inside the building by Octavian in commemoration of his victory over Cleopatra (see **C29**). Thus even the Senate House became a permanent monument to the emperor's rescuing of the Romans from foreign invasion.

K34 Paintings in the Senate House

[27] In addition, he placed two paintings in a wall of the new Senate House, which he was dedicating in the Place of Assembly – one showed *Nemea* seated upon a lion, holding a palm branch in her hand, and an old man with a staff standing nearby, above whose head was a picture of a two-horse chariot. It was entitled '*Encaustic,* by Nikias', this being his own technical term for the process. [28] The other painting is much admired. It shows a young man and his aged father, capturing the similarity between the two without concealing their difference in age. Above them swoops an eagle with a snake in its talons. Philochares claims that this is his work, and from this one painting alone one can get some sense of the extraordinary power of art, since thanks to Philochares two totally obscure men, Glaucio and his son Aristippus, are still after so many centuries the focus of the gaze of the Roman People's Senate.

[Pliny, *Natural History* 35.27–28]

Nemea: one of the four most important sets of games was held at Nemea. The painting by Nikias (active in 332 BC) celebrated a victory in the chariot race at these games.

Sundial of Augustus (*Horologium Augusti*)

Two obelisks were removed by Augustus from Heliopolis after his annexation of Egypt. One was set up on the eastern end of the central barrier in the Circus Maximus, and is now in Piazza del Popolo. The other (now in Piazza di Montecitorio) acted as the pointer for the giant sundial on the Campus Martius, dedicated in 10 BC, the twentieth anniversary of the conquest of Egypt. Pliny describes the sundial below (**K36**).

K35 Inscription on Sundial of Augustus (*Horologium Augusti*)

Imperator Caesar Augustus, son of the deified, chief priest, hailed *imperator* 12 times, consul 11 times, holding tribunician power for the 14th time, gave this as a gift to the Sun, once Egypt had been reduced to the power of the Roman people.

[EJ 14 = *ILS* 91]

K36 Pliny's description of the obelisks

[71] The obelisk which the deified Augustus set up in the Circus Maximus was carved by King Psemetnepserphreus, whose reign coincided with the time when Pythagoras was in Egypt. Without its base, which was cut from the same stone, it measures 85 feet 9 inches. The obelisk in the Campus Martius, which is 9 feet shorter, was carved by Sesothis....

[72] The deified Augustus found a remarkably ingenious use for the obelisk in the Campus Martius as a means of recording the sun's shadow and thus calculating the length of days and nights. He laid down a paved area equivalent in length to the shadow of the obelisk itself at noon on the final day of the winter solstice. On this at regular intervals, which were marked by bronze inserts in the pavement, he recorded the daily reduction in the shadow and then its increase once more. It is a device that is well worth studying and was designed by the brilliant mathematician, Facundus Novius. He also added a golden ball to the top of the obelisk, so as to enhance the shadow cast by the apex, which would have otherwise have appeared imprecisely defined. They say that he discovered this concept by analogy with the shadow cast by a human head.

[Pliny, *Natural History* 36.71–2]