

The Roman Empire

A Level Study themes



Introduction

This resource is intended to support for sixth-form visits to The British Museum to study the Roman Imperial collections. A series of themes, relevant where possible to 'A' level Ancient History and Classical Civilization topics, is provided. For each theme students are directed to relevant objects in the collections (sometimes in more than one gallery). These artefacts can be interrogated to help answer one or more of the questions posed.

Gallery plans, teacher guidelines and an extensive bibliography are provided to help plan the trip and follow-up work.

Some suggestions for teachers

We recommend that you make a reconnaissance trip to assess and modify the resources for use by your group. You will probably want to concentrate on certain topics / themes and to highlight particular issues and questions.

The bibliography is provided to aid both you and your students. It is likely that you will want to recommend particular volumes from the list for your students to consult. Before the visit, it might also be worth considering using excerpts from readings to help students develop a deeper understanding of the questions posed. These could be from both ancient and modern works.

You might want to take slide photographs of a variety of objects to facilitate preparation and follow-up work. Before the trip it is often helpful to show one or two slides so as to introduce students to ways of interrogating an object. After the trip, slides can be used to reinforce and discuss issues emanating from the visit.

Students should have a clear idea of the expected outcome(s) of the trip. Which topics / themes are they pursuing, how are they recording information, and how are they presenting their findings as a result of the trip (essay, notes, presentation...)? Follow-up work and reports often benefit from the inclusion of print photographs taken by students on the trip.

You might want to prepare tailor-made recording sheets for use in the museum by your students, or help them devise their own. This ensures the collection of relevant information. An accompanying ground-plan could be provided as well. Before the trip, a useful (if banal) class activity is to get the different groups to mark their gallery plans - this does give a chance to outline some of the different galleries.

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List of relevant galleries

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Teacher guidelines to the study themes

Imperial portraiture

During the late Republic, Romans had themselves portrayed in a style known as veristic (i.e. 'Warts and all'); this form of representation was retained until the advent of the Empire. In the course of the late first century BC a new type of portraiture appeared, drawn from the arts of Classical Greece. However this did not stop certain emperors from using the late Republican style in their portraits.

Gods and Emperors

The advent of the Roman Empire saw the introduction of a new cult of the emperor which quickly spread throughout Rome and the provinces. Certain emperors, in aiming to be deified after their death, strongly promoted ruler-worship and were keen to emphasize links between themselves and the gods.

Goddesses and Women

The new ruler-cult introduced by Augustus involved the worship of both the emperor and the imperial family. Consequently the female members of the imperial house were often associated with goddesses; this phenomenon is equally apparent in the portraiture of women who wished to enhance their social standing by following imperial trends.

Hellenism and the Roman Empire

By the second century BC a taste for Greek art and the artefacts of the Hellenistic East was firmly established. This phenomenon strongly influenced the style and iconography of the works manufactured in Rome and later throughout the Empire. This is perhaps best exemplified in the art produced under Augustus with its revived classicism.

The use of imperial motifs in private art

By the first century AD, Augustus and his spin-doctors had devised a range of imperial symbols such as the eagle and the acanthus which were consistently used on official state commissioned monuments and coins. There followed a fashion for adopting these imperial motifs for private use

Cultural imperialism and Romanization

Roman fashions in dress, tableware and decorative art were emulated by local aristocrats in many provinces of the Empire, often in return for privileges.

However the Romans also encouraged Greek culture and the indigenous traditions of the inhabitants of the Empire.

Death and Burial

The Romans cremated their dead, placing their ashes in cinerary urns; however inhumation was also used and, with the increasing use of sarcophagi in the second century AD, this became the most popular practice amongst the elite. Portraits, scenes from mythology and daily life and inscriptions served as a means both of decoration and ostentation.

Romans

The Romans worshipped a great variety of gods, some of which were honoured throughout the Empire while others were attached to a specific area. Votive offerings were commonly dedicated at temples in the form of figurines, inscriptions, altars and animal sacrifice; these provided as means of either giving thanks to a deity or asking him/her for guidance and help.

Politics and Administration

The Empire was administered by very few officials at the head of whom stood the Roman provincial governors. The cities were responsible for both raising funds to support the emperor, his family, the army and Rome, and for ensuring the smooth running of the local administration and the maintenance of law.

The army

The heavily armed infantry of the Roman legions and the regiments of *auxilia* which provided light infantry and cavalry together with troops of archers and slingers made up the two essential components of the Roman army. Both legionary and auxiliary units recorded their building activities on brick and stone while army careers were often described on tombstones, altars and certificates; these provide us with important information on life in the army under the Roman Empire.

Trade and Manufacture

The economy of Italy grew strong during the second century BC but weakened under the Empire with the falling export of commodities. Decorative objects however remained in demand on the market; these included silverware, fine-ware, glassware and jewellery which were both manufactured and traded throughout the Empire.

Silver Hoards and Treasures

A large number of silver hoards are known from both Roman Gaul and Roman Britain. It is believed that most were buried in the late third and fourth centuries AD as a precautionary measure against the constant threat of barbarian invasions and internal upheaval. Some of the hoards were associated with sanctuaries but for the most part were privately owned, thereby reflecting the wealth of the Gallic and Briton aristocracies.

The emergence of Christianity in the Roman Empire

It is difficult to determine with any precision when Christian art first appeared but by the fourth century AD, when Christianity was declared the official state religion, we begin to see evidence of its presence. This is most clearly documented on possessions such as caskets, jewellery and tableware in the form of Biblical scenes and the Christian monogram.

Coins

Given that they were official objects, coins bore official designs which were intended to guarantee their value as money. In this context they had an economic and administrative function. However the dissemination of coins throughout the Empire also provided a means of circulating public messages through designs and in this case coins acted as propaganda.

The *Aeneid* in the Visual Arts

This section aims to compare and contrast the visual representations of episodes / characters from the *Aeneid* with Virgil's literary images and descriptions. Can we interpret the visual images as illustrations of the *Aeneid* with the purpose of directly communicating the epic in visual form or were the poem and images both drawing on common tropes which formed part of a larger cultural discourse?

Study themes and questions for students

Imperial portraiture

Republican portraiture

	Room	Case
1. Marble head of an old man with shaven head	70	in front of 6
2. Marble bust of a man with shaven head	70	in front of 6
3. Marble funerary relief of Lucius Antistius	70	to right of 13
4. Funerary relief: Lucius, freedman of Lucius and wife	70	to right of 13

Alexander the Great

Marble portrait of Alexander	22	to left of carved inscription from temple of Athena Polias
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Augustus and the Julio-Claudians

1. Bronze head from an over-life sized statue of Augustus	70	1
2. Marble head of Augustus	70	8
3. Coins of Augustus with First citizen portrait	70	8
4. Three layered sardonyx cameo: portrait of Augustus	70	8
5. Bronze coin of the deified Augustus	70	15
6. Marble portrait head of Gaius Caesar	70	to right of 2
7. Marble head of Tiberius	70	in front of 8
8. Base silver tetradrachm of Tiberius	70	27
9. Sardonyx cameo: portrait of Claudius	70	18
10. Marble head from a statue of Claudius	70	to left of 2
11. Bronze bust of Claudius	49	14
12. Brass sestertius of Nero	70	35
13. Head from a statue of Nero	85	
14. Bronze statue of Nero	49	14
15. Sard sealstone portrait head of Nero	70	8

The Flavians	Room	Case
1. Head from an over life size statue of Vespasian	70	in front of 16
2. Marble head from statue of Titus	70	in front of 16
Trajan and Hadrian		
1. Marble bust of Trajan	70	in front of 16
2. Bronze drachm of Trajan	70	27
3. Marble statue of Hadrian	70	to right of 33
4. Bust of Hadrian shown naked	85	
5. Bronze head of Hadrian	49	14
The Antonines		
1. Marble statue of Antoninus Pius	70	to right of 33
2. Marble statue of Marcus Aurelius	70	to right of 18
3. Head from statue of Marcus Aurelius, veiled	85	
4. Head from statue of Lucius Verus	85	
5. Head from statue of Commodus	85	
The Severans		
1. Marble portrait of Septimus Severus	70	to right of 34
2. Marble portrait of Caracalla	70	to right of 34
Mid third century AD		
Marble bust of a man in toga (similar to existing ones of contemporary emperors)	70	to left of 35
The Tetrachs		
1. Gold medallion of Constantine I	68	3
2. Gold donative medallion of Diocletian	68	3
3. Coins from the Beaurains hoard	70	30

Why and to what extent did Augustus' portraits break away from Republican portraiture?

How successful were Augustus' portraits in creating a model for imperial portraiture in his own, and later, dynasties?

Describe and discuss the similarities and differences between Augustan and later imperial portraiture.

What does imperial portraiture tell us about the different roles of Roman emperors?

'Good generalship is an attribute of the Emperor.' (Tacitus)
To what extent does imperial portraiture confirm or undermine this statement?

'The biggest political issue under any emperor was who his successor should be.'
Discuss the ways in which succession and dynastic continuity were regarded in the light of imperial portraiture.

Gods and Emperors

Emperors	Room	Case
1. Sardonyx cameo: Portrait busts of 2 members of the imperial family	70	15
2. Sword of Tiberius; tinted bronze scabbard	70	15
3. Fragment of a large cameo: head of Claudius	70	8
4. Three layered sardonyx cameo: portrait of Augustus	70	8
5. Aureus of the deified Antoninus Pius	70	15
6. Bronze coin of Nero wearing the radiate crown	70	15
7. Medallion of Probus	70	15
8. Bronze coin of Commodus wearing a lion-skin	70	15
9. Bronze coin of deified Augustus	70	15
10. Silver coin showing Caligula as Dictaeon Zeus	70	15
11. Gold coin of Constantine	70	15
12. Maximian as Hercules	70	30

Gods	Room	Case
1. Jupiter or Neptune	70	15
2. Bronze bust of Zeus Serapis	70	19
3. Bronze statuette of Mercury	70	20
4. Jupiter holding a sceptre	70	30
5. Head from a statue of Hermes	85	
6. Terminal bust of Zeus Ammon	85	
7. Gods of Olympus	69	32

How can one differentiate between the representation of a god and that of an emperor?

Are the boundaries between the two always well defined? Discuss some cases in which the differentiation between emperor and god is ambiguous.

What might this apparent ambiguity tell us about the emperor under the principate?

Goddesses and Women

Women	Room	Case
1. Limestone portrait head of 'Cleopatra'	70	in front of 6
2. Marble portrait of Claudia Olympia	70	to right of 19
3. Terracotta head of a woman with a diadem	70	19
4. Marble portrait bust of a young girl	70	to right of 32
5. Portrait statue of a woman	70	to right of 33
6. Aureus of the deified Faustina	70	15
7. Portrait of Livia	70	to right of 4
8. Sardonyx cameo portrait of 2 princesses as goddesses	70	15
9. Sardonyx cameo: Julia Domna as Luna	70	15
10. Relief from a tomb: woman as Venus	85	
11. Marble bust of Faustina the Younger	85	
12. Portrait bust of Julia Mamaea	85	
13. Portrait head from a statue of Herennia Etruscilla	85	
14. Portrait statue of a veiled woman	83	

Goddesses	Room	Case
1. Bronze figure of Venus	70	14
2. Statuette of the goddess Fortuna	70	31
3. Alabaster bust of Isis	70	29
4. Venus loosening her sandal	70	15
5. Terracotta figure of Athena	70	5
6. Head from a statue of Aphrodite	85	
7. Head from a statue of Juno	84	
8. Head from a helmeted statue of Minerva	84	
9. Goddesses of Olympus	69	32

To what extent are the representations of goddesses different to those of women?

Are the boundaries between the representations of mortals and the divine always well defined?

Discuss some cases in which the differentiation between the two is ambiguous.

How can we trace changes in fashion through female portraiture?

Can it be argued that empresses set the fashion?

Hellenism and the Roman Empire

Satyrs / maenads

Roman	Room	Case
1. Terracotta relief: satyr and maenad	70	to right of 2
2. Terracotta relief: Bacchus with satyr	70	to right of 2
Greek		
1. Black figured amphora with satyrs and maenads	13	8
2. Red figured kylix:satyr holding wineskin	15	2
3. Red figured psykter: satyrs revelling	16	5

Bacchus / Dionysus	Room	Case
Roman		
1. Terracotta relief: Bacchus with satyr	70	to right of 2
2. Terracotta bust of Bacchus	70	5
Greek		
1. Black figured amphora with Dionysus	13	8
2. Black figured amphora with Dionysus and 2 satyrs	14	
3. Statue of Dionysus wearing an ivy wreath	23	
4. Marble statue of Dionysus	22	
 Hercules / Herakles		
Roman		
1. Bronze statuettes of Hercules	70	6
2. Bronze statuette of Hercules	70	20
3. Hercules at the Tree of Hesperides	69	9
Greek		
1. Black figured hydria and amphora with Herakles	13	8
2. Bassae frieze: Herakles fighting the Amazons	16	
 Venus / Aphrodite		
Roman		
1. Bronze figure of Venus	70	14
2. Venus loosening her sandal	70	15
Greek		
1. Whiteground kylix with Aphrodite	15	6
2. Marble statue of Aphrodite bathing	23	
3. Bronze statuette of Aphrodite	22	4
4. Bronze and marble statuettes	22	7
5. Terracotta figure of Aphrodite	22	4
 Victory / Nike		
Roman		
1. Bone plaque with Victory dancing	70	29
2. Bronze figure of Victory	70	13
3. Terracotta relief	70	13
4. Terracotta decorative relief	69	23
Greek		
1. Marble figure of winged Nike	22	
2. Terracotta figure of winged Nike	22	6
3. Red figured stamnos: meeting of the gods	15	3

Muses and female representations	Room	Case
Roman		
1. Terracotta figure of a draped woman	70	5
2. Terracotta figure of a Muse	70	5
Muses and female representations		
Greek		
1. Marble relief showing the apotheosis of Homer	22	
2. Terracotta group of 2 seated women	22	7
3. Marble statue of a woman	22	
4. Nereids	17	
Classical style		
Roman		
1. Marble head from a statue of Augustus	70	to right of 4
2. Marble statue of the emperor Hadrian	70	to right of 33
3. The Warren Cup	70	12
4. Terracotta figure of a draped woman	70	5
Greek		
1. Parthenon frieze	18	
2. Reclining youth (East pediment of the Parthenon)	18	
3. Male nudes	23	
4. Friezes from the Mausoleum showing mythological battles	21	
Cupid / Eros		
Roman		
1. Cupid riding a sea horse	70	9
2. Bronze statuette	70	14
Greek		
1. Sculpted marble column drum	22	
2. Terracotta figure of Eros	22	6
3. Silver figure of Eros	22	8
4. Faience vase in the form of Eros riding a goose	22	8
Beards / orators / philosophers		
Roman		
1. Marble statue of Hadrian	70	to right of 33
2. Portrait bust of a bearded man dressed as an orator	70	to right of 33
Greek		
1. Portraits of Greek philosophers	22	
2. Portraits of Athenian orators	22	
3. Bronze statuette of an unidentified philosopher	22	9

Fine Ware	Room	Case
Roman		
1. Samian ware bowl showing Diana and Actaeon	70	16
2. Silver cup decorated in repoussé	70	13
3. The Warren Cup	70	12
Greek		
1. Bell-shaped gilded silver beaker	22	7
2. Faience oinochoe (jug)	22	8
3. Mould-made Magarian bowl	22	4

Is it fair to say that imperial art was a revival of the classical tradition of the 5th century BC?

Identify 4 classical motifs in imperial art. How are we to understand their use in the context of the Roman empire?

To what extent was the representation of emperors influenced by Greek culture and the classical canon? (Refer to 'Imperial Portraiture' section)

The use of imperial motifs in private art

Acanthus	Room	Case
1. Pair of silver cups decorated with trails of acanthus and vine	70	13
2. Vertical panel decorated with a candelabrum in the form of tiers of acanthus	70	3
Victory		
1. Bronze figure of winged Victory alighting on a globe	70	13
2. Lidded jar of black ware decorated with cupids, Victory and Neptune	70	14
3. Terracotta lamp with a figure of Victory holding a wreath	70	14
Cupid		
1. Lidded jar of black ware decorated with cupids, Victory and Neptune	70	14
2. Terracotta group of Cupid riding a dolphin	70	24

Jupiter / eagles	Room	Case
1. Terracotta lamp decorated with a bust of Jupiter and an eagle	70	13
2. Marble cinerary urn decorated with eagles	70	to left of 13
Griffins		
1. Marble disc decorated with a griffin	70	16
2. Part of a frieze decorated with a griffin and a finial supporting a sphinx	70	3
Private portraiture		
1. Head from a marble statue of an unknown woman	70	to left of 15
2. Marble bust of a Roman woman	70	to left of 30
3. Limestone portrait head of 'Cleopatra'	70	in front of 6
4. Funerary relief: Lucius, freedman of Lucius and his wife	70	to right of 13
5. Bronze head from the statue of a young priest	70	15
6. Portrait bust of a woman	85	
7. Idealised head from a statue of a woman wearing a crown	85	
8. Head from a statue of a man resembling Otho	85	
9. Portrait head from a statue of a woman	85	
10. Portrait bust of a man in military dress	85	
11. Portrait statue of an imperial priest	83	

To what extent were official imperial motifs assimilated in private art?

Identify four imperial motifs in private art. Why might they have been used on privately commissioned objects?

Compare the privately commissioned female portraits with imperial portraiture. What are the similarities and differences between the two? (Refer to 'Imperial portraiture' and 'Women and goddesses' sections.)

To what extent was private portraiture influenced by imperial portraits?

Cultural imperialism and Romanization

Rome

	Room	Case
1. Panel from mosaic floor: edible fish	70	17
2. Gold pendant with head of Medusa	70	32
3. Bronze statuette of boy	70	14
4. Ivory figure of Hercules	70	13

North Africa – Carthage

1. Oceanus mosaic	70	above 7
2. Mosaic with tritons and seasons	west staircase	
3. Mosaic with months and seasons	west staircase	
4. Mosaic with acanthus scrolls	west staircase	
5. Mosaic with deer drinking from a vase	west staircase	
6. Mosaic with hunting scenes	west staircase	

North Africa – Cyrene

1. Statue of a woman wearing a tunic	83	
2. Statue of Dionysus	83	
3. Statue of a heroised man	83	
4. Head from a statue of Aphrodite	83	
5. Inscribed relief: nymph Cyrene	83	
6. Statue of a woman wearing a diadem	83	
7. Child's sarcophagus	83	

North Africa – Tripolitania

1. Mosaic fragmens with marine animals	70	24
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North Africa – Tunisia

1. Bronze hanging lamp modelled as the head of an African	70	24
2. Terracotta group of Cupid riding a dolphin	70	24

North Africa – Utica

1. Mosaic pavement: hunt in marshlands	70	behind 17
2. Mosaic with 6 birds	west staircase	

Egypt	Room	Case
1. Rock crystal cameo of an Egyptian king	70	17
2. Triple gold finger – ring	70	28
3. Gold and sardonyx bracelet	70	28
4. Sphinx coin	70	28
5. Terracotta figure of a fat woman riding a pig	70	29
6. Figure of Cupid on a dolphin	70	29
Turkey		
General		
1. Gold Ring	70	26
2. Bronze Eros	70	25
Ephesus		
1. Triton mosaic	70	above 2
Halicarnassus		
1. Panel from mosaic pavement: Meleager and Atlanta	70	above 35
2. Mosaic with greyhounds and goat		west staircase
3. Mosaic with lion		west staircase
Gaul		
1. Terracotta figure of a seated jackal	70	20
Palmyra (Syria)		
1. Funerary banquet relief of a man and a woman	51	
2. Religious monument showing Palmyrene god Shadrafa	51	
3. Funerary bust of a woman with Roman hairstyle	51	
4. Funerary bust of a woman	51	
Roman Britain		
1. Leadenhall Street Bacchus mosaic	49	to right of 4
2. Withington Oceanus mosaic	49	to right of 22
3. Limestone head	49	to left of 23
4. Mildenhall Great Dish	49	22
5. Stone head of Mercury from Uley	49	20
6. Tombstone depicting Regina	49	15
7. Group of Deities	49	15
8. Bronze pan decorated with Medusa's head	49	6

To what extent is it possible to speak of cultural imperialism in the Roman empire?

Identify two themes / figures which appeared in the arts of the Roman empire. In what way could these be used as evidence for the Romanization of the provinces on the periphery of the Roman empire?

Examine the themes and provenance of the mosaics listed above. Might these be used to argue for cultural unity and cohesion within the Roman empire?

To what extent do the arts of the provinces show evidence of local influences?

Is there evidence for local influences in the arts of the provinces of Cyrene, Palmyra and Britain?

Death and Burial

Cinerary urns / chests

	Room	Case
1. Marble cinerary urn decorated with eagles	70	to left of 13
2. Marble chest with lid	70	to left of 3
3. Marble cinerary chest in the form of a miniature tomb	70	to left of 3

Sarcophagi

1. Child's sarcophagus	70	to right of 34
2. Lead sarcophagus	70	34
3. Sarcophagus with bridal procession	84	
4. Sarcophagus: two cupids support a medallion with the portrait of a man	84	
5. Sarcophagus of a young girl shown on her death bed	84	
6. Lidded sarcophagus: birth and labours of Hercules	83	
7. Child's sarcophagus: boys play with nuts	83	
8. Sarcophagus: man portrayed as sleeping Endymion	83	
9. Front of a lenos: battle between Greeks and Amazons	83	

Funerary reliefs / memorials	Room	Case
1. Funerary relief: Lucius, freedman of Lucius and wife	70	to right of 13
2. Marble funerary relief of L. Antistius and wife	70	to right of 13
3. Inscribed funerary relief of Aurelius Herma and wife	70	to right of 2
4. Inscribed marble funerary plaque	70	behind 16
5. Memorial dedicated to Titus Flavius	70	behind 16
6. Marble memorial to a soldier named Ares	70	behind 16
7. Part of a funerary relief to Dasumia Soteris	70	to right of 2

Tombstones

1. Sandstone tombstone of Marcus Cocceius Nonnus	70	to left of 24
2. Tombstone base	49	to right of 6
3. Tombstone of C. Julius Alpinus Classicianus	49	to right of 1
4. Tombstone from Kirkby Thore, Cumbria	49	to left of 15
5. Tombstone of Volusia Faustina	49	to left of 15
6. Tombstone from South Shields	49	to left of 15

Grave goods

1. Burial objects	49	1
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How far is it possible to reconstruct the social status of the deceased from the portrait on his / her memorial?

What can we learn from the inscriptions on funerary monuments?

How valuable are funerary monuments as a source of information about ancient life and beliefs in the afterlife?

Why might mythological scenes have been represented on sarcophagi?

Discuss the variety of ways used to dispose of the dead. Can you detect and geographical or chronological trends?

Religion

Olympian Deities	Room	Case
1. Olympian gods	69	32
2. Apollo	70	15

	Room	Case
3. Jupiter with part of his cloak over his arm	70	15
4. Terracotta bust of Bacchus	70	15
5. Bronze statuette of Mars	70	20
6. Bronze statuette of Mars from Fosdyke	49	15
7. The Capheaton treasure	49	11
8. The Barkway hoard	49	19
9. Stone head of Mercury from Uley	49	20
10. Altar dedicated to Diana	84	
Roman Deities		
1. Household gods	69	12
2. Lar	70	15
Eastern Deities		
1. Pottery flask in the form of the Egyptian Goddess Isis	70	25
2. Terracotta figure of the goddess Artemis of Ephesus	70	25
3. Statue of Isis	84	
4. Two altars dedicated to the Egyptian gods	84	
5. Mithras sacrificing a bull	84	
6. Terminal bust of Zeus Ammon	85	
7. Head from a statue of Jupiter Serapis	84	
8. Eastern deities	69	34
9. Limestone statue of Atys	49	to left of 15
10. Altar with Greek inscription referring to Herakles of Tyre	49	opposite 2
11. The Backworth treasure	49	11
Romano-celtic deities		
1. Figures of gods and goddesses	49	11
2. Altar from Bordeaux	49	to left of 15
3. Altar dedicated to the Mothers	49	19
Personifications		
1. Genius	70	30
2. Statuette of Fortuna	70	31
3. Terracotta figure of Fortuna	69	12
4. Terracotta figure of winged Victory	22	6
5. Bronze head of Hypnos (sleep)	22	6
6. Terracotta figure of Eros	22	6

7. Altar of red sandstone from Maryport	Room 49	Case opposite tomb of C. J. Alpinus
8. Altar of red sandstone from Chester	49	opposite 2

Imperial Cult	Room	Case
1. Coins illustrating the cult of the emperor in the provinces	70	15
2. Coin of Nero wearing radiate crown of divinity	70	15
3. Coins showing emperors deified after their death	70	15
4. Bronze statuette of Mars from Fosdyke	49	15
5. Altar from Old Penrith	49	opposite 22

Superstition and magic

1. Lead curse sheets from Uley	49	20
2. Inscribed curse tablet	49	21

Dedications

1. Dedication in Latin to Apollo	70	to left of 6
2. Dedication to Zeus Keraunios	70	behind 16
3. Limestone relief commemorating a man who gave offerings	70	24
4. Inscribed marble base dedicated to Apollo and the Italians	70	to right of 19
5. Bronze head dedicated to the god Zeus	70	33
6. Bronze tablet dedicated to Sextus Pompeius Maximus	70	14
7. Two altars dedicated to the Egyptian gods	84	
8. Altar dedicated to Diana	84	
9. Two sculpted panels dedicated by women officials of a cult	85	
10. The Backworth treasure	49	11
11. The Barkway hoard	49	19
12. The Capheaton treasure	49	11
13. Altar	49	to left of 15

	Room	Case
Ritual and Sacrifice		
1. Marble relief: a horseman within a shrine	70	behind 16
2. Libation bowl	70	19
3. Ladle with handle adorned with religious scenes	70	30
4. Portrait bust of a veiled woman, probably a priestess	85	
5. Head from a statue of a man veiled to perform a rite	85	
6. Figure of winged victory sacrificing a bull	84	
7. Portrait statue of a veiled priestess	83	
8. Portrait statue of an imperial priest	83	
9. Altar dedicated to Diana	84	
10. Mithras sacrificing a bull	84	
11. Sacrificial representations	69	33
12. Castration clamps and other items	49	19
13. Altar of red sandstone from Maryport	49	opposite tomb of C. J. Alpinus

In what ways might dedicatory inscriptions inform us about attitudes towards religion?

How far might we use statuary and representations of religious scenes as a means of reconstructing religious practices in the Roman Empire?

How did the Romans represent the divine? What might this tell us about the way in which they thought about their gods?

To what extent did the religious practices and beliefs of the provinces remain independent from those of the centre?

What evidence can you find to support the claim that individuals often worshipped a wide range of deities?

Politics and Administration

The emperor and the imperial family	Room	Case
1. Copy inscribed in marble of a letter from Hadrian	70	behind 16
2. Copy inscribed in marble of a letter from Antoninus	70	behind 16

	Room	Case
3. Latin inscription recording the building of a new bridge	70	behind 16
4. Aureus showing Octavian symbolically restoring the Roman constitution	70	8
5. Domitian on horseback riding down a German	70	18
6. Trajan crowned by Victory	70	28
7. Hadrian greeted by Alexandria	70	28
8. Bronze coin with the portraits of Septimus Severus and his wife	70	35
9. Bronze drachm of Trajan	70	28
10. Base of a statue dedicated to Julia Mamaea	70	to right of 34
11. Sword of Tiberius	70	15
12. Building inscription	49	opposite 2

Other major officials

1. Inscribed marble slab honouring the governor of Asia	70	behind 16
2. Text recording a report to a senior officer	70	18
3. Inscribed marble base honouring a Roman naval commander	70	to right of 19
4. Inscribed stone base for a statue of Tiberius Claudius Candidus	70	to left of 31
5. Latin verse inscription recording the visit of a Roman governor of Egypt	70	to left of 25
6. Limestone and sandstone altars	49	opposite tomb of C. J. Alpinus
7. Wooden procuratorial tablets	49	3
8. Tomb of C. Julius Alpinus	49	
9. Altar of buff sandstone	49	behind 22
10. Altar from Old Penrith	49	opposite 22
11. Altar from Lympe	49	opposite tomb of C. J. Alpinus

General Administration

1. Bronze diploma given to Marcus Papirius	70	18
2. Limestone and sandstone altars	49	opposite tomb of C. J. Alpinus
3. Vindolanda tablets	49	2
4. Ingots	49	9
5. Milestone	49	in front of 22
6. Roman gold bars	68	3

To what extent does the material culture listed above provide evidence for the presence of Roman rule in the provinces?

How far can we use inscriptions to construct a picture of Roman administration in the empire?

Discuss the importance of imperial portraiture and official inscriptions in maintaining Roman rule in the consciousness of its subjects.

The Army

The Emperor	Room	Case
1. Sardonyx cameo portrait of Claudius in military dress	70	18
2. Gold ring with an aureus of Diocletian	70	18
3. Coin showing Domitian addressing his soldiers	70	18
4. Marble bust of Antoninus Pius in military dress	70	to right of 33
5. Marble portrait statue of Septimus Severus in military dress	70	to right of 34

Legions

1. Coin of Septimus Severus with a badge of a Roman legion	70	18
2. Coin of Gallienus honouring Legio II Adiutrix	70	18
3. Legionary equipment	49	6

Armour and equipment

1. Crocodile-skin suit of parade armour	70	18
2. Silvered bronze horse-trappings from Xanten	70	18
3. Military artefacts	49	9

The Roman army and the enemy

1. Terracotta relief: a Roman soldier guards a captured Gaul	70	18
2. Coin showing male and female German captives beside a trophy of arms	70	18

	Room	Case
Diplomas and administration		
1. Fragmentary diploma awarded to a soldier	70	18
2. Pot sherd on which a centurion warns of a forthcoming inspection	70	18
3. Request for clothing	70	22
4. Inventory of clothing and household goods	70	22
5. Vindolanda tablets	49	2
6. Bronze military diplomas	49	2
7. Altar of buff sandstone	49	in front of 22

Military Hoards

1. Ribchester hoard	49	8
2. Silver arm of Victory and inscription plaque	49	9

What types of evidence might we use to construct a picture of army life under the empire?

How important were the army and military conquest to the emperor?

What evidence is there for the interaction between the Roman army and native populations?

Trade and manufacture

Fluorspar	Room	Case
1. The Crawford cup	70	13

Silver

1. Silver bowl decorated in repoussé	70	13
2. Mildenhall treasure	49	22

Bronze

1. Bronze attachments decorating the headrest of a couch	70	13
2. Bronze lampstand in the form of a knobbed branch	70	9
3. Bronze pan	49	16

	Room	Case
Fine-Ware		
1. Fine-ware cup with barbotine leaves	70	14
2. Samian ware cup decorated with a woman and satyr	70	16
3. Samian bowl decorated with tendrils and buds	70	16
4. Red slip wares	70	24
5. Enamelled vessel	49	16
Terracotta / pottery		
1. Terracotta lamps	70	14
2. Pottery	49	21
Glassware		
1. Brown glass jug	70	17
2. Knobbed beaker of blue glass	70	17
3. Glassware	49	13
Jewellery		
1. Gold necklace set with amethysts and plasma	70	32
2. The Miletopolis Group	70	32
3. Jewellery	49	11
Mosaics		
1. Panel from mosaic floor: edible fish	70	behind 17
2. Mosaic pavement: hunt in marshlands	70	behind 17
3. Panel from mosaic pavement: Meleager and Atlanta	70	above 35
4. Triton mosaic	70	above 2
5. Oceanus mosaic	70	above 7
6. Leadenhall Street Bacchus mosaic	49	to right of 4
7. Mosaic with 6 birds	west staircase	
8. Mosaic with greyhounds	west staircase	
9. Mosaic with Lion	west staircase	
10. Mosaic with tritons and seasons	west staircase	
11. Mosaic with minths and seasons	west staircase	
12. Mosaic with hunting scenes	west staircase	

To what extent does material culture provide evidence for export, trade and local manufacture?

What effect did Roman rule have on the economy of the provinces?

Is there evidence for a unity of styles and techniques in the manufacture of objects under the principate? What consequences might this have on our understanding of both the economy of the empire and the influence of Roman culture on the provinces?

To what extent does material culture provide for a hierarchical society in the Roman empire?

Silver hoards and treasures

Beaurains hoard	Room	Case
1. Topaz pendant set in a gold mount	70	30
2. Gold bracelet set with precious stones	70	30
3. Gold wedding ring	70	30
4. Gold coins	70	30
5. Silver lampstand	70	30
Mâcon hoard		
1. Silver statuettes of deities	70	30
2. circular dish with fluted rim	70	30
Chatuzange hoard		
1. Fluted washing-bowl	70	30
2. Serving dish	70	30
Thil hoard		
1. Fluted washing bowl	70	30
2. Saucer decorated with companions of Bacchus	70	30
Chaourse hoard		
1. Pail for mixing wine	70	31
2. Plate decorated with figure of Mercury	70	31
3. Bowl with projecting collar	70	31

	Room	Case
Carthage Treasure	41	16
Esquiline Treasure	41	17
Mildenhall Treasure	49	22
Hoxne Treasure	49	23
Canterbury Hoard	49	18
Water Newton Treasure	49	17
Thetford Treasure	49	23

To what extent is it possible to reconstruct the social status and career of the owner of the Beaurains hoard?

How useful are precious metal hoards in providing information about the society, economy, and religious beliefs of third century Gaul and fourth / fifth century Britain?

What might the evidence from buried or hidden silver hoards suggest about third century Gaul and fourth / fifth century Britain?

The emergence of Christianity in the Roman empire

Coins	Room	Case
1. Gold medallion on Constantine I	68	3
2. Bronze coin of Magnetius	68	3
3. Gold solidus of Olybrius	68	3

Pottery

1. Terracotta lamp with the Good Shepherd	70	4
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Silverware

1. Ewer with Christ healing the blind man	41	16
2. Dish with inscription	41	16
3. Spoon engraved with a chi-rho	41	16
4. Bowls chased with pastoral scenes	41	16
5. Projecta casket	41	17

	Room	Case
6. Flask with cupids	41	17
7. Monogramed plate	41	17
8. Muse casket	41	17
9. Set of gilded spoons	49	23
10. Spoons with Christian monogram	49	23
11. Water Newton Treasure	49	17
12. Thetford Treasure	49	23
13. Mildenhall Treasure	49	22

Ivory / Stone

13. Three sides of a box with apostle scenes	41	18
14. Diptych-leaf with apotheosis scene	41	18

Sarcophagi

1. Marble sarcophagus with scenes from the life of Jonah	41	to left of 19
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Other

1. Gold rings with chi-rho	49	11
2. Painted walls from the Lullingstone villa	49	
3. Pewter ingot with Christian inscription	49	9

How far can one argue that Christian art found its roots in the classical tradition?

To what extent is there evidence for the co-existence and interdependence of pagan and Christian art?

Compare the motifs used on the artefacts of both the Thetford Treasure and the Hoxne Hoard. What conclusions might be drawn?

Discuss the growth and development of Christianity in the Roman empire in the light of the material evidence.

Coins

Military	Room	Case
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1. Coins illustrating the German wars	70	18
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Political

1. Aureus showing Octavian symbolically restoring the Roman constitution	70	8
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2. Coins with designs referring to contemporary events	70	7
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3. Bronze coins of Nero celebrating his achievements	68	3
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4. Silver denarii of Hadrian celebrating his alleged virtues	68	3
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Religious

1. Temple of Vesta	70	3
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2. Temple of Capitoline Jupiter	70	3
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3. Bronze coin of Commodus wearing a lion skin	70	15
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4. Medallion of Probus with the Sun god	70	15
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5. Coins illustrating the cult of the emperor	70	15
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6. Gold aureas of Augustus showing the temple of Mars Ultor	68	3
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7. Bronze sestertius of Caligula sacrificing	68	3
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Building

1. Colosseum	70	3
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The emperor

1. Aurei of Augustus, Tiberius and Nero	49	10
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2. Aureus of Marcus Aurelius	49	10
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3. Radiates of Caracalla	49	10
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4. Gold solidus of Theodosius II	68	3
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5. Bronze coin of Magnetius	68	3
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To what extent, and in what ways, did emperors use coinage as a medium of propaganda?

How important might coins have been in making the provinces aware of

Roman rule?

How useful might coins be as a source of information about society, politics and culture in the Roman empire? What types of information might they provide?

The *Aeneid* in the visual arts

The She-wolf and the twins	Room	Case	<i>Aeneid</i> Ref.
1. Coin showing the She-wolf suckling the twins	70	7	I.275
2. Medallion: the She-wolf suckles the twins	70	2	VIII.630ff
3. Engraved gemstones	70	2	I.275;II.707ff
4. Coins depicting the foundation legend of Rome	70	2	VIII.630ff

Aeneas

1. Marble relief depicting the arrival of Aeneas in Italy	70	on left of 2	VIII.36ff
2. Terracotta lamp: Aeneas leaves Troy	70	2	II.70ff
3. Engraved gemstones	70	2	

Venus and Cupid

1. Bronze figure of Venus I.313ff,402ff	70	14	
2. Black glazed bowl decorated with Mars and Venus	70	6	VIII.387ff
3. Terracotta lamp decorated with Mars and Cupid	70	6	I.657ff

Hercules

1. Bronze figure of Hercules	70	6	VIII.201ff VIII.220ff
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The Penates

1. Bronze figure of one of the Penates	69	12	II.717
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Other references to the *Aeneid*

1. Vindolanda Tablet: Interea pavidam volitans...	49	2	IX.473
2. Picture of Lullington mosaic	49	2	I. 50
3. Fragment of a wall-painting	49	2	I.313;XII.165

Compare and contrast the visual representations of the episodes / characters from the *Aeneid* listed above with Virgil's literary images and descriptions.

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