



National Certificate of Educational Achievement  
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

## **Exemplar for Internal Achievement Standard**

### **Classical Studies Level 3**

This exemplar supports assessment against:

Achievement Standard 91397

**Demonstrate understanding of significant ideology(ies) in the  
classical world**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority  
To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate perceptive understanding of significant ideology(ies) in the classical world.</p> <p>This is an extract from a larger submission of work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates perceptive understanding of the political ideology of ancient Rome as expressed through art. The student uses primary source evidence which is specifically relevant to the points made (1).</p> <p>The student uses literary and artistic evidence in the response and supports points made with secondary evidence. The student analyses a range of aspects (2) – expansion of the empire, Romanisation of the provinces and the link between symbolic depictions in art and the governing of the empire.</p> <p>The student shows insight into the political ideology (3). The points made which explore the cultural expectations of Roman emperors and their codes of behaviour regarding their place in the mythological fabric of Rome are insightful.</p> <p>For a more secure Excellence, the student could:</p> <ul style="list-style-type: none"><li>• analyse with insight reasons for similarities and differences in the political ideology of different Roman emperors to more clearly demonstrate perceptive understanding</li><li>• more firmly establish themes and patterns in the political ideology conveyed in Roman art</li><li>• show discernment regarding the limitations of sources of evidence.</li></ul>

**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.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate in-depth understanding of significant ideology(ies) in the classical world.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates in-depth understanding of the political ideology of ancient Rome as expressed through art. Throughout the response, there is use of primary source evidence of specific relevance to support the points made (1).</p> <p>A range of aspects of Roman political ideology such as depictions of the emperor and links to mythology are covered (2).</p> <p>There are instances where the student shows some insight into the political ideology (3), but these lack sufficient development to meet the criteria for Excellence. The points made regarding the differences between Augustan and Trajanic political ideology as propagated in art need further development to analyse the reasons for these differences.</p> <p>To reach Excellence, the student could:</p> <ul style="list-style-type: none"><li>• develop reasons for similarities and differences political ideology of different emperors</li><li>• more firmly establish themes and patterns in the political ideology conveyed in Roman art</li><li>• identify cultural expectations and codes of behaviour to demonstrate a perceptive understanding of the political ideology</li><li>• show discernment regarding the limitations of sources of evidence.</li></ul>

### The use of historical events

Student 2: High Merit

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For all of the public monuments analysed it can be confidently concluded that particular patterns are apparent in the way the emperors interpreted their

historical involvement. All are based on true events yet none tell the full truth. As Ann Kuttner speaks, they are “an instrument of propaganda”. They do not lie directly but just exaggerate events in order to put the emperor

of interest in good light by flaunting their achievements and good character. It allows for the era that they

ruled to seem an ideal and successful time. Augustus was one of the first emperors to do this. He chose to

depict an imperial procession which his “art embodies a politically motivated adaptation of tradition.” – Peter

Siebler. He exaggerates this by incorporating the use of divinities and flourishing amounts of nature to create and ideal world. The arch of Titus uses his battle of Jerusalem in which he was victorious (1). Trajan used his

Dacian campaigns implying that he can conquer anything. This adds to his overall authority and strengthens his image as a powerful leader to the public and enemies. It depicts Trajan throughout most of the 150 scenes

shown. Realistically we know that it would have been unlikely for an emperor to be present each and every step of the way but when portraying himself to others he must seem his greatest. In the arch of Constantine,

the defeat of Maxentius is told having Constantine appear again victorious. All the historical events may be inaccurate but the audience knew the story, what they didn't know was how great their emperor was

throughout the event. It is evident that as time went on there was a diminishing rate of realism and reality displayed in public monuments but still they fulfilled the purpose of showing the emperor positively.

**Deifying and glorifying** Romans had always had a strong bond with the gods. It was important to them to be linked with them in any way possible. They represented everything a human desires; power, immortality, unstoppable, respect and beauty. For anyone to truly create the image of being the ultimate emperor, it became a common occurrence to link with one's gods and deify themselves. Peter Siebler pointed out that

“Gods and personifications of abstract virtues become companions of real men,” meaning that with a human and god with a personal quota or relationship allowed them to be seen as their friend or a mutual exchange of respect present which is what every human wants. Augustus achieved this on the Ara Pacis through the use of

many gods including Apollo. Since he is the god of the sun, a sundial was placed with the altar which coincidentally fell on Augustus' birthday. This made it seem that he was such a worthy human being that a god

had acknowledged him personally. Augustus also used images of Aeneas (ancestor related to goddess Venus) and Tellus who was Mother Nature. With her appearance upon his altar; an abundance of food and natural

resources would be made available to the public thus making life great for all under his rule. Titus used Virtus, a female divinity who appeared to approve of his actions giving him an image of human perfection and give

others an incentive to follow not oppose him. Trajan uses the winged victory figure and the river god Danubis who both appear to be giving divine sanction. Constantine also uses a winged figure giving him godly

acceptance.

### The different uses of propaganda

For all four of the monuments looked at, it is apparent that they all use propaganda in order for the emperor of interests favour but the manner in which they use it does slightly vary. On the Ara Pacis, Augustus is not a

stand out figure. He only appears once and is off to one side surrounded by family members. The sculpture has

made no attempt of singling him out. It is a very sly form of propaganda in which Augustus seems a very

humble and modest ruler, not wanting attention and glory for his actions but just the happiness and well being of his people. Titus attempted to also hold this image. One of the main reliefs shows Titus upon a mighty eagle

in which Mary Beard thinks Titus appears as a “victim of abduction opposed to a majestic hero.” He attempts a look of being humble and modest, like it is not his choice of his happening but it does not quite pull of the

sincerity of Augustus' representation. Trajan makes no attempt at a subtle use of propaganda. Firstly there is

that originally there was a statue of himself situated upon Trajan's' column made of bronze. He wanted himself well known, seen and acknowledged as a great emperor. He also appears 59 times among the scenes in the

column involved in a range of activities seeming a “lifted general above a mundane world”-Martin Siebler. This was a very blunt form of propaganda lacking the complexities of that on the Ara Pacis. The Arch of Constantine

simply showed Constantine defeating his Roman enemy Maxentius, making he seem a skilled military leader and the one to follow. Scenes are shown in which Constantine is distributing money out to his people showing

that not only is he a great military soldier but a compassionate person as well. The later 3 monuments all used the main focus of victories to exploit themselves to the public.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate in-depth understanding of significant ideology(ies) in the classical world.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates in-depth understanding of the political ideology of the Augustan principate. The student uses primary source evidence of specific relevance (1).</p> <p>Alongside primary source evidence, the student has also referred to secondary source evidence. The use of this strengthens the student's understanding throughout the response. The student analyses a range of aspects of Roman political ideology as expressed through art (2).</p> <p>The points made regarding art being used to emphasise the wealth and prosperity of the empire, the personal qualities of the emperors and the undesirable nature of the conquered peoples allow the student to give an informed analysis of the political ideology expressed through Roman art.</p> <p>For a more secure Merit, more depth and greater development is required for some of the many points that the student makes.</p>

A Political ideology of the Roman Empire was to over glorify their leaders in order to maintain peace and stability. These public monuments send a strong propaganda message of the emperor's worth to gain the respect and therefore support of the general public. They are used to establish the leader's power as a political strategy,

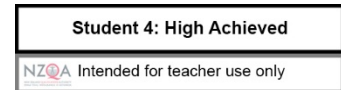
- ② with emphasis on the power and wealth the emperor's reign and victories has brought them. Source D states that *"there is no doubt about the generally eulogistic character of the reliefs, despite their subtleties; they confront the viewer with a spectacle of ideal imperial actions."* For example the Trajan column, reliefs depict the emperor in various situations that display desirable leadership qualities to defeat the Dacians e.g. Sacrificing, addressing the troops, overseeing operations, receiving envoys and gracefully accepting victory (1). *"By devices such as these, Trajan is linking himself to his exploits to the glorious history of Rome."*[Source C].
- ② Through the architecture, the emperors took the opportunity to gain support from the roman public by emphasising their own leadership skills through achievements. However this also creates the probability of the events and greatness of the emperor shown through the monuments to be exaggerated creating bias of the sources. The Ara Pacis is an exception as it focuses mainly not on the Emperor but the peace and stability he has brought to Rome *"there is no dramatic concentration upon the emperor... the personality cult is already with us but has not yet been carried to the melodramatic extremes of later centuries... [unlike the arch of Titus where] the emperor is glorified above even the victory who crowns him"* Mortimer wheeler refers to the personality cult as the culture of enhancing the emperors greatness and achievements through exaggeration. An important idea throughout the empire was also the concept of Romans as a whole being superior to other societies. They believed that all others were unsophisticated and 'barbaric'. This is shown through the various reliefs throughout the monuments. The Trajan column depicts multiple scenes in which the Dacians (non-Romans) are surrendering. The Dacians are on a lower level, pleading for mercy from Trajan and his army.
- ① Whereas the Romans wear their sleek armour and are clean shaven, the Dacians have scraggly beard and clothes including a felt hat. This contrast in appearance and the Romans dominance emphasises their lack of sophistication. All four monuments are in celebration of a military victory. The conquest of others often meant death, slavery and rape and so thinking of the other societies as barbaric also allowed justification of war for the roman public. However source G states that *"despite the artists emphasis on the superiority of the roman army, the enemy is treated with distinct respect"* referring to the scene at which the Dacian commander Decebalus commits suicide against a tree. The Romans somewhat respected his bravery and thought the Dacians, although barbaric still 'worthy of being defeated by the Romans'. This enhances the idea of the roman self-worth as it shows they believe they are superior regardless of characteristics they admire, they still only see others as 'barbaric'.

Through the monuments there is a recurring theme of the Emperors being supported by the divinities. Allegorical styled reliefs are intermingled with literal representations of scenes in all monuments showing how respect for the gods is considered a normal part of life. In Trajan's column, the emperor is seen making deity and sacrificing to the gods, in his arch, Titus is being crowned by the goddess Roma and is also seen in the vault on the back of an eagle which Peter Stewart refers to as *"deified Titus being carried to heaven"* In the arch of Constantine a winged figure accompanies the army in battle. The presence of these religious figures shows that the roman society held much respect for the gods and felt it important that their leaders held the same views and had divine support. The Ara Pacis in particular had much divine representation *"this relief therefore reminds the viewer of Aeneas' piety, his connection to the city of troy through the penates, the foundation of Rome and the fact that Augustus himself was linked to the legendary founder and as such had divine ancestry"*. The idea of the leader being supported by the gods is also important for the public as they must be inspired by the emperor to continue to support him. By emphasising that the emperor is 'loved by the divinities' the public will respect and follow him to a greater extent, which is necessary for warfare.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of significant ideology(ies) in the classical world.</p> <p>These are extracts from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence of specific relevance and explains points in more depth.</p> <p>The student demonstrates understanding of Roman political ideology as expressed through art, using primary source evidence throughout the response to support points made (1).</p> <p>The student analyses aspects of Roman political ideology as expressed through art – use of art to propagate to the masses and the role of the senate as patron (2) but could have covered a range of aspects such as the role of mythology in art, the depiction of different emperors or the changes in political ideology over the course of the Roman empire.</p> <p>The student relates the ideology to the wider context of Rome (3), particularly the points regarding the need for stability and the messages propagated about the army.</p> <p>To reach Merit, the student could:</p> <ul style="list-style-type: none"><li>• cover a range of aspects</li><li>• explore points in more detail to demonstrate an informed analysis.</li></ul>



Ultimately, all of these structures acted as pieces of propaganda, used to promote a certain ideal of the Emperors who employed their use. Nancy and Andrew Ramage state in "Roman Art: Romulus to Constantine" that in the Empire "art and politics were intimately intertwined", and that the core of Roman art was not just art for art's sake, but was "monuments that recognized public service and buildings that met public needs." Leaders were aware of the power of art to convey their ideas, and often employed it to further their political ambitions, much like political advertising today, only on a grander scale.



2 By having monuments dedicated to themselves built, Emperors were allowed to present a certain ideal of themselves to the public, as there was no other form of media to show the people what their leader had achieved, or to give the people an image of their emperor.

In comparing these structures, we see a vast difference in the way the emperors wanted the public to view them. On the Arch of Titus, Titus is shown to be "glorified even above the victory who crowned him (Mortimer Wheeler – "Roman art and architecture") and defied. On Trajan's column he attempted to present himself as a great military general through showing off his conquest of the Dacians. This contrasts to the very human approach of Constantine on the Arch of Constantine, who, instead of appealing to the gods, appealed to past emperors in an attempt to associate himself with their great deeds, and to attach the population's sense of nostalgia for the golden age of Rome unto himself, and thus gain favor amongst them. On the Ara Pacis Augustae, we are led to believe that Augustus was on par with the founders of Rome, and founded a new age of fertility and prosperity. However, on every structure we see stock themes, which show of the emperor making a sacrifice. 1 This would have been due to the importance of being pious in ancient Rome, and would mean the populace would think more of their emperor. 2

A common theme that is evident on each of the structures is that of the battle between civilization, or the Romans, and barbarianism, or the non-Romans or in Ara Pacis Augustae's case the battle of peace over war.

3 Through portraying Rome's great military campaigns, they acted to ensure the Romans were aware of the great strength of Rome's army. This would allow for the Romans to feel safe and secure, and also would invoke a sense of pride and loyalty. This meant that they would be less likely to cause an uprising. An example of this is on the Arch of Constantine, where they show the Siege of Verona and the battle of Milivian Bridge. This shows how brutal the Romans could be to anyone who tries to defy them, and so would discourage any resistance against their empire. However, Ara Pacis Augustae went against the trend of directly showing this battle, and did not show any shows of violence, however implied that the war had been won, due to the peace it indicates throughout.

By showing off their architectural might, the Romans were able to both impress and intimidate the barbarians. These mega structures devoted many a scene to displaying Rome's military power through conquest of outsiders, such as the scene on Trajan's column where Dacian heads were displayed before the emperor. Due to these two factors barbarians were less likely to have an uprising, as they would have seen these structures, and believed that if they attacked, they too would have their heads presented to the emperor. 1 They would also

3 fear the military, as if Romans could design such giant structures simply for propaganda, then their military too would have been just as mighty as the structures themselves.

One common thread which connects all four structures was that they were all dedicated to the emperor by the Senate and "the people of Rome". This was stated specifically on the inscriptions on all but Ara Pacis Augustae, however we know from Augustus's writings in the Res Gestae that " ...the Senate decreed that there should be consecrated in the Field of Mars an altar to the Augustan Peace". 3 By having the Senate build these structures and dedicate them to the emperors shows that they supported the Emperors, and consequentially created an image of an solidarity with the powers of Rome. This would discourage anyone from thinking of rebellion, due to their organized unity.

Also, these structures were designed to flatter the emperors. All of them promote and showcase the Emperors great deeds, which would have complimented the Emperor, and thus would have gained the patron (who in these certain cases was the Senate) some favour (2). This meant that the Senate would have had more power, as they could sway the emperor with their influence. For example, the Senate ensured on the Arch of Constantine that there was a scene depicting Constantine making a sacrifice, which, on the Senate's part, was wishful thinking, as they wanted Constantine to follow the traditional gods. This subtle pressing into accepting ideas was common, as the Emperors would have been keen to return the favor after being complimented.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of significant ideology(ies) in the classical world.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence.</p> <p>The student demonstrates some understanding of the political ideology of the Romans as expressed through works of art and architecture, using primary source evidence to support points made (1).</p> <p>The student analyses aspects of Roman political ideology (2) but this analysis needs further development. Some points are stated without context and the student needs to more clearly link their understanding of political ideology of the Romans to the art works they produced.</p> <p>The student relates the political ideology evident in Roman art to the wider context (3). This relationship is weak and needs development.</p> <p>For a more secure Achieved, the student could:</p> <ul style="list-style-type: none"><li>• develop understanding of the political ideology of ancient Roman art in more detail</li><li>• more clearly link political ideology to the wider cultural context.</li></ul>

- 1 A purpose of propaganda was shown in the architecture of Rome. In Ara Pacis Augustae, the Rome's Divine origin reliefs of Aeneas and The Lupercal confirmed the connection between Augustus, Aeneas and Romulus. Not only was Augustus descended from both of them, he was a great leader who had great achievements such as founding a new age of peace and prosperity, just like Aeneas was the founder of the Roman people and Romulus was the founder of Rome. This put Augustus at a height similar to his ancestors and people might be more willing to support him and respect him. This is also shown in Maison Carree by the acanthus scrolls which are highly symbolic of the benefits -fertility and prosperity brought to the provinces by Augustus. This again emphasizes Augustus' achievements and showed a propaganda purpose.

- Idea of religious belief was clearly shown. The name 'Pantheon' interpreted as meaning to many of (or all) Gods, or to the seven planetary Gods. There were also statues representing each of the planetary Gods, adorned with coloured marble and gilding. This shows that the Emperors and people believed in the Gods and saw them really respectfully. On the screen wall of Ara Pacis Augustae, there is a relief of a swan and it was sacred to God Apollo who was one of Augustus' patron deities. This shows that Augustus believed that 'Apollo helped him win victory in the Battle of Actium in 31 BC' (Ramage and Ramage, 1991, page 104). Also, the reliefs of Mother Earth Tellus, the God of War Mars with Romulus and Remus and Aeneas who brought his household gods from Troy all showed that the gods represented people's hope and expectation, and they believed the gods would help them. The Temple of Bacchus had a relief of the god's birth and life which suggested whom the temple was dedicated to. Bacchus is the god of wine equivalent of the Greek Dionysus. The spectacular interior of the cella showed people's belief and respect of the god.

- Different cultural influences and styles were shown in the Roman architecture. The temple of Bacchus had two non-Roman influences – Semitic and Greek. The Semitic influence was shown by the towers, use of local stone, inner shrine inside the cella and a much greater scale; the Greek influence was shown by the decoration from the life of Bacchus, the fluted columns, Corinthian capitals and the Freestanding peripheral colonnade. The Maison Carree showed features of both Greek temple and Etruscan temple. The Greek influence was shown in the use of the stone, acanthus leaf design, forms of columns and the mouldings. The Etruscan influence was shown by a high podium, a cella fronted by a deep porch and the strongly frontal orientation. And in the Ara Pacis Augustae, the same acanthus leaf decoration was used to separate the upper and lower sessions which shows that it was also influenced by Greek styles. These different influences showed that the emperors and the people were willing to accept different cultures and styles of art and architecture, therefore the idea of being open-minded and accept and respect the difference in culture was expressed.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of significant ideology(ies) in the classical world.</p> <p>This is an extract from a larger piece of student work.</p> <p>The student demonstrates limited understanding of the political ideology of the Romans as expressed through their art and architecture.</p> <p>The student makes general statements about works of architecture, such as Hadrian's Baths at Leptis Magna and the Colosseum, but does not provide sufficient primary source evidence to support the points made.</p> <p>While the student relates aspects of political ideology to the wider context (1), there is little understanding shown of Roman political ideology. There is insufficient evidence to award an Achieved overall.</p> <p>To reach Achieved, the student could:</p> <ul style="list-style-type: none"><li>• analyse the political ideology of the Romans as expressed through their art and architecture</li><li>• use primary source evidence to support points made.</li></ul>

Student 6: High Not Achieved

NZQA Intended for teacher use only

Hadrian's Baths at Leptis Magna and the Flavian amphitheatre were built by the Emperor at the time in order to gain popularity among the people of the Roman Empire. The Theatre at Leptis Magna however was not financed by an Emperor, but instead by a wealthy man in society, Annobal Rufus.

This was common in the Roman Empire, among rich or high standing men in the society who wished to gain a higher standing or increase their political influence. From the third century BC, political and social competition began to increase in Rome, and entertainment began to become more and more lavish and over the top. **The trend of financing plays and financing the building of theatres became popular, and the more entertaining the spectacle a man produced, the more public glory they achieved.** An example of this is of Rufus at Leptis Magna, who we can assume was aiming to do just that; impress the other citizens and please the crowds. This phenomenon was known as *evergetism*, doing good, where a benefactor such as Rufus was spending personal wealth to entertain the public, and received in return acclaim and prestige.

From these examples we can see something about the Roman people themselves. As we have established, there was a very fixed social hierarchy among the Roman society, and from people such as Annobal Rufus we can see that there was a constant struggle, if one was on the top of the hierarchy, to stay at the top of it. Men such as Rufus, who were of high class and social standing wanted to ensure that their lives stayed this way. In order to achieve this, it became common to use personal wealth to finance projects in society, such as theatre, or simply financing plays. These were things that entertained the people and allowed the benefactor to gain a reputation as an "*evergetism*."

At Leptis Magna, the Theatre was financed by a wealthy man who wished to gain a firmer political standing by attracting the attention of the Emperor and the Senate, and popularity among the rest of the public. In this, we can see an example of a trend in wealthy men that began to grow as social and political competition increased. **This tells us that although the Roman society was one that followed an extreme hierarchy, it was very difficult to stay at the top of the pyramid among stiff competition. The men who enjoyed the life in the upper classes were determined to stay in their place at the top, and would go to great lengths financially and politically to stay there.**

This suggests that the Roman society was corrupt, in that wealthy, powerful men were essentially able to pay to stay in their position at the top of the social hierarchy. This manipulation of the public by the upper classes is similar to the Imperial Propaganda of the Emperors, where they manipulated the people's opinions of them, building buildings such as the Colosseum to shamelessly gain popularity. The upper classes in Rome during the height of the Roman Empire are, we can say, deeply corrupt in that not only the Emperor but the upper classes were in effect controlling the lower classes, by manipulating their opinions and influencing their happiness.