

Political Ideology: People's approval Rome was an Empire that lasted for a millennia but the success of Emperors reign depended on many things, including the loyalty of their people. In order for Emperors to stay in power they needed their people onside, including those who became part of the Empire through colonisation and so they manipulated architecture to portray positive impressions of themselves and gain favour from the people, based on what they had done for them. An Emperor such as this is Augustus. On the Ara Pacis Augustus is praised for his accomplishments as the founder in peace of Rome. On the Tellus relief, a cow and sheep resting at the foot of Tellus are meant to convey peace, along with Tellus herself who is considered to be Pax, the embodiment of peace. By including these images on the 'Altar of Peace' dedicated to Augustus by the senate, he is portrayed as the paternalistic 'father of his country' and the great protector who brought such goodness to Rome. As Dr Neil Faulkner writes in his article on Propaganda of the Roman Empire, "The message was clear: thanks to the leadership of the emperor we can all go safely about our business and prosper". Marcus Agrippa, Augustus' right hand man, also built many public monuments for the Roman people, such as the Maison Carree, built in the Roman colony Nimes, and the Pantheon to influence the people into holding Augustus in high regard, thanks to the security he brought to their lives and the architectural gifts of the city.

Political Ideology: Emperor's Status

The power of the Roman Emperor came from many sources but as Andrew Wallace-Hadrill writes "a not negligible role was played by persuasion and belief" of the divine impression he gave his people. Roman Emperors could not just use military force and legal and constitutional recognition to establish their power. They needed propaganda to convince the Roman people that the power he possessed was not from human nature but divine influence. Roman architecture was therefore used by Emperors as a way to communicate to the Empire their power and regal status. Augustus used public places and monuments like the Ara Pacis and Roman Forum to instil his status and presence everywhere. On the Ara Pacis, we see how he portrays himself in different lights. On the procession frieze of the Ara Pacis he is dressed in a toga and carries a *lituus* which marks his sacred position as the *augur* and so displays him as a holy and pious Emperor, linking to the idea of divine connection. The inclusion of the forefathers of Rome, Romulus and Aeneas, create status and awe for Augustus as the offspring of such greatness and so magnifies his image. The association with the construction of Temples like Bacchus and the Pantheon dedicated to the gods further established Emperor's divine links. But though the Emperors did not need to be regarded as gods (yet some still tried) they had to appear beyond the reach of the ordinary mortal, and so used architecture to convey themselves as the epitome of power.

Political Ideology: Glory of Rome Emperors used architecture to convey the wealth and success of the Empire to their people and the world. Augustus had said that he "Inherited it (the city of Rome) brick and left it marble" which shows how he paid much attention to the restoration of the glory of Rome to convey its power and magnificence. Monuments such as the richly decorated Pantheon and Temple of Bacchus were a testament to the splendour of the Roman Empire. The Pantheon is decorated in a rich marble veneer and the dome, a reflection of heaven, had gilded rosettes to represent stars on the painted blue background. The portico of the colossal Temple of Bacchus also contained intricate designs and detailed sculptural reliefs on the cella's entrance. Through this use of expensive materials, manipulation of size and the work of skilled craftsman Emperors broadcasted the riches of their Empire. Yet Rome was not only wealthy in money and skill but prosperity, as buildings such as the Maison Carree and the Ara Pacis convey with themes of Rome's fertility and continuity through the richness of growth and offspring. The Tellus relief of the Ara Pacis contains many symbols of fertility including the grain, spilt jug, flowers and the two children seated on Tellus's lap who may refer to Gaius and Lucius, Augustus' heirs who Marcus Agrippa dedicates the Maison Carrée to as, "Leaders of the youth". Therefore Emperors used architecture to broadcast the magnificence of their Empire and deter any who thought to challenge Rome's power and greatness.