

***Culture, Identity
and Power in the
Roman Empire
Video Cassette 1***

***Introducing the
Roman World***

Music
***Ancient Civilisations
CHAP214 Tk33 Drum
dramatic RT: 45"***

*Aerial footage Hadrians
Wall ex BBC tape MNS
15437 ex BBC Newcastle
RT: 8"*
*Aerial footage Cesarea ex
A293 TV8 RT:8"*

JANET HUSKINSON:

"To Romans I set no boundary in space or time I have
granted them dominion, and it has no end"

*Aerial footage Masada ex
A293TV8 RT: 11"*

In Virgil's Aenied, Rome's destiny to rule the world
was foretold by the great god Jupiter.

*aerial footage aqueduct +
countryside shot ex A293
TV8 RT:12"*

And Rome's Empire did indeed gain dominion over
much of Europe, Asia Minor and North Africa.

Though the empire did finally come to an end, the
idea of Rome's boundless power has proved

*[1] Colour still Charlemagne
in camp Les Arts Somptianes
Vol II Plate 157 © Mary
Evans 10034043/07
[2] BW still Napoleon at
coronation 1804 Robert Le
Fevre, engraved by Henry
Wolf in the "century"
magazine, November 1895
pg25 © Mary Evans
10034783/02*

inspirational to later emperors - Charlemagne and
Napoleon - and to empires of yet more recent times.

MUSIC ENDS

*[3] sepia still Victoria, as
Empress of India, 1887
Photograph by Bassano ©
Mary Evans 10016696/06*

Statue of Augustus -
specially shot Rome

Deeply entrenched in our image of the Roman Empire
is the idea of imperial power and military might. And
in their day Romans themselves saw their Empire as a
global force, with a mission.

*[4] Colour still - Rome
panel from El Djem floor
mosaic © Gilles Mermets*

[5] Colour still - WS El
Djem floor mosaic © Gilles
Mermets

[6] Colour still - Egypt
panel from El Djem floor
mosaic © Gilles Mermets

[7] Colour still - Africa panel
from El Djem floor mosaic ©
Gilles Mermets

[8] Colour still - Asia panel
from El Djem floor mosaic ©
Gilles Mermets

[9] Colour transparency
Paquilo Procula Foto
MN0819 from Naples
Museum © Luciano Pedicini
Archivo dell'Arte supplied
by INDEX

Panel faces ss from Museum
at Chemtou Tunisia

Marble bust woman ss British
Museum

Bronze door ss British

Museum

Regina Tombstone - South

Shields

Handle of pan, engraved

MATR ss British Museum

Mithras from egg -Newcastle
Museum

[10] Colour transparency
Convito affresco da Pompei
Naples Museum © Luciano
Pedicini Archivo ref
MN0942 supplied by INDEX

Mosaic Bardo Museum ss
Dufflecoat figures Housteads
3 figures from Carlisle Tullie
House
Dufflecoat figure from
Housesteads
3 figures from Carlise, Tullie
House

Bust of Antonius Pius ss
British Museum

Pan from Pompei
amphitheatre

Temple of Isis, Pompei"

Rome saw her role in the world as joining together

the scattered peoples and giving civilisation to

mankind.

Certainly the Empire came to include many different

nations and diverse cultures within its vast expanse.

Although by the early third century more people

within the empire could claim Roman citizenship,

many still saw themselves as belonging to other

cultural backgrounds.

So what impact did being part of the Empire actually

have on them? What did it mean to be Roman?

Through exploring a series of case studies, we can

draw out some of the ways culture, identity and

power interacted in the multicultural world of the

Roman Empire.

At the centre - the emperor - exercising his powers in

Rome and across the provinces.

But what about the rest of Italy? How did the

emergence of Rome's empire affect the life-style of

places on the Italian peninsula? What other cultural

influences impacted on their "Roman" identity?

Music

Lost Frontiers

FGBG4183.AR

Tk 4 Minstrel's Tale

RT: 30"

music ends

cu "rattle" from temple
 cu "rattle" from fresco ss
 AA309
 cu Isis from fresco ss AA309
 cu Anubis from fresco ss
 AA309
 cu Hercules wrestling snakes
 from] fresco in House of
 Vetti specially shot"
 cu Pantheus/Bacchae from
 same fresco
bw mosaic Ostia ex AT308
bw grain barrel Ostia
exAT308
b/w ships+ words Ostia ex
AT308 RT: 10"

Ws Acropolis [ss AA309
 Athens]

Library Ephesus AA309

Hadrian's Wall -AA309

Tombstone of Longinus -
 AA309 Colchester Museum

Aerial footage Hadrians
Wall ex BBC tape MNS
15437 ex BBC Newcastle
RT:11"

I Caesar:Episode 4
Hadrian-Within these Walls
BBC TX 6/12/97 soldiers
running on wall RT: 17"

Corn stalks ex OU MST121
VC1 Bap 12461 RT: 5"

Chemtou marble quarry
 AA309 Tunisia

Further a field the Roman empire encountered the
 long-established culture of Greece, whose
 architecture, art and literature had captivated Roman
 elites long before there was a Roman empire.

So what happened in Greece and Asia Minor when
 they succumbed to Roman domination?
 How could the great traditions of Classical Greece be
 reconciled with the new demands of Roman rule? To
 what extent did Greek communities maintain their
 distinctive identities?

On the northern edge of empire was Britain.
 Before it was finally conquered by Claudius, the
 Romans saw Britain as barbaric, exotic even - a place
 to conquer and civilise.

Roman Britain offers the chance to observe the
 dynamics of a frontier zone and the reactions of local
 communities to invasion, by a Roman army bringing
 with it its own questions of cultural identity.

At the southern edge of the Empire - North Africa.

It's geographical proximity to Italy and its wealth of
 natural resources, made Roman North Africa a major
 economic power in its own right.

Music
Ancient Civilisations
CHAP214 Tk5
High Priest of Armun
RT: 26"

MUSIC ENDS

FX's
The Lost Frontier
XII Alfonso
FGBG4183.AR
Tk4 Minstrel's Tale
RT: 11"

MUSIC ENDS

Punic Mausoleum, pan over
to theatre Thugga, Tunisia
AA309

Yet there were strong local traditions, rooted in Punic
culture, that told of a long history of rivalry, and
resistance to Rome's might. Was it possible for these
cultural and political differences to be worked out?
How far could the peoples of North Africa come to
identify with a Roman life-style?

*Wailing wall, Jerusalem ex
A293 TV8 BBC RT: 20"*

And in Judaea, Jewish religious traditions, Greek
secular culture and Roman officialdom reveal just
how culturally complicated the Roman Empire could
be.

Bust Herodes Atticus -
AA309 Athens
[11] *Colour transparency
Ritratto della Cosiderla
Saffo from Naples Museum
© Luciano Pedicini Archivio
ref MN0929 supplied by
INDEX*
Vindolanda tablet ss at
British Museum
Res Gestae Rome
Regina Tombstone South
Shields
Piles of pots South Shields
Arch from Ephesus/Temple
of Celestis Thugga House of
Labyrinth
House of Vetti, ws & cu ss
AA309
Bronze Diana Carlisle Tullie
House AA309
Hadrian coin ss at British
Museum AA309
Pan across Augustan statue
Rome
Tombs of Marcus Favorius
Facilis Colchester Museum

Across the Empire the same questions recur - what
did it mean to its inhabitants to be Roman? What
were their views of the Empire?

Drawing on evidence from literature, from
inscriptions; evidence from archaeological sites; from
surviving buildings; from the visual arts and from
objects like coins,
we take the individual pieces of evidence, build them
up into a wider picture and try to create an holistic
view of Rome and its empire.

Music
The Lost Frontier
XII Alfonso
FGBG4183.AR Tk 1
Hadrian's Wall
Overture RT: 1'20

WS 2 tombstones,
Colchester

Celtic Europa Gallery,
British Museum, track to
Roman Britain Gallery

But each generation approaches the evidence from a
different perspective. In "writing" history, our own
identity and ideas from our own society are brought
to bear.

So issues of presentation and interpretation of the
evidence are crucial to our investigation of culture,
identity and power in the Roman Empire.

MUSIC ENDS