

ACTIVITY 1 THE MEDITERRANEAN: AN AREA OF CONQUEST

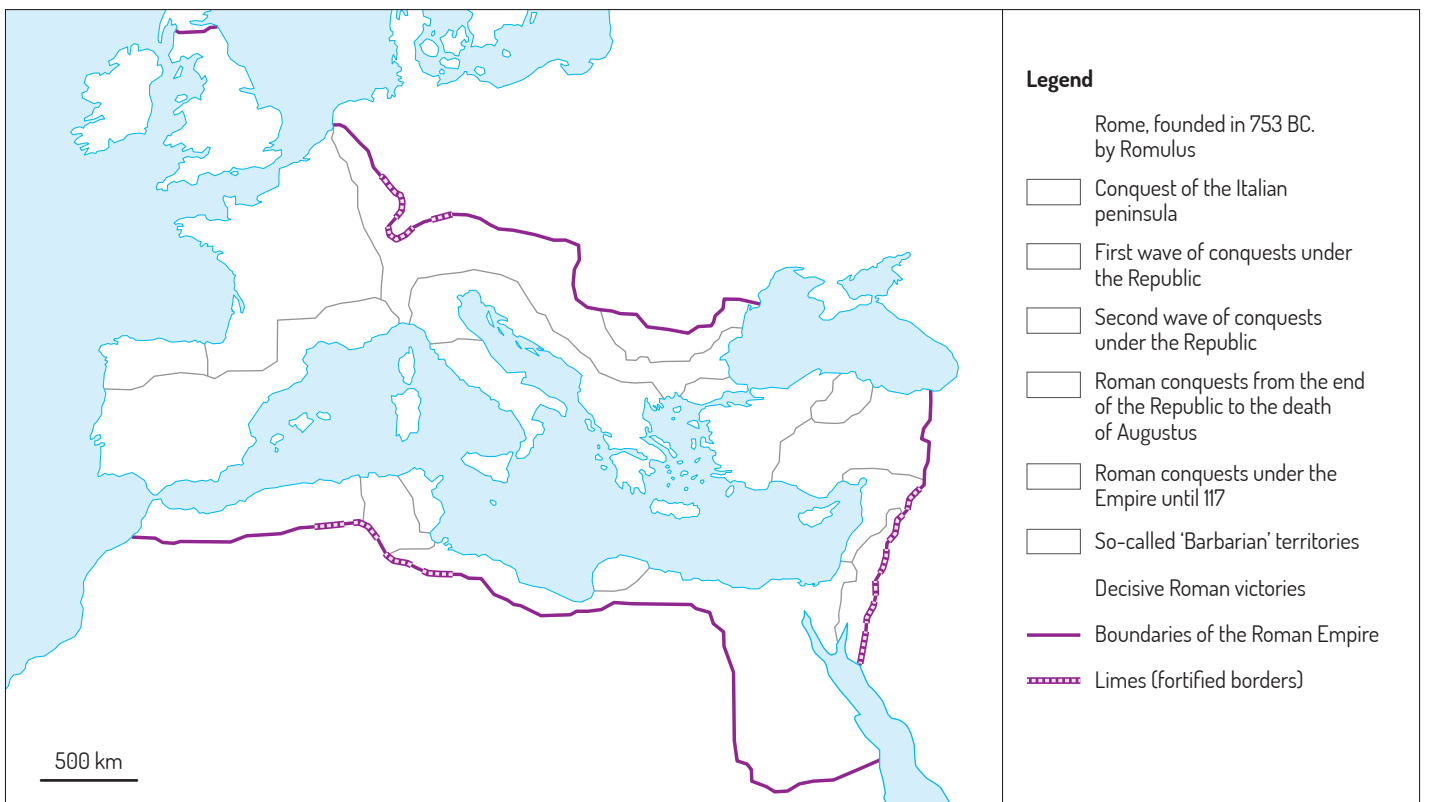
Caesar wants to know the future of Rome. So he calls on **Titus Vestricius Spurinna** to describe the Roman Empire at its apogee. Help this soothsayer draw a map of the Roman conquests.

✦ Using the timeline and legend, complete the map below to understand the expansion of Roman territory from the origins of Rome to the apogee of the empire in the 2nd century AD.

TIMELINE

Dates	500 BC to 264 BC	263 BC to 147 BC	146 BC to 44 BC	43 BC to 14 AD	15 to 117 AD
Expansion phases	Conquest of the Italian peninsula.	Conquest of a large part of the Mediterranean basin with the fall of Carthage.	Apogee of Rome's territorial expansion under the Republic, with the conquest of Gaul in 51 BC.	Roman annexations and total control of the Mediterranean after the victory of Actium in 31 BC.	Expansion of the Empire, which reached its maximum size in 117 with the annexation of Dacia and Mesopotamia.
Famous figures	Marcus Furius Camillus (446-365 BC)	Scipio Africanus (236-183 BC)	Julius Caesar (101-44 BC)	Octavius Augustus (63 BC to 14 AD)	Trajan (53-117 AD)

ROME: THE CONQUEST OF AN EMPIRE



2 Read the following three statements to explain the Latin expression '*Mare nostrum*'. Support your answer using your map.

Assertion 1

The term *Mare nostrum* was used by the ancient Romans to refer to the Adriatic Sea and the Tyrian Sea, as these were the main seas surrounding their territory.

Assertion 2

Mare nostrum literally means 'our sea' in Latin; this phrase was used by the Romans to refer to the Mediterranean Sea, considered to be a body of water under their exclusive control.

Assertion 3

Mare nostrum was the name given by the Romans to the North Sea, which they saw as an extension of the Mediterranean Sea after the annexation of Brittany by the Roman legions.

Supporting evidence:

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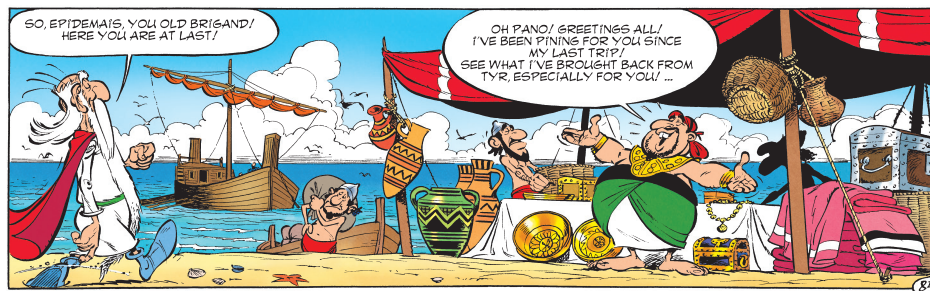
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THE SHORT STORY OF PANORAMIX

The Romans' conquests were based on the **judicious use of their military might, symbolised by the legions**. These were based on efficient organisation, rigorous discipline, solid logistical infrastructure and an adaptive strategy. Their ability to forge alliances and assimilate enemy forces made their military power even more effective. What's more, the Romans secured their naval supremacy by using warships to dominate the Mediterranean. This naval supremacy enabled them to project their military force throughout the Mediterranean basin.

Epidemaïs, a Phoenician merchant, was a model entrepreneur. He wanted to take advantage of the *Pax Romana* to expand his trade throughout the Empire.



1 Look at the table and explain the following statements.

① The Roman provinces tended to specialise in one type of production.

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② Much of the trade was destined for Rome.

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TRADE IN THE ROMAN EMPIRE IN THE IITH CENTURY AD

Regions	Products exported	Specialisation	Major ports	Destination
Africa	Wheat and oil	Cereals	Carthage and Leptis	Port of Ostia
Asia Minor	Wood and marble	Building materials	Antioch	Port of Ostia
Brittany	Tin and lead	Metals	-	Rome
Egypt	Wheat and papyrus	Cereals	Alexandria	Port of Ostia
Spain	Oil, silver and copper	Metals	Tarragona	Port of Ostia
Gaul	Wheat and wine	Cereals	Marseille	Port of Ostia
Greece	Wine and pottery	Crafts	Corinth	Port of Ostia
Other regions	Slaves, silk, gold, ivory, spices, perfumes and metals	Slaves and rare products	Products were transported overland.	Rome

2 Why did the Mediterranean become a real crossroads for trade under the Roman Empire?

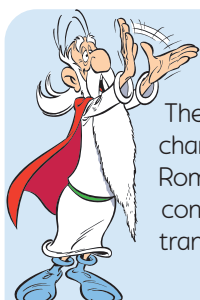
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3 Summary: How did Roman domination encourage trade in the Mediterranean basin?

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THE SHORT STORY OF PANORAMIX

The '*Pax romana*', a Latin expression meaning 'Roman peace', was a special period in Roman history, characterised by two centuries of relative peace, stability and imperial expansion (27 BC to 180 AD). Rome ensured the security of the provinces and allowed the cities a large degree of autonomy, which was conducive to the development of trade. Maritime trade was based on large merchant ships capable of transporting a variety of goods over long distances.



Caius Bonus, a Roman centurion, is commissioned by **Caesar** to travel around the Roman provinces to measure the effects of Romanisation on the defeated and assimilated peoples. Help **Caius Bonus** to accomplish his mission.

1 Why was the construction of solid monuments, such as the Maison Carrée of Nîmes, crucial to the Romanisation of conquered provinces?

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La Maison Carrée, Nîmes.

2 According to the text, who is eligible for Roman citizenship? What are the limits of Romanisation?

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The spread of Roman citizenship

The emperor Servius Galba Caesar Augustus, Grand Pontiff, invested with tribunician power, consul-designate for the second time, granted their honourable discharge and the right of citizenship to the soldiers who served in the first Adjutrix legion, and whose names are shown below, to themselves, their children and their descendants.

According to a military diploma dating from 68 AD.

When the magistrates of Irni (a town in the south of Spain) have left their magistracy, let them be Roman citizens, together with their parents, their wives and their children born of legitimate marriage, and their grandchildren.

Excerpt from the Irnitana law (imperial law defining the status of Irni), 91 AD.

3 According to the mosaic, what Roman way of life spread throughout the empire? Name at least one other.

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Gladiators' mosaic, Kourion (Cyprus).

4 Summary: using the documents and your knowledge, suggest a definition of 'Romanisation'.

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THE SHORT STORY OF PANORAMIX



Romanisation and the hegemony of Rome often gave rise to military and cultural resistance. Fearing the loss of their identity and territories, or refusing to accept their status as peregrines or slaves, famous figures rebelled against the expansion of the Roman Empire. In addition to **Vercingetorix** in 52 BC, **Spartacus** led a major slave revolt (73-71 BC). With the revolt of **Boadicea (Queen of the Icenae)** in 60-61 AD, Roman power was temporarily undermined. Centuries later, **Zenobia (Queen of Palmyra)** conquered many Roman provinces, before finally being defeated Emperor Aurelian (272 AD).



AT PARC ASTÉRIX



Alongside **Phidias** and **Polyclitus**, **Myron** was one of the greatest Greek sculptors of Antiquity. The three artists, all graduates of the Argos school (5th century BC), worked in bronze. Myron's most famous sculpture is the **Discobolus**. Parc Astérix features a pastiche, a work that imitates the *Discobolus*.



1 Find and name the pastiche. Describe it by comparing it to the *Discobolus*.

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Reproduction of the *Discobolus* of Myron (known as the 'Lancellotti example', a marble from the 2nd century AD).

2 Is the intention of the pastiche to laud or disparage the *Discobolus*? Why is this?

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3 Based on your previous answers, define 'pastiche'.

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4 Take your turn, either on your own or with your friends, to pastiche a famous feature of Parc Astérix using a photograph, digital resources or by drawing.

5 Back in class, present your imitation and explain your artistic choices.

At the beginning of the 19th century, a cultural and artistic movement dominated literature and the arts: **Romanticism**. Romantic painters were fascinated by the topos of shipwreck. It is a metaphor for the storm of the soul, a theme celebrated by Romanticism. *Asterix the Legionary* (1967) features a parody of Théodore Géricault's painting *The Raft of the Medusa*, the most famous Romantic painting of a maritime disaster.



Théodore Géricault (1791-1824), *The Raft of the Medusa*, 1818-1819, oil on canvas, Louvre Museum, Paris.

R. Goscinny & A. Uderzo, *Asterix légionnaire*, 1967, Hachette Livre.

1 Look at the two documents: analyse the composition (colours, layout, highlighted elements, foreground/background, etc.) to find similarities and differences. Study the characters and the atmosphere of each image: what feeling(s) is the artist trying to produce in the viewer?

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2 Based on your previous answer, define 'parody'.

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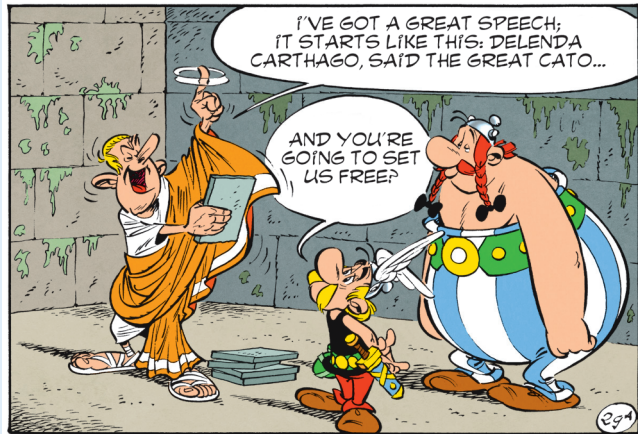
3 Take your turn at parodying a famous romantic painting, either with a photograph, using digital resources or by drawing. Draw inspiration from romantic works such as Friedrich's *Wanderer above the Sea of Fog*, Delacroix's *Liberty Leading the People* and Fuseli's *The Nightmare*.

4 Present your parody to your classmates, explaining your artistic choices.

CONVINCING THE SENATE OR INSTRUCTING ROMULUS AUGUSTULUS

SUBJECT 1

You are the Roman consul **Caius Lutatius Catulus** (275–241 BC). You are concerned about the maritime power of Carthage, which dominates the Mediterranean Sea under the leadership of the formidable general **Hamilcar Barca** (290–228 BC). Carthage held parts of Sicily, among other territories. The island's pivotal geographical position in the Mediterranean gives it control over Mediterranean routes (trade, military and maritime). So you want it to be Roman: *'Mare nostrum'*! You have to convince the Roman Senate to go to war against Carthage.



✦ **Write a 40-line speech to the Senators. In this demonstration, you must stress the economic, military and cultural need to control the Mediterranean and subdue Carthage.**

SUBJECT 2

You are General **Orestes** (421–476), and you have lofty ambitions for your child, **Romulus Augustulus** (461–507). You want to give him a decent education, so you decide to become his tutor.

✦ **Prepare a fun lesson on the expansion of the Roman Empire and Romanisation. Develop at least two activities. For example, you can create a quiz, a fill-in-the-blanks text, a true/false test, a word cloud, a diagram, a map to complete, etc. Don't forget to provide the answers!**

