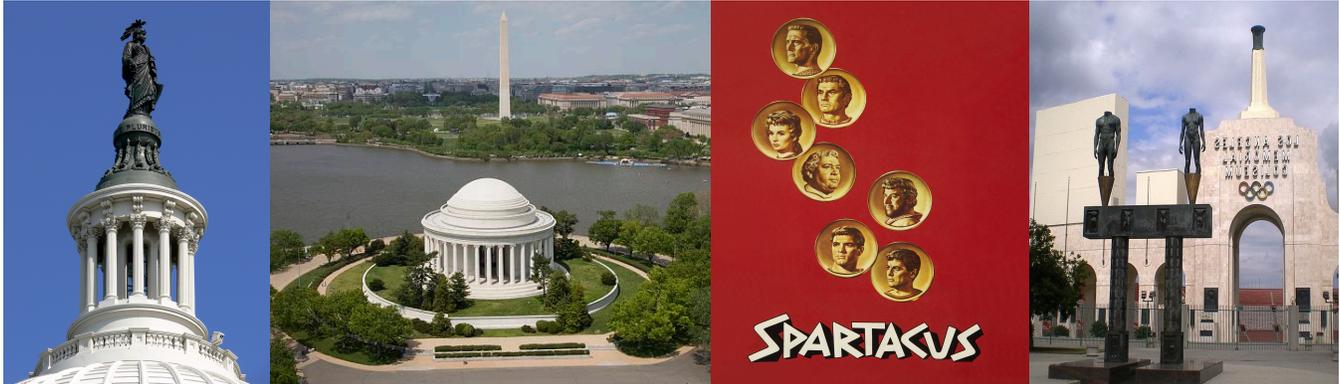


# Classics 191 – Department Capstone Seminar

## America and Rome: Politics Culture Art

Wednesday 2-4:50pm Dodd 248

Professor Robert Gurval / UCLA Department of Classics  
Office Hours: Monday 1-2pm, Wednesday 11-12pm & by appointment (Dodd 289E)  
E-mail: gurval@humnet.ucla.edu



*Is America the new Rome?* The question is as old as the circulation of political pamphlets in the support of rebellion and the establishment of democracy in the original thirteen British colonies. Our Founding Fathers sought inspiration for their political aims and arguments in the institutions, ideas and heroes of the Roman Republic. Classical authors like Cicero and Tacitus were praised for their resistance to tyranny, and the ancient Romans supplied names, vocabulary, symbols of authority, and even a goddess (Liberty) to the colonists' struggle for freedom and the formation of a new government. Two centuries later, when the grand American experiment, once reigning supreme in the aftermath of world wars, seemed to falter, critics invoked Rome for comparison, but now as an imperial example of moral decline and political collapse. From the origins of the United States to the present day, ancient Rome and its culture have exerted a profound and enduring influence, e.g. on our public architecture and creation of a national capitol; political oratory, law, and government; names and urban places: higher education; literature and the arts, including novels, plays, films; and sports, entertainment, even video games.

The chief aim of this seminar is to explore the multi-faceted dynamics of the cultural interactions between ancient Rome and modern America. As part of this critical study, we will also seek to evaluate our approaches to understanding these shifting adaptations of the past by the present. The result will not answer our original question with a satisfying one-word reply but it may offer us a better understanding of what the striking commonalities and differences mean, and why they matter. As we discover the reception of Rome in America, we will learn more about the value and ideals, achievements and failures of both cultures. The seminar will be structured in three parts (Politics Culture Art) as we examine different aspects of these cultural interactions. We will begin with the origins of America as a nation and investigate fundamental concepts of our history such as freedom and empire. The second part will consider how these American concepts are reflected in cinema that looks back to ancient Rome (*Spartacus* 1960 and *Gladiator* 2000) and modern consumerism and advertising. The final weeks of the seminar will study public art, and the influences of Rome (and Greece) on the architecture and art found in the cities of Washington, D.C. and Los Angeles.

The seminar will culminate in a research paper of 12-15 pages. A draft of the paper will be due by Week 8, and its final version by the end of Finals Week. Students will be asked to submit a 1-page abstract of their papers to place on the departmental website. Topics should be chosen no later than the third week. Guidelines and suggestions for topics will be given at the first class.

The seminar is open to all Classics majors who have completed at least four upper-division courses (intended for seniors) or Classics minors, with approval of the instructor and if size permits. The seminar will be capped at 16 students.

**Recommended Texts:**

Cullen Murphy (2007). *Are We Rome? The Fall of an Empire and the Fate of America*. Houghton Mifflin Co.

Margaret Malamud (2009). *Ancient Rome and Modern America*. Wiley-Blackwell Publishers. Other materials will be available as pdf files on the CCLE Course Website.

**Course Assignments and Grading:**

Class Participation	10%
Short Individual or Group Class Reports	15%
Long Individual Class Presentation	25%
Final Research Paper (12-15 pages)	50% (abstract 5%)

*syllabus*

*Week 1*  
JAN 11

**Introduction**

America and Rome: Cultural Interactions

Readings:

Culleen Murphy (2008). *Are We Rome?*  
Prologue: The Eagle in the Mirror (1-23).  
Chapter 1: The Capitals. Where Republic Meets Empire (24-58).  
Nathan Pilkington. "Five myths about the decline and fall of Rome."  
(and rise of President Trump). December 2, 2016.

**Politics**

*Week 2*  
JAN 18

**America and Rome: The Republic**

The Founding Fathers and The Roman Republic

Readings:

Margaret Malamud (2009). *Ancient Rome and Modern America*.  
Chapter 1: Exemplary Romans in the Early Republic (9-18).  
Carl J. Richard (2008). *Greeks & Romans Bearing Gifts*.  
Chapter 1: Storytellers and the Founders (1-21).  
Chapter 6: Early Rome and Republican Virtue (97-128).  
Mortimer N.S. Sellers (2006). "Classical Influences on the  
Founding Fathers" (1-12).  
Ames and Montgomery (1934). "The Influence of Rome on the  
American Constitution," *The Classical Journal* 30.1:19-27.

Primary Sources:

Polybius *Histories* 6.11-18 On the Roman Constitution.  
*Federalist Papers* 62-63.  
Plutarch *Publicola*.

*Week 3*  
JAN 25

**America and Rome: Caesar**  
The Reception of Caesar in modern America

Readings: Margaret Malamud (2009). *Ancient Rome and Modern America*.  
Chapter 1: Exemplary Romans in the Early Republic (18-33).  
Maria Wyke (2012). *Caesar in the USA*.  
Introduction (1-21).  
Chapter 5: Totalitarianism 1945-1955 (130-138).

Primary Sources: Suetonius: *The Divine Julius Caesar*.  
Plutarch. *Caesar*.  
Thornton Wilder (1948). *The Ides of March* (Book 1).

*Week 4*  
FEB 1

**America and Rome: The Empire**  
Issues of Empire: Imperialism

Readings: David Mattingly (2010). *Imperialism, Power, and Identity: Experiencing the Roman Empire*. Chapter 1: From *Imperium* to Imperialism: Writing the Roman Empire (3-42).  
Neville Morley (2010). *The Roman Empire: Roots of Imperialism*. Chapter 1: 'Carthage Must Be Destroyed': The Dynamics of Roman Imperialism (14-37).  
Burton, Paul (2011). "Pax Romana/Pax Americana: Perceptions of Rome in American Political Culture 2000-10." *International Journal of the Classical Tradition* 18:66-104.

Primary Sources: Tacitus: *Agricola*.

**Culture**

*Week 5*  
FEB 8

**America and Rome: Slavery**  
*Spartacus* (1960) and *Gladiator* (2000)

Readings: Alistair Blanshard and Kim Shahabudin (2011). *Classics on Screen*. Chapter 4: Roman History on Screen. *Spartacus* 1960 (77-99).  
Sandra R. Joshel (2010). *Slavery in the Roman World*. Chapter 1: An Introduction to Roman Slavery (1-29).  
Margaret Malamud (2009). *Ancient Rome and Modern America*. Chapter 3: Rome and the Politics of Slavery (70-97).  
Margaret Malamud (2011). "The *Auctoritas* of Antiquity: Debating Slavery through Classical Exempla in the Antebellum USA." (297-317).

Primary Sources: Frederick Douglas (1852). "What to a Slave is the Fourth of July?" "Slavery & Anti-Slavery. A Transnational Archive." Gale Digital Collections. Spartacus Slave War, primary documents (CCLE).

*Week 6*  
FEB 15

**America and Rome: Consumerism**  
Las Vegas, Advertisements, and Video Games

Readings: Sandra R. Joshel and Donald T. McGuire Jr (2001). *Imperial Projections*.  
Chapter 9: Living like Romans in Las Vegas: The Roman World (249-70).  
Margaret Malamud (2009). *Ancient Rome and Modern America*.  
Chapter 9: Imperial Consumption (229-52).  
  
Chapter 10: The Return of the Epic? *Gladiator* 2000 (216-38).  
**Video Games Keyan and Emily**

**Art**

*Week 7*  
FEB 22

**America and Rome: Heroes and Statues**  
Portraits and Statues of George Washington **Mason**  
Parks and Equestrian Statues **Michael**  
Statue of Freedom (Thomas Crawford), U.S. Capitol Building **Harold**

Readings: William. Chaitkin (1980). "Roman America," in *Neo-classicism*, ed.  
Geoffrey Broadbent. A.D. Profile 23 (*Architectural Design* 49.8-9), 8-15.  
Vivien Green Fryd (1992). "Political Compromise in Public Art:  
Thomas Crawford's *Statue of Freedom*." (105-14).  
Garry Wills (1984). "Washington's Citizen Virtue: Greenough and  
Houdon." *Critical Inquiry* 10.3: 420-41.

*Week 8*  
MAR 1

**America and Rome: Monumental Architecture**  
Washington Monument, Lincoln Memorial, and Jefferson Memorial

Readings: Kirk Savage (1992). "The Self-made Monument: George Washington and  
the Fight to Erect a National Monument." (5-32).  
Christopher A. Thomas (1993-94). "The Marble of the Lincoln Memorial:  
"Whitest, Prettiest, and . . . Best."  
Richard Guy Wilson (1992). "High Noon on the Mall: Modernism versus  
Traditionalism, 1900-1970."

**America's Pantheons**

*Week 9*  
MAR 8

**America and Rome: Los Angeles**  
Coliseum, The Forum, and City Hall

Readings: Stefan Altekamp (2015). "Roman Architecture through the Ages."  
(602-19).  
Peter J. Holliday (2016). *American Arcadia*.  
Chapter 6: Spectacles *en Plein Air* (157-90).

*Week 10*  
MAR 15

**Final Thoughts**  
The Ides of March!

## Select Bibliography:

- Berg, Scott W. (2008). *Grand Avenues. The Story of Pierre Charles L'Enfant, the French Visionary Who Designed Washington, D.C.* Random House, Vintage Books.
- Blanshard, Alastair J.L. and Kim Shahabudin (2011). *Classics on Screen. Ancient Greece and Rome on Film.* Bristol Classical Press.
- Blight, David W., ed. (1998). *The Columbian Orator* (originally published by Caleb Bingham, 1797). New York University Press.
- Borg, Barbara E. (2015). *A Companion to Roman Art.* Wiley-Blackwell. UCLA Online Access
- Burbank, Jane and Frederick Cooper (2010). *Empires in World History: Power and the Politics of Difference.* Princeton University Press.
- Burton, Paul (2011). "Pax Romana/Pax Americana: Perceptions of Rome in American Political Culture 2000-10." *International Journal of the Classical Tradition* 18:66-104.
- duBois, Page (2010). *Slavery: Antiquity and Its Legacy.* Ancients & Moderns. Oxford University Press.
- Eadie, John W. ed. (1976). *Classical Traditions in Early America.* University of Michigan Press.
- Galinsky, Karl (1992). *Classical and Modern Interactions: Postmodern Architecture, Multiculturalism, Decline, and Other Issues.* University of Texas Press.
- Gummere, Rihcard M. (1963). *The American Colonial Mind and the Classical Tradition: Essays in Comparative Culture.* Harvard University Press.
- Haase, Wolfgang (1994). "America and the Classical Tradition: Preface and Introduction." In *The Classical Tradition and the Americas, Vol 1: European Images of the Americas and the Classical Tradition, Part I*, edited by Wolfgang Haase and Meyer Reinhold, v-xxxviii. Walter de Gruyter.
- Hall, Edith, Richard Alston and Justine McConnell, eds. (2011). *Ancient Slavery and Abolition: From Hobbes to Hollywood.* Oxford University Press.
- Hardwick, Lorna and Stephen Harrison, eds. (2013). *Classics in the Modern World: A Democratic Turn?* Oxford University Press.
- Holliday, Peter J. (2016). *American Arcadia. California and the Classical Tradition.* Oxford University Press.
- Joshel, Sandra R., Margaret Malamud, and Donald T. McGuire, Jr. eds. (2001). *Imperial Projections: Ancient Rome in Modern Popular Culture.* The Johns Hopkins University Press.
- Joshel, Sandra R. (2010). *Slavery in the Roman World.* Cambridge University Press.
- Malamud, Margaret (2009). *Ancient Rome and Modern America.* Wiley-Blackwell Publishers.
- Mattingly, David J. (2010). *Imperialism, Power, and Identity: Experiencing the Roman Empire.* Princeton University Press.
- Morley, Neville (2010). *The Roman Empire. Roots of Imperialism.* Pluto Press.
- Murphy, Cullen (2007). *Are We Rome? The Fall of an Empire and the Fate of America.* Houghton Mifflin Co.
- Rahe, Paul A. (1992). *Republics Ancient and Modern: Classical Republicanism and the American Revolution.* University of North Carolina Press.
- Reinhold, Meyer (1984). *Classica Americana: The Greek and Roman Heritage in the United States.* Detroit, Michigan.
- Richard, Carl J. (1994). *The Founders and the Classics: Greece, Rome, and the American Enlightenment.* Harvard University Press.
- \_\_\_\_\_. (2008). *Greeks & Romans Bearing Gifts. How the Ancients Inspired the Founding Fathers.* Rowan & Littlefield Publishers, Inc.
- Sellers, Mortimer S.N. (1994). *Republicanism: Roman Ideology in the United States Constitution.* Macmillian Press.
- Senie, Harriett F. and Sally Webster, eds. (1998). *Critical Issues in Public Art. Content, Context, and*

- Controversy*. Originally published 1992. Smithsonian Institution Press.
- Shaw, Brent (2001). *Spartacus and the Slave Wars: A Brief History with Documents*.  
Bedford/St. Martins.
- Smil, Vaclav (2010). *Why America is Not a New Rome*. The MIT Press.
- Urbainczyk, Theresa (2004). *Spartacus*. Ancients in Action. Bristol Classical Press.
- Wiltshire, Susan Ford, ed. (1977). *The Usefulness of Classical Learning in the Eighteenth Century*.  
Washington D.C.
- \_\_\_\_\_. (1992). *Greece, Rome, and the Bill of Rights*. University of Oklahoma Press.
- Winkler, Martin M. (2004). *Gladiator: Film and History*. Wiley-Blackwell.
- \_\_\_\_\_. (2006). *Spartacus: Film and History*. Wiley-Blackwell.
- Wood, Gordon S. (2009). *Empire of Liberty*. Oxford University Press.
- Wyke, Maria (2012). *n*. University of California Press.

**Classics 191 / Winter Quarter 2017**  
**America and Rome: Politics Culture Art**  
**Professor Robert Gurval**

**Abstracts**

**Emily Bowers**

**Reception of Rome in Video Games: Caesar's Legion in *Fallout: New Vegas***

The reception of ancient Rome is prevalent in fiction, and this is no different in the case of video games. In Obsidian Entertainment's *Fallout: New Vegas*, the faction called "Caesar's Legion", provides a unique example of the American reception of Rome. This paper will analyze this element of the game and investigate what the faction's presence means for the ultimate message of the *Fallout* game series. It will analyze the degree to which these characters accurately depict ancient Rome during the early empire. This factual analysis will look into how Caesar's Legion imitates Rome in aesthetics, military and cultural practices, and, in particular, the character of Caesar himself. It will also discuss the sources from film and literature used by the faction's founder and how they may influence the interpretation and representation of Rome. Upon looking into these imitations, it becomes evident that while this character who names himself Caesar is historically accurate in many elements, the inaccuracies demonstrate a desire to create a hyper-violent and monolithic culture. By using the example of Rome, the developers draw attention to how characters in the world of *Fallout* engage in reception regarding the ruins of the United States in the same way that we treat ancient Rome today.

**Moira Ann Desphy**

**The Influence of a Classical Education on Alexander Hamilton's Professional and Personal Life**

My paper examines the influence of Alexander Hamilton's classical education in his life, both professional and personal. First, the education and life of Hamilton will be discussed to establish his background and be applied as a reference for the rest of the analysis. In Hamilton's life, his experience as George Washington's aide-de-camp will be closely examined since there is direct record or example of ancient models from whom he took inspiration. For example, works by Plutarch and Demosthenes are directly noted by Hamilton in his Pay Book. In Hamilton's professional life, classical influence is evident in his works before and after the Constitution's publication and in his time serving as the Treasury Secretary. Hamilton was also the main character of one of the first sex scandals in American political history. Due to the public nature of Hamilton's job, and his pivotal role in creating the country, his personal life became general knowledge to the masses. As such, the influence of Classics is also observable in his personal life, mostly in the scandal involving a certain Mr. Reynolds, but also in his manner of choosing his wife. Since Classics is so evident in the lives of one of America's founding fathers, it raises the question why the study is no longer a focus in formal education today.

## **Haley Ferramola**

### **American Pantheons**

When the founding fathers were creating a new nation, they drew inspiration from antiquity in many and different ways. One of the most obvious ways we see Roman influence today can be found in classical style architecture. A majority of the monuments built on the East coast are of neoclassical style, many of which are inspired by elements of the Roman Pantheon. Key elements such as the rotunda and the columned portico are conspicuous in the architectural work of John Russell Pope. John Russell Pope was a prominent architect in the early 20th century and was chosen to work on many of the buildings in the environs of Washington D.C. His Jefferson Memorial and the National Gallery of Art closely imitate the design and form of the Pantheon. The Jefferson Memorial, despite its originally negative reception, is now seen as his greatest work. Thomas Jefferson himself was not an architect by trade, but he loved architecture and he loved the classics. The buildings he worked on are also inspired by the Pantheon, which fit the neoclassical style that swept through the nation in his lifetime. Thomas Jefferson was responsible for designing his own home, Monticello, and also for parts of the University of Virginia, most notable the building called the Rotunda. Between these two architects, we see how buildings of antiquity, like the Pantheon, shaped the foundation of America by its architecture.

## **Harold Francisco**

### **The Statue of Freedom: Political and Artistic Embodiment of Conflict, Aspirations, and Ideology.**

It is not possible to appreciate or even identify the design of the Statue of Freedom at the top of the Capitol Hill due to its great height. While difficult to view, the details of the statue articulate the various meanings of freedom in our history. The politics involved in its final designs, the history of its development and changes of location, have all contributed in articulating the meaning of freedom. However, they have also obscured the meaning of the Statue of Freedom, mirroring its conception in the political conflict of its period between the North and the South. The developments have further complicated the meaning of the Statue, and each change to its design has layered it with meaning, creating what has been called an allegorical synchomorphosis of America, Freedom, and Minerva. This study aims to expose the Statue of Freedom's layers of meaning to glean insights about the ideology of American freedom.

By examining the progress of the statue in the context of the biography of its maker, Thomas Crawford, one can assess the competing intentions of the statue. These initial designs of Crawford were altered by Jefferson Davis, who was then the Secretary of War, to fit his own ideology of freedom. The letters of Crawford prove instrumental in uncovering these changes made in the development of the statue, since the involvement of Jefferson Davis in making the final decisions for the design have compromised and complicated the meaning of freedom represented by the Statue of Freedom. These letters reveal the conflict of interests involved in creating the statue. They also bring to close examination the political and artistic ideologies of Crawford and Davis. These evidences suggest that the designs of the Statue of Freedom is embodied in the political and artistic

aspirations and ideology of both Crawford and Davis.

Another method in exposing the meaning of the statue of Freedom is a comparison of the initial models Crawford made with the final outcome of the statue. This comparison reveals that most drastic alterations in the design of the statue of Freedom such as the pileus and the headdress, affecting the meaning of Freedom. The initial models by Crawford depict a more classical form of Freedom. While the form is altered, the classical influence is still heavily used and have provided both Crawford and Davis as a foundation for their ideas. This research studies the underlying classical influence of the Statue of Freedom both in its symbols and meaning and attempts to situate the place of the Statue of Freedom in the overall ideology of freedom in the West.

### **Mason Lyle**

#### **The Way of the Elders: Parallel Definition of Early Republican Virtue in Rome and the United States**

This paper seeks to examine the public efforts to compare the Roman Republican hero, Lucius Quinctius Cincinnatus, and the founder and first President of our country, George Washington. First, it is important to gather a complete image of Cincinnatus as he would have appeared both to the Romans and Washington's contemporaries. This will be approached through an in-depth examination of Cincinnatus in ancient historical sources. This examination reveals that Cincinnatus was considered historically relevant due to the refined moral character he communicated. This character is composed of the virtues of military prowess, dedication to the Roman state, and amenable attitude toward stepping down from positions of power. This paper will proceed to investigate the extent and mode in which classical knowledge was available to and perpetuated by those living in Washington's age. An appreciation of classical studies was a socially ingrained cultural aspect of early American society. With the abundance of classical influence in the eighteenth century established, this paper will explore the life of Washington himself and attempt to compare the virtues of Cincinnatus with the actions and beliefs of Washington. Like Cincinnatus, Washington was primarily respected on account of his virtue, and the man's life contains evidence that he was in fact similar to Cincinnatus. Finally, this paper will discuss the nature of Washington's reputation as a second Cincinnatus as it existed in the early American republic. Comparisons of Washington to Cincinnatus took many forms by his contemporaries, and the perpetuated idea that Washington was a second Cincinnatus was an integral part of his public adoration.

### **Rafael Moreno**

#### **The Influence of Cicero's *De Inventione* on Frederick Douglass' Style of Oration**

This paper attempts to examine closely Frederick Douglass' speech, *What to a Slave is the Fourth of July?*, and to juxtapose the outline of rhetoric set forth by Cicero's *De Inventione* in order to demonstrate the influence of the Roman orator. There are six elements of what is considered to be good oration listed in *De Inventione*: *exordium*, *narratio*, *partitio*,

*confirmatio, reprehensio, and conclusio*. The details of each are explained and applied to specific passages selected from Douglass' speech. Additionally, some assumptions, which need to be clarified and explained, are addressed at the beginning of this work, so as to remove any preliminary concerns regarding the possibility of the main argument to be made. First, *The Columbian Orator*, a handbook for oration written by Caleb Bingham, had a major influence on Douglass' education in oration. And second, Cicero was featured enough in the book to have been able to have had a major impact on Douglass' style of oration. In addition to these works, his autobiographies – *Life and Times of Frederick Douglass* and *Narrative of the Life of Frederick Douglass, an American Slave* – are used to give context and background concerning the life of Frederick Douglass, where needed.

## **Monica Pan**

### **Las Vegas, Caesars Palace, and the Transmission of the Roman Aesthetic**

Modern Las Vegas and ancient Rome are both entertainment centers of their respective states and feature competition between rival casinos or politicians aimed at creating the best spectacle or experience. However, the most obvious connection between Rome and Las Vegas is the Caesars Palace hotel and casino. Caesars Palace, being a corporation dedicated to maximizing profits, does not present imperial Rome in an entirely historically accurate way; rather, it draws upon the power that Rome holds in the popular imagination and presents Rome in a way that appeals to the public in according with the tastes of the time.

Initially, Caesars Palace aimed to follow the aesthetic of decadence prominent in Hollywood movie depictions of Rome in the 1960's. Caesars Palace at its conception aimed to have each visitor play "Caesar for a day" and experience a luxurious life full of debauchery just as members of the imperial family of Rome or even Hollywood superstars are expected to have. However, in more recent times Caesars Palace has used popular conceptions of Rome as a legitimizing factor for consumerism, channeling energy instead to promote a more "cultured" image than the previous image of wasteful excess. This paper aims to explore the ways Caesars Palace has moved towards this new image, focusing on the Forum Shops, the structures within it, and other features such as the replica of Michelangelo's *David* and the recreations of Botticelli's *Birth of Venus*.

## **Maria Pantoja**

### **The Forum: Los Angeles and Rome**

The Forum is an iconic building in Los Angeles. Since its grand opening in 1967 and continuing to this day, it has had an important impact on the city. The architect of the Forum, Charles Luckman, was influenced by classical designs. From looking at some of his most famous works, Madison Square Garden, The Forum, and the Theme Building, one can observe a familiar pattern of circular and dome-like structures. Luckman was able to incorporate ancient Roman aspects into the building. He incorporated physical aspects

such as the circularity of the arena similar to the Roman Colosseum and the traditional Roman Red color. Nonphysical aspects were also incorporated into the arena. The multi-purpose use of the building resembles the various functions of the Roman Forum. Even though both forums are not similar in architecture they are similar in the way that they are operated. Both serve as the multi-purpose tradition that is embedded into both communities. Another nonphysical aspect is the aspect of competition that is incorporated in both The Forum and the Roman Colosseum. Both arenas have the reputation of hosting magnificent games and competitions.

Despite the constant competition for talent, promotions, and sales, The Forum has been able to keep up with modern day arenas and stadiums without losing its unique features. During renovation it was able to embrace these unique features and use them to attract fans, promoters, artists, and events. From its world-class acoustics to Roman-style exterior design, The Forum continues to be a significant part of the Los Angeles community.

## **Michael Penny**

### **General Andrew Jackson: America's First Caesar**

This paper examines Julius Caesar and his association with Andrew Jackson, the first American President to be called a Caesar. The United States of America was created in the image of the Roman Republic, thus Caesar, who brought about the downfall of the Republic, became a symbol of tyranny and the destruction of the American ideal. Similarly, Andrew Jackson's presidency became known predominantly for his genocidal persecution of Native Americans, and he has often been accused of being a Caesar: a criticism suggesting he seized more power than a president is due. Both of these men were much more than oppressive tyrants, and this paper examines their complex lives and the parallels between them.

The similarities of the lives of Julius Caesar and Jackson are closely examined, including their early development of democratic principles, similar styles of leadership and motivation, successful military campaigns, and political rule, all of which have very similar trends in each individual. Their differences stem from upbringings on opposite ends of the social spectrum. Caesar was born an aristocrat while Jackson was a poor child of immigrants in the rebelling British colonies. Differences in their character bred in childhood result in the deviation of Caesar and Jackson's methods throughout their lives despite the early convergence of their career paths, and the effects of their personalities on their actions is repeatedly analyzed.

Ultimately, Caesar and Jackson both came to an unprecedented level of power in their respective offices. While their motives were dissimilar, each man took his disproportionate amount of power in order to reform their respective republics, not to destroy them, and worked to give better representation to the common people. This paper concludes that the actions of Caesar and Jackson to their governments, while not villainous, nevertheless reveal the dangers of unilateral power and by extension attest to the appropriateness of systematic checks to any individual's power in order to maintain a stable government.

## **Antonio Person**

### **The Roman Eagle: America's Standard**

This research seeks to inquire how, why, and what significance does Rome's eagle have in its origins in becoming the symbol of modern America. By centering this research on Rome's eagle, this paper demonstrates that the image of the eagle is one of a respectable association to power. The starting point of this inquiry is not in Rome, but in the Middle East and Greece, where these ancient civilizations founded a tradition of associating the bird to sky deities. It was Rome, however, that founded the tradition of power behind representing their nation in the eagle. Then, the research examines why European empires also evoke the eagle. The reason why they evoke Rome's eagle is because this bird becomes an automatic association to the empire, thereby connecting the European empires to their Roman ancestors. This section expands to look at empires after Rome's fall, notably Napoleonic France and Fascist Italy, which also showcase power by the image of the eagle.

On July 4<sup>th</sup> 1776, America began its mission to have an image that evokes its power. Unlike European monarchies bent on purely exhibiting power, the founding fathers wanted to demonstrate to the world that America would be a nation exhibiting power, but also guided by the moral value of justice. As a result, it will take America six years and three trials before finally featuring the bald eagle to represent power and justice. President Truman's adoption of the Presidential eagle, the mace of the U.S. House of Representatives, and the eagle's presence in the "Apotheosis of George Washington" will feature prominently in my argument. In sum, this research aims to show how the American eagle embodies a tradition dating back to ancient Rome and exhibits power and justice.

## **Carlee Unger**

### **Lincoln: Memorialization of a Fallen Ruler**

This work examines the various memorials built in honor of President Abraham Lincoln. Similar to Classical works, those who commissioned these dedications utilized the public monuments and dedications to spread these ideas to the public, letting the statuary figures speak for themselves. Dedications such as the Lincoln Memorial, Mount Rushmore, and the Lincoln Cent penny will each be observed as to how they individually signify the memory of the fallen leader. Following his assassination, Lincoln was made out to be a heroic figure, admired by all, who served a pivotal role in the shaping of the United States. Above all, the overwhelming amount of memorialization serves to dramatize his redeeming personal qualities in the success of spreading unity and pride across the country. This essay will analyze how such widespread imagery of a figure has the power to shape the public's thoughts and how the idea of a public figure has followed the same campaigning ideas over thousands of years.

## **Keyan Zhang**

### **A Real Civilization in An Imaginary World Ancient Rome and Games**

This paper aims to analyze the connection between ancient Rome and games both in ancient and modern time. The influence of Rome in popular culture such as the film

industry is well known. But Rome plays an even greater part in the video-game industry. Since game industry has not been a subject of academic attention until recently and the industry changes and grows so rapidly, this study aims to investigate the complex image of Rome and its meanings in this form of popular culture. By introducing three typical Roman video games and examining their inspirations from ancient Rome, I want to inform readers about the representation of Rome shaped by the game designers and how this image reflects the understanding of Rome in popular culture as well as the reception to the current game industry.