"This essay, however, does not primarily seek to counter these misconceptions but rather to explore the relationship between Roman rhetorical theory and the visual in order to better understand that relationship, the nature of visual culture in Rome, and how the Augustan cultural campaigns functioned rhetorically.” p174

"This conclusion redefines what counts as a rhetorical artifact in the principate and in doing so allows for a more nuanced understanding of the nature of Augustus’s power and of how the largely illiterate urban populace understood and defined their role in the new government, and it also greatly augments our disciplinary history in regards to Augustus as a rhetorical figure and the history of visual studies.” p174-5

"Quintilian clearly describes the power that the sense of sight has to move the emotions of an audience. Perhaps more importantly, Quintilian suggests that the visual does not require the mediation of words—that is, that things like scars can serve as symbols to move an audience in the same way speech can or even in a way speech alone cannot.” p176

"A very brief survey of secondary work in the field suggests it is well recognized that orators in Rome routinely gestured to their surroundings, including buildings, statues, and monuments, to harness the memory or emotion of a certain structure, that they used the built environment as a setting or stage for the oratorical act, going as far as to manipulate the setting for rhetorical purposes, and that, finally, they used the built environment as a means of invention, thus suggesting the potential of the built environment to shape or even control the oratorical act.” p183

"[In Republican Rome] For the most part, however, there had to be some consensus on the building project, and the sponsor had to have a degree of popularity, because the right to build was essentially an state-sanctioned endorsement of the individual that would result in greater “personal celebrity and prestige” and was often a source of “blatant self-promotion” (Favro 1996, 53). … So then buildings, both public and private, were used to gain popularity and notoriety in Rome.” p184

"For example Suetonius associates the Temple of Mars with Augustus’s victory at the battle of Philippi. He says of Augustus, “He had made a vow to build a temple of Mars in the war of Philippi, which he undertook to avenge his father; accordingly he decreed that in it the senate should consider wars and claims for triumphs” (1998, Aug.29). So then, the Temple of Mars was linked to the memory of Augustus’s battle at Philippi, both by the event it was meant to commemorate, as well as by use.” p185
theoretically, mnemonic systems influenced the construction of the Augustan building program with the end goal of producing a rhetorically significant cityscape. These four basic premises form what I believe to be the most convincing way to begin to argue that the Augustan cultural campaigns, consisting predominantly of visual and material media, did function rhetorically in the principate and were consciously used by Augustus’s administration not merely for the sake of delighting or moving audiences but also for the purpose of instructing them as to how to conceive of the principate and how to participate as citizens in the new Roman Empire.”

"how the people of Rome, that is, the plebeians, slaves, and other urban dwellers who did not compose oratory, experienced the Roman state.”

"the findings do challenge the ways scholars in the field have thought about Augustus, which generally takes one of two forms: Augustus was a tyrant and did not need rhetoric, and/or Augustan rhetoric was tyrannical and therefore not the best kind of rhetoric.”

"As Paul Zanker says,: "Never before had a new ruler implemented such a far-reaching cultural program, so effectively embodied in visual imagery; it was seldom happened since. A completely new pictorial vocabulary was created in the next twenty years. This meant a change not only in political imagery in the narrow sense, but in the whole outward appearance of the city of Rome, in interior decoration and furniture, even in clothing. It is astonishing how every kind of visual communication came to reflect the new order, how every theme and slogan became interwoven. (2003, 101).”


"A variety of republican titles and religious forms were used to mask the reality of his power; art, architecture, inscriptions, and urban planning conveyed the aura of a new golden age;”