

## It's Rough Being Claudius: Rustication in the Templum Divi Claudii

Rustication has been considered characteristic of Claudius, but there is scholarly debate over the technique's significance (Coates-Stephens 2004). Rustication is the deliberate practice of making stone masonry look rough and recently quarried. Some researchers treat rustication as a reflection of inferior quality of craftsmanship (Ibid.). Others believe that there is a connection between the technique and Claudius' personal tastes (Ibid.). In this paper, I will show clear intentionality behind these monuments, and I will draw a connection between the employment of rustication and Claudius' personal taste.

The paper will briefly review the scholarship and differing opinions of J.B. Ward-Perkins, Robert Coates-Stephens, Josiah Osgood, and G.B. Giovenale. Coates-Stephens recognizes Giovenale as being the "most insistent" of subscribers to a theory that explains rustication as an intentional architectural choice predicated by Claudius' tastes (Coates-Stephens 2004). I support Giovenale and I will show that the sudden advent of major rusticated monuments like the completed Aqua Virgo, the Porta Maggiore, and, most importantly, the Vespasianic reconstruction of the entire Temple of Divine Claudius, c. 41 AD – 70 AD, provides clues for a reinterpretation of Claudian architecture. The camp that Giovenale is a part of has looked to the most heavily rusticated of Claudian monuments, the Porta Maggiore, to determine the technique's significance (Ibid.; Sear 1983).

I am looking at the travertine, heavily rusticated west façade of the Temple of Divine Claudius, which was almost certainly built by Vespasian after 70 AD, as the single most compelling piece of evidence that connects rustication to Claudius, and his personal tastes (Ward-Perkins 1981). The Vespasianic reconstruction, as I will show, is significant since it shows us that later emperors were identifying the technique as unique to Claudius (Osgood

2011). As such, I subscribe to the same theory as Giovenale but will be expanding on his and Osgood's look at the Porta Maggiore and exploring new evidence.

I show that Claudian monuments are the projection of the emperor's personal tastes and I believe that the purpose of rustication was to promote a Claudian architectural aesthetic, based on the emperor's own antiquarian worldview. I conclude that this is an issue worthy of explication, as it could expand our understanding of a time in the Empire often overlooked.

### Bibliography

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