

Plagiarism material (drawn from an Oxford University handbook)

This is a passage from P. Zanker, *The Power of Images in the Age of Augustus* (University of Michigan Press, Ann Arbor 1988), pp. 210-11, discussing the sculptural programme in the Forum Augustum:

'But the most original and suggestive aspect of the whole program was that the counterpart to this Julian family portrait gallery, to the right of the temple, was a row of carefully selected great men of Rome (summi viri: *Historia Augusta* Alexander Severus 28.6). These stood beside Romulus and the kings of Rome in the opposite colonnade. The juxtaposition of the two portrait galleries thus justified the position of the princeps' family in the new Rome by proclaiming its unique historical importance. The reality of competition between Rome's leading families stretching back for centuries, all the ups and downs, and the relative insignificance of the Julii from the fourth to the second centuries B.C. were all thereby utterly obscured. In this version, the Julii had always been Rome's most important family, for this family would produce her savior. A similar interpretation was already to be found in the poetry of Virgil.'

A. Plagiarism:

'Augustus sculptural programme in his Forum is very interesting. Along the colonnade to the left of the temple were statues of Augustus' ancestors, the Julian family. The most important aspect was that a row of carefully selected great men (summi viri) were placed opposite the statues of the Julian family, in the colonnade to the right of the temple. Next to them were Romulus and the kings of Rome. This juxtaposition justified the position of the princeps' family in the new order by proclaiming its unique historical importance. The line of statues of the Julian family made it look as though Augustus came from a line of important historical figures going right back to Aeneas, even though some of them had really been insignificant, they were instead equated with the great heroes of Roman history. Virgil's poetry shows a similar view of history.'

This version adds almost nothing to the original; it mixes direct appropriation with close paraphrase. There is no acknowledgement of the source; the writer suggests that the argument and the development of it is his or her own.

B. Legitimate use of the passage:

'The sculptural programme in the Forum Augustum played an important part in Augustus' self-projection aimed at legitimating his rule. At one end of the Forum stood the Temple of Mars Ultor; the flanking colonnades held lines of statues and the exedrae within them contained statues of Romulus and Remus to the right of the temple, and Aeneas and Ascanius/Iulus to the left. Zanker points out that the juxtaposition of the ancestors of the gens Iulia on the left side and the line of Rome's past heroes or summi viri on the right set up a historical equation for the viewer, suggesting that all of Augustus' ancestors were themselves great men and that the gens Iulia was always the leading family of Rome.¹ But the programme does more than merely proclaim the greatness of Augustus' ancestors: consulars, it emphasises stretching back to the mythical past as with the *Fasti triumphales* and *Fasti consulares*, it emphasises Augustan continuity with the history of the Republic, supporting Augustus' claim to have restored the Republic and glossing over the transition to monarchical rule. In Virgil's *Aeneid* (Book VI, lines 756-853) Anchises shows Aeneas an analogous parade of the great men of Roman history, from mythical figures through the great Republican heroes up to Augustus and other members of his family. Virgil died in 19 B.C. and the Forum was not dedicated until 2 B.C.; conceivably therefore the sculptural programme could have been directly inspired by the *Aeneid*, but it is perhaps more likely that both the *Aeneid*'s

procession of heroes and the Forum Augustum reflect a common ideology developed in circles close to Augustus.’

1 P. Zanker, *The Power of images in the Age of Augustus* (Ann Arbor 1988): 210-11.

This version uses an acknowledged paraphrase of part of the passage in forming a wider argument, with some fresh ideas and developing the point about Virgilian poetry which Zanker made only in passing. (The footnote is sound scholarly practice, but its omission would not be a matter of plagiarism, as the source is indicated in the text.)