CHILDREN IN THE VISUAL ARTS OF IMPERIAL ROME

Modern approaches to Roman imperialism have often characterized Romanization as a benign or neutral process of cultural exchange between Roman and non-Roman, conqueror and conquered. Although supported by certain types of literary and archaeological evidence, this characterization is not reflected in the visual imagery of the Roman ruling elite. In official imperial art, Roman children are most often shown in depictions of peaceful public gatherings before the emperor, whereas non-Roman children appear only in scenes of submission, triumph, or violent military activity. Images of children, those images most fraught with potential in Roman art, underscore the contrast between Roman and non-Roman and as a group present a narrative of Roman identity. As Jeannine Diddle Uzzi argues in this study, the stark contrast between images of Roman and non-Roman children conveys the ruling elite's notions of what it meant to be Roman.

Jeannine Diddle Uzzi is assistant professor of classics at the University of Southern Maine.
For Chris
CONTENTS

List of Illustrations * ix
Abbreviations * xi
Acknowledgments * xiii

1 INTRODUCTION * 1
2 PRIMARY SOURCES * 9
3 IMPERIAL LARGESSE * 33
4 PUBLIC GATHERINGS * 53
5 ANAGLYPHA TRAIANI/HADRIANI * 76
6 SUBMISSION * 84
7 TRIUMPH * 109
8 THE BATTLEGROUND * 120
9 ARA PACIS * 142
10 CONCLUSION: A NARRATIVE OF IDENTITY * 156

APPENDIX: COMPARANDA: CHILDREN IN PRIVATE AND FUNERARY ART * 171

Notes * 191
Bibliography * 225
Index * 235
LIST OF ILLUSTRATIONS

1. Congiarium AE of Nero  * 35
2. Congiarium AE of Nero  * 35
3. Congiarium AE of Nerva  * 36
4. Alimenta AU of Trajan  * 36
5. Alimenta AE of Trajan  * 37
6. Restituta Italia AU of Trajan  * 37
7. Liberalitas AE of Hadrian  * 39
8. Libertas Restituta AE of Hadrian  * 39
9. “Alimenta” relief panel, Arch of Trajan at Beneventum  * 43
10. Villa Albani Relief  * 45
11. Puellae Faustinianae AU of Antoninus Pius  * 46
12. Puellae Faustinianae AR of Antoninus Pius  * 47
13. Largesse Panel Relief of Marcus Aurelius from the Arch of Constantine  * 48
14. Congiarium Panel from the Arch of Constantine  * 49
15. Adlocutio of Caligula  * 55
16. Adlocutio of Hadrian  * 55
17. Arco di Portogallo, Adlocutio  * 57
18. Arco di Portogallo, Apotheosis of Sabina  * 59
19. Column of Trajan scene LXXX  * 63
20. Column of Trajan scene XCI  * 65
21. Ludi Saeculares AE of Domitian  * 67
22. Ludi Saeculares AE of Domitian  * 67
23. Limestone Ludi Relief  * 69
24. Column of Trajan scene LXXXIII  * 70
25. Column of Trajan scenes LXXXIII–LXXXIV  * 71
26. Anaglypha Traiani/Hadriani, Adlocutio  * 77
27. Anaglypha Traiani/Hadriani, Debt Burning  * 79
28. Submission Panel Relief of Marcus Aurelius  * 86
29. Column of Trajan scene XVIII  * 87
30. Denarius of Augustus  * 88
ILLUSTRATIONS

31. Boscoreale Cup * 88
32. Boscoreale Cup * 89
33. Column of Trajan scene XXXIX * 91
34. Column of Trajan scene CXXIII * 93
35. Ulfizzi Sarcophagus * 95
36. Camposanto Sarcophagus * 96
37. Column of Marcus Aurelius scene XVII * 97
38. Child Submission Panel Relief of Marcus Aurelius * 99
39. Antonine Relief Panel from the Via di Pietra Arch * 101
40. Vatican Sarcophagus * 102
41. Biographical LACMA Sarcophagus * 103
42. Julio-Claudian architectural frieze fragment * 111
43. Arch of Trajan at Beneventum, frieze * 112
44. Arch of Trajan at Beneventum, frieze * 113
45. Arch of Septimius Severus at Lepcis Magna, frieze * 115
46. Tropaeum Traiani metope XLIII * 123
47. Column of Trajan scene XXXVIII * 124
48. Tropaeum Traiani, Restoration of metope XL * 125
49. Column of Trajan scene LXXVI * 127
50. Tropaeum Traiani metope XLII * 128
51. Tropaeum Traiani metope LIV * 129
52. Column of Marcus Aurelius scene XX * 131
53. Column of Marcus Aurelius scene CII * 132
54. Column of Marcus Aurelius scene CIV * 133
55. Column of Marcus Aurelius scene LXXXV * 134
56. Column of Marcus Aurelius scene XCVIIb * 135
57. Via Tiburtina Sarcophagus * 136
58. Via Collatina Sarcophagus * 137
59. Ara Pacis Augustae, Roman Children, South Frieze * 145
60. Ara Pacis Augustae, Non-Roman Child, South Frieze * 146
61. Ara Pacis Augustae, Non-Roman Child, North Frieze * 147
62. Biographical Sarcophagus of M. Cornelius Statius * 173
63. Conclamatio Sarcophagus * 174
64. Relief of Avita * 175
65. Dextrarum iunctio relief * 177
66. Puer Successus * 178
67. Male Tondo Portrait, House of Lucretius Fronto * 179
68. Female Tondo Portrait, House of Lucretius Fronto * 180
69. Child Portrait, Villa of Poppaea at Oplontis * 181
70. Child Portrait, Villa of Poppaea at Oplontis * 182
71. Child Herm, House of the Gilded Cupids * 183
72. Portrait Head of a Boy, Villa of Poppaea at Oplontis * 185
73. Cockfight Mosaic, House of the Labyrinth * 186
74. Fountain Figure, House of L. Caecilius Capella * 187
ABBREVIATIONS

AA Archäologische Anzeiger
AJA American Journal of Archaeology
ANRW Aufstieg und Niedergang der römischen Welt
BJb Bonner Jahrbücher
BullCommBullettino della commissione archeologica comunale di Roma
CIL Corpus Inscriptionum Latinarum
DA Suetonius' Divus Augustus
HA Scriptores Historiae Augustae
JdI Jahrbuch des (k.) deutschen archäologischen Instituts
JRA Journal of Roman Archaeology
JRS Journal of Roman Studies
MAAR Memoirs of the American Academy in Rome
MdE Ec. Tr. Rome Mélanges d’archéologie et d’histoire de l’Ecole Française de Rome
PBSR Papers of the British School at Rome
PECS Princeton Encyclopedia of Classical Sites
ABBREVIATIONS

ProcBritAc  Proceedings of the British Academy
RE  Pauly-Wissowa Real-Encyclopädie der klassischen Altertumswissenschart
REA  Revue des études anciennes
RM  Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung
ZPE  Zeitschrift für Papyrologie und Epigraphik
ACKNOWLEDGMENTS

Thanks is owed first and best to Tolly Boatwright, my dissertation advisor, mentor, and now dear colleague, who witnessed every inch of this work, from seminar paper in 1995 to dissertation in 1998 and finally to manuscript. Her thoughtful insight provided me both foundation and inspiration and is evident to me on nearly every page of this text. Thanks is also owed to my Duke University dissertation committee, Micaela Janan, Larry Richardson, Kent Rigsby, and John Younger, and to my honorary committee member, the late Paul Rehak, all of whose comments set me on the track to this book, as well as to my Hamilton College faculty, Barbara Gold, Shelley Haley, and Carl Rubino.

I would also like to thank Dana Burgess of Whitman College, a friend and colleague without equal, who not only read my entire manuscript and offered me invaluable questions and suggestions but also provided the opportunity for some of the most stimulating and enjoyable discussions I've had to date on this and a seemingly endless variety of topics. I must also thank Pat Keef, dean of the faculty of Whitman College and, indeed, Whitman College itself, for the generous and early sabbatical that allowed me to complete the bulk of this work, as well as Columbia and New York Universities, where I completed much of the research for the book as a visiting scholar.

Although I made the acquaintance of Beryl Rawson late in the process of writing, her encouragement and the thoughts and images she generously shared with me were helpful and much appreciated. It has been my pleasure and honor to work with Ms. Rawson.

Thanks also goes to my new colleagues at the University of Southern Maine, Peter Aicher and Lois Hinkley, whose support I never doubt and whose
company I always enjoy, and to the USM Classics Fund, which provided me assistance in obtaining photographs and permissions for my illustrations.

In addition, I would like to thank Beatrice Rehl of Cambridge University Press for her promptness, patience, and tireless support, and my three readers whose suggestions and criticisms were not only well founded but who gave me that last bit of direction and motivation I needed.

Finally, years of thanks are due my parents, family, and friends who never doubted I could complete such a task, strange though they may have found it, and who never discouraged me from a career in classics. And, last and certainly not least, to Chris, my husband and best friend, and to Mary Jane, who may read and enjoy this some day, thank you with all my heart.