple's pediment was made by Archermus' sons, Bupalus and Athenis (Plin. HN 36. 13.), the excellent sculptors of the time who decorated many of Augustus' buildings. The Greek marble Apollo of Propertius stood in front of the temple. (Coarelli, 2007, p. 143)

The interior decoration and furnishings were equivalent to the ornate exterior. Pliny also recorded the art treasures kept in the cell. Here stood the statue of Diana by Timotheus (Plin. 36. HN 32), and Octavia's son Marcellus placed a dactylotheca in the temple (Plin. HN 37. 11). The damaged head of Diana's statue was re-carved in the reign of Augustus by the famous sculptor of the time, Avianus Evander. The cult statue of Apollo was made by Scopas. In its pedestal were the books of Sybilla, formerly preserved in the temple of Iuppiter Capitolinus; the temple ceiling was also decorated by Cephisodotus' work Latona. (Coarelli, 2007, p. 143.)

The construction of the temple of Divus Iulius - Aedes Divus Iulius or Templum Divi Iuli - was concurrent with the construction of the temple of Apollo Palatinus. (Figures 15., 16.)
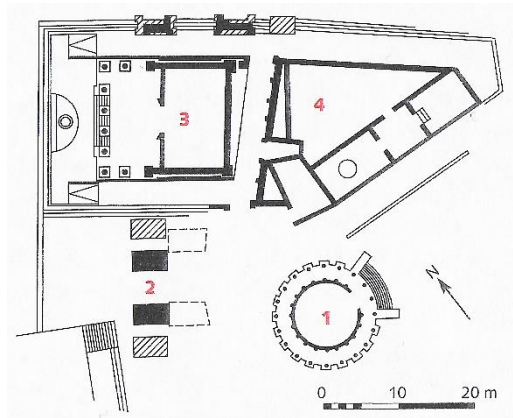
Figure 15. 1. Temple of Vesta, 2. Arch of Augustus, 3. Temple of Divus Iulius, 4. Regia. (Coarelli, 2007, 80.)
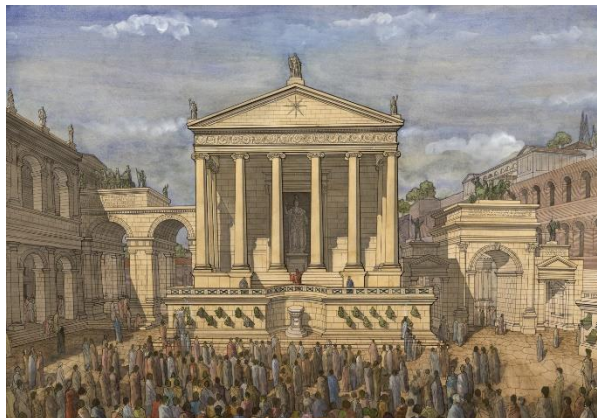

Figure 16. Reconstruction of the temple of Divus Iulius according to Jean-Claude Golvin. (https://jeanclaudegolvin.com/en/project/italy/italie-roma-temple-du-divus-iulius-jc-golvin-2/ (Accessed on 07.02.2022)

The temple, with a hexastyle prostyle system, was built on the eastern side of the Roman Forum between the Regia, the Castor and Pollux temples and the Basilica Aemilia, on the site of the tomb of Iulius Caesar. Its podium, made using the opus caementicium technique, was decorated with a semicircular incision for an altar. Consecrated on 18 August 29 BC, the temple, with Corinthian columns, differs in proportions from the classical short-sided main façade since the tomb marked out the exact position of the building and the existing layout of the Roman Forum did not allow for a free plan. The cell would have extended deep into the Regia if ideal proportions had been desired. The result was a plan that recalls the Venus Genetrix's approach to the podium and the cella level, and the Vitruvian Tuscan temple type in its proportions, in a single-cella version. The sanctuary is unique in its proportions and iconographic programme because the enemies could only be represented indirectly since they were also Roman citizens. Thus, the 'impersonal' elements of the battleships, ship parts, sea creatures - and the allegory of victory - Victoria on a globe - were only represented in the building sculpture. The artworks in the temple were chosen by Augustus to represent the divine lineage of the imperial family. A good example of this is the image of Venus emerging from the sea by Apelles (Plin. HN 35. 35, 91) since Venus was the ancestress of the Iulius-Claudius dynasty, i.e. Caesar, which naturally reminded everyone of Augustus' divine origin. The interior was also decorated with other Greek works of art and Egyptian trophies.

However, the highlight of Augustan temple architecture was not the sanctuary of deified Caesar but the temple of Mars Ultor. (Figures 17., 18.)

Figure 17. Reconstructed plan of the Temple of Mars Ultor and the forum. (Coarelli, 2007, p. 109.)
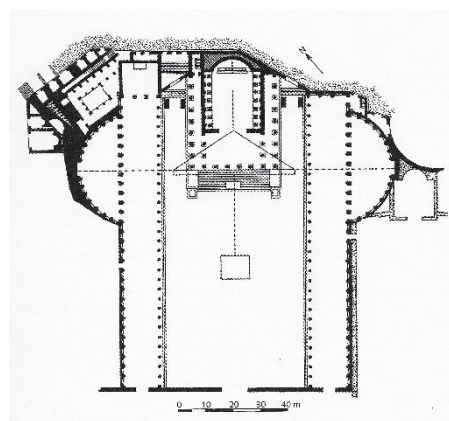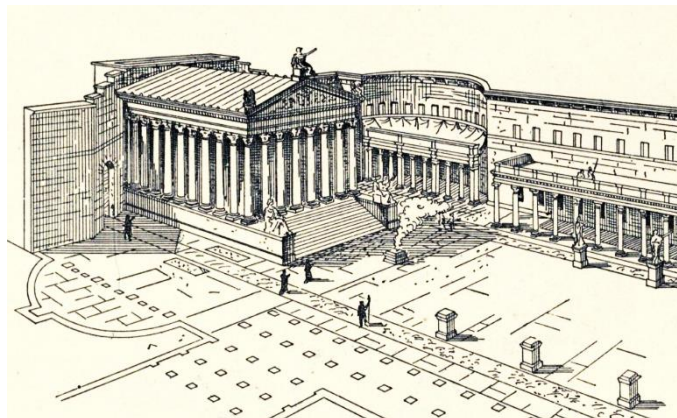

Figure 18. Forum Augustum and the Temple of Mars Ultor. (Platner, 1911, p. 277.)

It was built by Augustus in 42 BC as a vow to commemorate the Battle of Philippi and the avenging of Caesar's assassination. Its layout copied that of the temple of Venus Genetrix in Caesar's forum. Augustus, however, embedded the temple of Mars Ultor in a large-scale architectural setting, organising the entire forum around the temple, which formed its central motif. The sanctuary, consecrated in 2 BC, was located opposite the entrance of the Forum, along its long axis. Unlike the Forum Iulium, the Forum Augustum was organised along two axes. The transverse axis was connected by the great exedrae on the sides, and the intersection of the two axes fell in front of the entrance of the temple of Mars Ultor, on the edge of the podium. (Figure. 17.) This further proves that the whole was built according to an overall concept. The same can be said about the iconographic programme, which was also extended to the temple's surroundings. The topic was the ancestors of the gens Iulia and the relationship between the family and the gods, continuing the programme begun by Caesar at the temple of Venus Genetrix. In and around the temple were statues of Aeneas, Romulus, Iulius Caesar and Augustus, among others. The theme of the tympanum's frieze was Ara Pietatis Augustae. The figure of Mars represented revenge, Romulus as the founder of Rome and Fortuna as the guarantor of succession. The exterior and the interior were decorated with marble slabs of different colours from all parts of the Empire (Cooley, 2003, p. 2–5) - Numidian yellow, Phrygian reddish and so-called Lucullus red-black - to represent the greatness of the Roman Empire in the Augustan period. Thus, a vibrant and unique polychrome building was created, which Pliny, not by chance, called the most beautiful building in the world.

According to Pliny, there were two bronze statues in front of the temple, once the pillars of Alexander the Great's tent. (Plin. HN 34. 48.) The group of cult statues most probably stood on a podium about nine metres wide in the cella, which still stands today. (Kunz, 2004, p. 11)

The octastyle temple was where the Senate met to decide on matters of war, peace, and triumph. It was also the venue for the Ludi Martiales and hosted the Salii.

The construction of the Temple of Mars Ultor and the Forum of Augustus is also important because it completed the transformation of the Forum Romanum from a marketplace to a political and public scene. (Forster, 2005, p. 10)

One other temple must be mentioned in connection with the religious architecture of the Augustan period; the temple of Augustus and Roma, the so-called Monumentum Ancyranum, built in Ancyra between 25 and 20 BC. (Figures 19., 20.)

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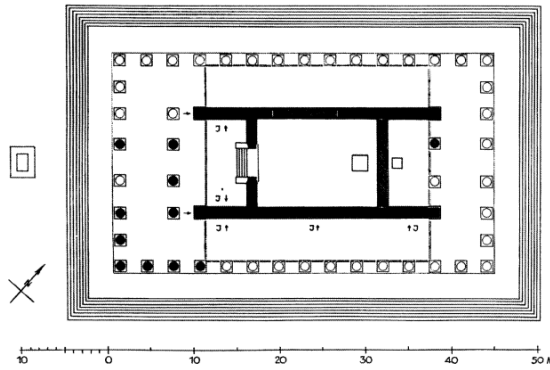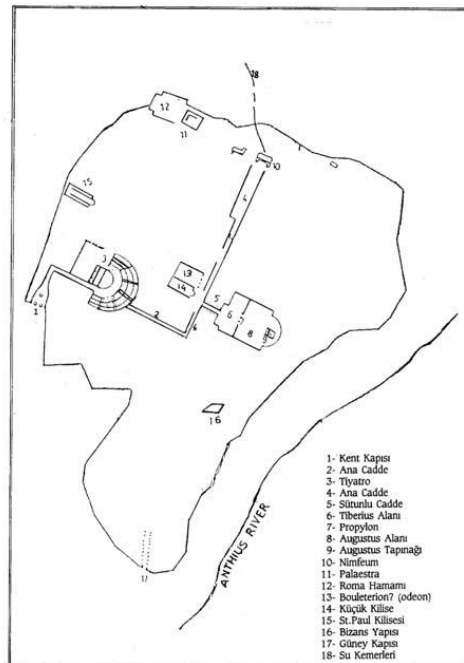**Figure 19.** Floor plan of the temple of Augustus and Roma in Ankara. (Güven, 1998, p. 39. Fig. 12.)

Figure 20. The ruins of the temple of Augustus and Roma in Ankara nowadays. (Photo by David Hendrix/The Byzantine Legacy)

Its plan is octastylos pseudodipteros, which, unlike the city of Rome, is entirely Greek in its design. (Ward-Perkins, 1981, p. 279) However, the temple is notable not for its architecture, but because in 14 AD, a Latin copy of Augustus' will was placed on the inner wall of the pronaos and a Greek copy on the outer wall of the cella. Another temple was built in honour of Augustus in Galatia after it was annexed to the Roman Empire, in Pisidian Antioch (Yalvaç). (Figures 21., 22.)

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1- Kent Kapısı
2- Ana Cadde
3- Tiyatro
4- Ana Cadde
5- Sütunlu Cadde
6- Tiberius Alanı
7- Propylon
8- Augustus Alanı
9- Augustus Tapınağı
10- Nimfeum
11- Palaestra
12- Roma Hamamı
13- Bouleterion? (odeon)
14- Küçük Kilise
15- St.Paul Kilisesi
16- Bizans Yapısı
17- Güney Kapısı
18- Su Kemerleri

Figure 21. Site plan of Pisidian Antioch (Taşlıalan 1993, p. 293., Plan 1.)
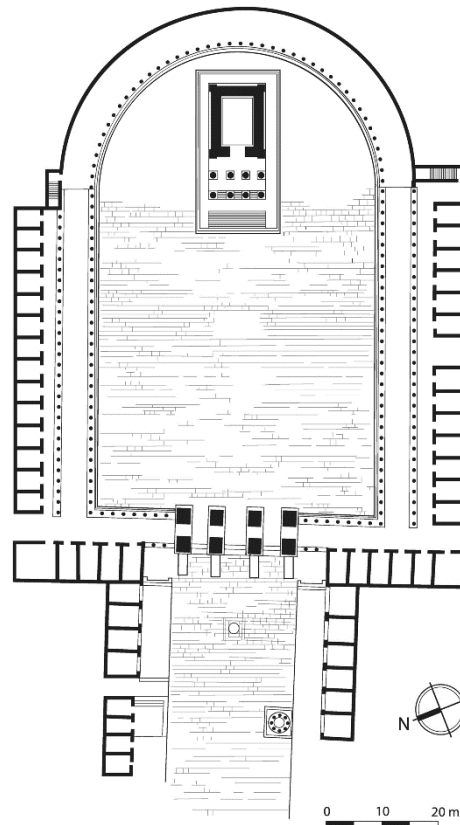
Figure 22. Plan of the Pisidian Augusteum (Favro – Yegül 2019, 634.)

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We also know that a Latin copy of the Res Gestae was placed also here. (Güven, 1998, p. 32-33) This also shows Augustus's intention to impose his new ideological and architectural programme throughout the empire. (A Greek copy of the Res Gestae is also survived at Apollonia (Uluborlu) on a staute base, which is the so called Monumentum Apolloniense.).

The temple at Colonia Caesarea in Antioch, also known as the Augusteum or Sebasteion, rose at the highest point of the city. The tetrastyle prostyle temple of Corinthian order of columns was built in a grand architectural composition on a podium with a semicircular enclosure behind the sanctuary, surrounded by a colonnade and accessed through a triple-arched, arcaded propylon. (Figure 23., 24.)
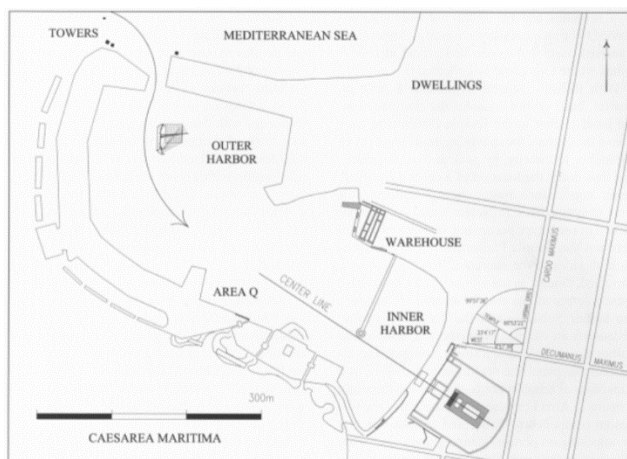

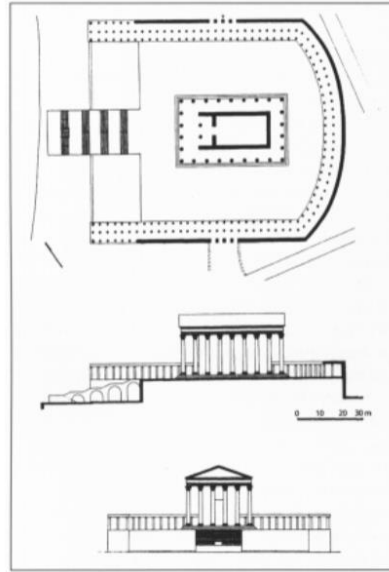**Figure 23.** Plan of Caesarea Maritima (Holum 2015 p. 58., Fig. 6.)

Figure 24. Plan of the Augustus temple complex at Caesarea Maritima (Holum 2015 p. 54., Fig. 4.)

The Latin copy of the Res Gestae was also placed here, on the ornamented entrance gate – known as Monumentum Antiochenum (Robinson, 1926). The sculptural decoration of the sanctuary was in the spirit of the Pax Augusta, and the propylon was decorated with reliefs and statues demonstrating Augustus' victories on land and sea and the benefits of belonging to the Roman Empire for the local population. As architectural and epigraphic records show, the sanctuary was dedicated to Augustus shortly before his death in 14 AD. (Rubin, 2011, p. 34.)

The first excavations were carried out in 1924 under the supervision of W. M. Ramsay and D. M. Robinson, and in the same year the reconstruction of the sanctuary complex was completed with the help of the architect F. J. Woodbridge. Woodbridge himself produced the 'revised' drawings in 1971. Then K. Tuchelt published drawings for the first time in 1983, followed in 1982-83 by reconstructions by Mitchell and Waelkens, which confirmed Woodbridge's original vision. In 1993, M. Taşlıalan, while calling attention to the protection of the ruins, noticed details that had been missed by his predecessors and so produced a new reconstruction. Examining the decorations and reliefs of the architects of the Pisidian Augusteum, similarities can be found with certain motifs of the temple of Augustus in Ankara and the temple of Mars Ultor in Rome, and it can be concluded that decorative elements may have been made even under the reign of Tiberius (14-37 AD). (Akgül Örzarslan, 2012, p. 400-405).

Similar to this large-scale composition, following Hellenistic town-planning principles, Herod had a sanctuary complex built at the same time at Caesarea Maritima (now Sebastos) dedicated to Augustus and Roma. Here the sanctuary itself is arranged in antis in a hexastyle peripteral system, thus even more related to its Greek predecessors, but the distinct axial, monumental staircase approach reflects the Roman approach. The Corinthian colonnaded temple was impressive in size, with a foundation area of about 28.5 x 46.2 m, according to excavations carried

out between 1989 and 2003, and the overall height of the building may have reached 30 m. The height of the temple could be reconstructed from the 33 or so fragments of superstructure (column drums, Corinthian capitals, bases and different fragments of entablature) found here, following the proportions of the Corinthian order of columns. The fragments found also revealed that their 'core' was a well-carved local sandstone, covered with a hard white stucco, giving the impression of a temple built entirely of marble. This was what Flavius Josephus (c. 37-100 AD) called in his writing 'leiotatos litos' (high polished stone). It stood on a platform, which measured 100 m (north – south) by 90 m (east – west). (Holum, 2015, p. 51-53.) The sanctuary and colonnade formed a grandiose background and enclosure for the inner harbour.

By comparing the site plans of Pisidia and Caesarea Maritima, it is clear that the similarity is not only in the sanctuary and its architectural context, i.e. its temenos design, but also in the orientation and the city-scale composition. While the temenos of Augustus and Roma in Pisidia were organised for the view over the land, in Caesarea the axis of the composition was the inner harbour and the bay.

These two examples show that, by the end of Augustus' reign, his architectural programme was no longer reflected in imperial buildings alone.

CONCLUSION

In Ancient Rome, it was the Augustan period when one can first speak of planned eclecticism. Thus, the temple architecture of Augustus' shows a conscious and comprehensive concept of qualitative selection, combining Roman traditions with representative Greek architectural elements and works of art. With the establishment of the Empire, the ruler created a comprehensive programme. Augustus had two main goals: to prove his divine origin and that he was a continuator of the ancient Roman tradition representing the greatness of the empire and of himself. To this end, Greek architectural forms, already considered classical at the time, ancient Etruscan traditions, innovations in architectural techniques and the extensive use of precious building materials, not least marble, played an essential role. The theoretical background of the architecture programme is marked by Marcus Vitruvius Pollio, the first known architectural theorist. The theoretical background of the architecture programme is marked by Marcus Vitruvius Pollio, the first known architectural theorist. His work is also characterised by eclecticism, since he created his canons by analysing Greek buildings and incorporating elements, he considered valuable. (Howe, 2005)

Augustus also reserved the right to found sanctuaries and temples. It was largely to this habit that made it possible for a new type of building and style to spread throughout the empire within a few decades. This 'building policy' was so successful, so consolidated, that it determined

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sacral architecture for many decades and as the last two examples show, this process began at the latest in the last decade of Augustus' reign.

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Resume

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