DOT POINT

QCE ANCIENT HISTORY UNITS 3 AND 4

• Anne Yakoubi •

Science Press

Acknowledgements

Thank you to my husband Rafaelo and my mother Sylvia for their incredible support and patience during the process of writing this book. Thank you to my friend Catherine Smith for the photos she generously gave me to use, and for providing me with some valuable feedback.

I dedicate this book to the late Dr Noel Weeks, my lecturer and tutor at university. He was an exceptional scholar and friend who inspired my love for ancient history, especially the ancient Near East.

Deo honor et Gloria

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Contents

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Words to Watch

account, account for State reasons for, report on, give an account of, narrate a series of events or transactions.

analyse Interpret data to reach conclusions.

annotate Add brief notes to a diagram or graph.

apply Put to use in a particular situation.

assess Make a judgement about the value of something.

calculate Find a numerical answer.

clarify Make clear or plain.

classify Arrange into classes, groups or categories.

comment Give a judgement based on a given statement or result of a calculation.

compare Estimate, measure or note how things are similar or different.

construct Represent or develop in graphical form.

contrast Show how things are different or opposite.

create Originate or bring into existence.

deduce Reach a conclusion from given information.

define Give the precise meaning of a word, phrase or physical quantity.

demonstrate Show by example.

derive Manipulate a mathematical relationship(s) to give a new equation or relationship.

describe Give a detailed account.

design Produce a plan, simulation or model.

determine Find the only possible answer.

discuss Talk or write about a topic, taking into account different issues or ideas.

distinguish Give differences between two or more different items.

draw Represent by means of pencil lines.

estimate Find an approximate value for an unknown quantity.

evaluate Assess the implications and limitations.

examine Inquire into.

explain Make something clear or easy to understand.

extract Choose relevant and/or appropriate details.

extrapolate Infer from what is known.

hypothesise Suggest an explanation for a group of facts or phenomena.

identify Recognise and name.

interpret Draw meaning from.

investigate Plan, inquire into and draw conclusions about.

justify Support an argument or conclusion.

label Add labels to a diagram.

list Give a sequence of names or other brief answers.

measure Find a value for a quantity.

outline Give a brief account or summary.

plan Use strategies to develop a series of steps or processes.

predict Give an expected result.

propose Put forward a plan or suggestion for consideration or action.

recall Present remembered ideas, facts or experiences.

relate Tell or report about happenings, events or circumstances.

represent Use words, images or symbols to convey meaning.

select Choose in preference to another or others.

sequence Arrange in order.

show Give the steps in a calculation or derivation.

sketch Make a quick, rough drawing of something.

solve Work out the answer to a problem.

state Give a specific name, value or other brief answer.

suggest Put forward an idea for consideration.

summarise Give a brief statement of the main points.

synthesise Combine various elements to make a whole.

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Introduction

What the book includes

This book provides questions and answers for each dot point in the Queensland Certificate of Education syllabus for the following topics in the Year 12 Ancient History course:

Unit 3 Reconstructing the Ancient World

- Assyria from Tiglath Pileser III to the fall of the Empire
- Pompeii and Herculaneum

Unit 4 People, Power and Authority

- Augustus

Format of the book

The book has been formatted in the following way:

1.1 Subtopic from syllabus.

1.1.1 Assessment statement from syllabus.

1.1.1.1 First question for this assessment statement.

1.1.1.2 Second question for this assessment statement.

The number of lines provided for each answer gives an indication of how many marks the question might be worth in an examination. As a rough rule, every two lines of answer might be worth 1 mark.

How to use the book

Completing all questions will provide you with a summary of all the work you need to know from the syllabus. You may have done work in addition to this with your teacher as extension work. Obviously this is not covered, but you may need to know this additional work for your school exams.

When working through the questions, write the answers you have to look up in a different colour to those you know without having to research the work. This will provide you with a quick reference for work needing further revision.

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Unit 3 Reconstructing the Ancient World

Unit 4 People, Power and Authority

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DOT POINT

Unit 3

Reconstructing the Ancient World

In this unit you will:

- Investigate significant historical periods by analysing archaeological and written sources.
- Examine how these sources have been used to develop our understanding of social, political, religious and economic institutions and practices, key events and individuals of historical periods.
- Analyse the usefulness of a range of sources and the contribution of research to reconstructing a historical period.
- Develop your understanding of changing interpretations over time and appreciate the contestable nature of history and the value of the ancient past.

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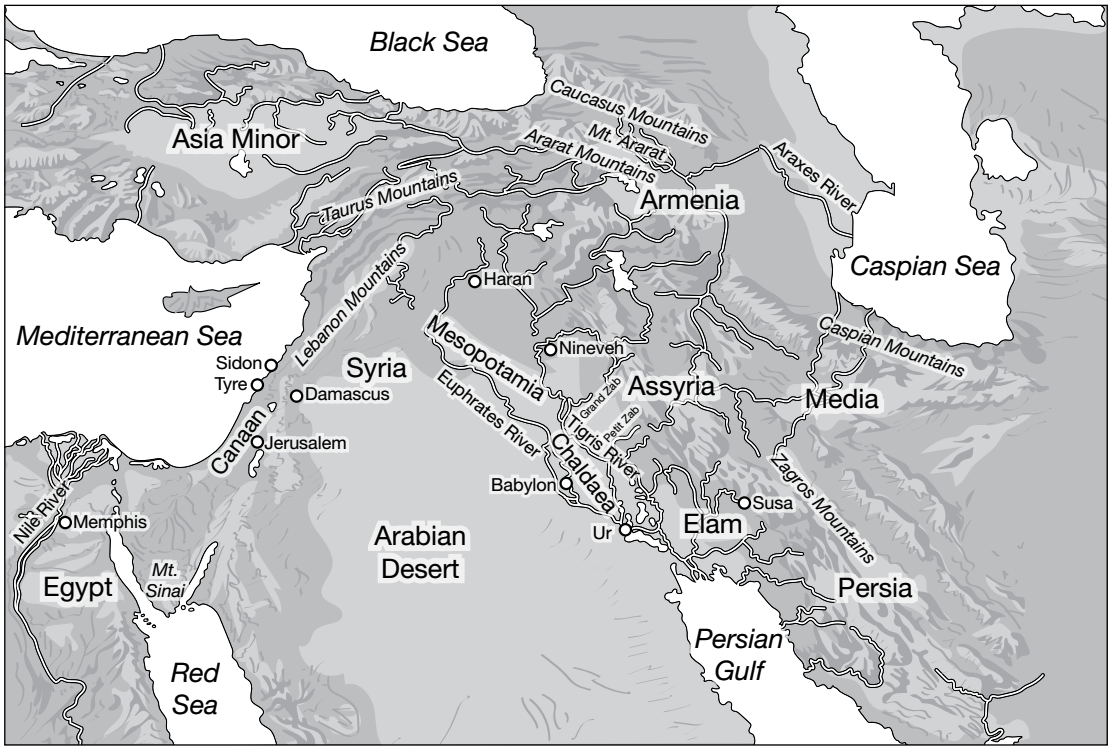
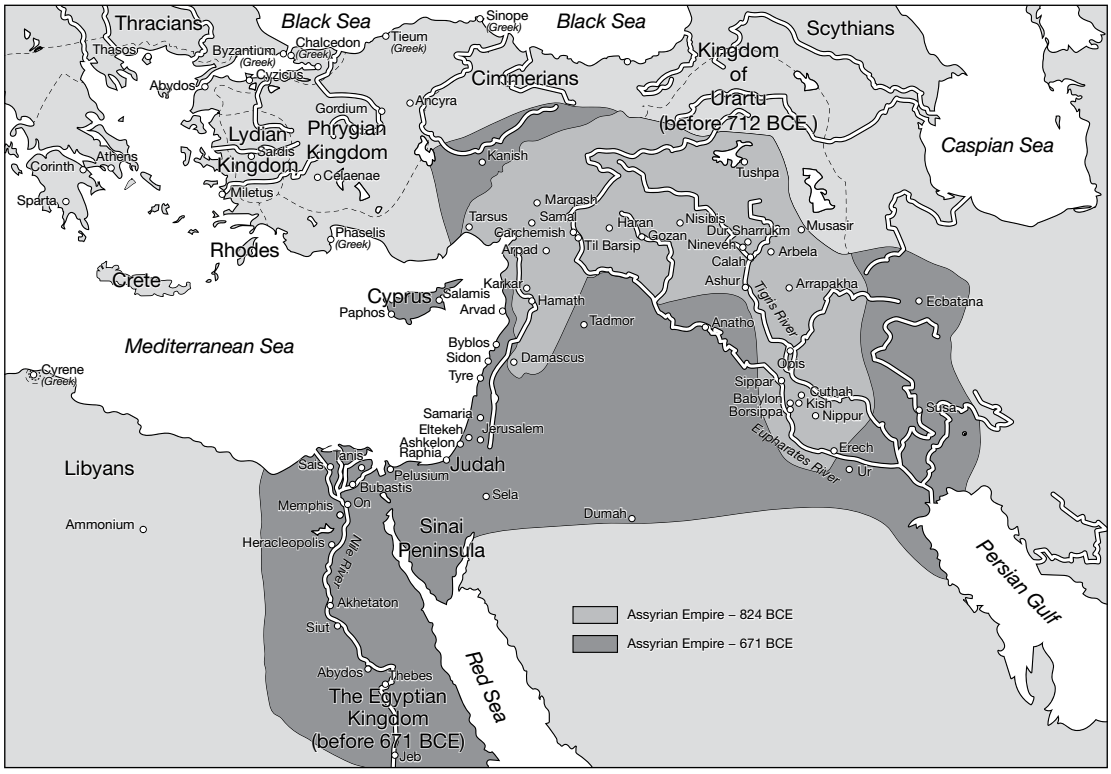
3.1 Assyria from Tiglath Pileser III to the fall of the Empire.

Map of the Near East at the time of the Assyrian Empire



Map of the Near East during the Neo-Assyrian period showing the growth and extent of the Assyrian Empire



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3.2 Pompeii and Herculaneum.

Location of Pompeii and Herculaneum

Pompeii and Herculaneum

c. 700 BCE	Permanent settlement of Pompeii.
c. 650-474 BCE	Etruscans dominate the area.
420 BCE	Invasion by Samnites who speak Oscan.
338 BCE	Pompeii becomes an ally of Rome.
c. 300 BCE	Herculaneum settled.
91-89 BCE	The Social War: Pompeii and Herculaneum rebel against Rome.
89 BCE	Pompeii and Herculaneum taken over by Rome and official language becomes Latin.
62-63 CE	Pompeii and Herculaneum damaged by an earthquake.
79 CE	Mount Vesuvius erupts. Pompeii and Herculaneum are buried under volcanic ash.
1709-1710	Discovery of the theatre in Herculaneum.
1748	The first formal excavations of Pompeii.
1981-1998	The shore in front of Herculaneum is excavated and around 300 bodies are found.

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SYNTHESISE

3.2.4.12 Use the evidence in the sources below and other archaeological evidence to discuss the range of activities that were performed at the baths in Pompeii and Herculaneum.

Source 1:

Context statement: Photo of the Stabian Baths in Pompeii.

Source 2:

Context statement: Seneca the Younger was a Roman Stoic philosopher, statesman, dramatist and satirist. He was born in Hispania and raised in Rome, c. 4 BCE to 65 CE. This letter was written upon one of his visits to Pompeii.

'My dear Lucilius,

If you want to study, quiet is not nearly as necessary as you might think. Here I am, surrounded by all kinds of noise (my lodgings overlook a bath house). Conjure up in your imagination all the sounds that make one hate one's ears. I hear the grunts of musclemen exercising and jerking those heavy weights around; they are working hard, or pretending to. I hear their sharp hissing when they release their pent breath. If there happens to be a lazy fellow content with a simple massage I hear the slap of hand on shoulder; you can tell whether it's hitting a flat or a hollow. If a ball player comes up and starts calling out his score, I'm done for. Add to this the racket of a cocky bastard, a thief caught in the act, and a fellow who likes the sound of his own voice in the bath, plus those who plunge into the pool with a huge splash of water. Besides those who just have loud voices, imagine the skinny armpit-hair plucker whose cries are shrill so as to draw people's attention and never stop except when he's doing his job and making someone else shriek for him. Now add the mingled cries of the drink peddler and the sellers of sausages, pastries, and hot fare, each hawking his own wares with his own particular peal.'

23. Seneca Letter 56.1-2

Amery, C, and Curran, B, *The Lost World of Pompeii*, Getty Publications, US, 2002, pp 85-86.

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ANALYSE

3.2.4.13 Analyse the sources below and use your own knowledge to discuss dining for leisure in Pompeii and Herculaneum.

Source:

Context statement: Line drawing of the fresco from the House of the Triclinium.

Source 2:

Context statement: Mary Beard is an historian and scholar specialising in Roman studies. She has done extensive research and authored many scholarly and authoritative works on Ancient Rome and specific areas within it, such as Pompeii.

'But there are reasons for thinking that even on the grandest occasions, the reality of Pompeiian dining would have been rather different from the images that surrounded it, and a good deal less sumptuous or elegant.'

Mary Beard, *Pompeii: The Life of a Roman Town*, Profile Books, UK, 2009, p 221.

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4.1.6 Depictions of Augustus during his lifetime.

COMPREHEND

4.1.6.1 Describe the subjects depicted on the coin in the source.

Source:

Context statement: Denarius, struck c. 19 to 18 BCE. The obverse with the laureate head reads: 'Caesar Augustus' and the reverse reads 'Divine Juliu'(s) with the comet of eight rays, tail upward.

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ANALYSE

4.1.6.2 Use the sources and your own knowledge to outline the significance of the depiction of Augustus and the symbols used on the coin shown.

Source 1:

Context statement: Denarius, struck c. 19 to 18 BCE. The obverse with the laureate head reads: 'Caesar Augustus' and the reverse reads 'Divine Juliu'(s) with the comet of eight rays, tail upward.

Source 2:

Context statement: Nandini B Pandey is Associate Professor of Classics at the University of Wisconsin-Madison. She specialises in Roman literature, culture, and history, and their representation in contemporary media.

'While poets had associated the Julian family with both comets and stars comparatively early in Augustus's reign, it was not until the late 20s or early teens BCE that Roman coins began to depict the *sidus Iulium** with the streaming 'hair' characteristic of a comet. This relatively late iconographical innovation need not indicate the conscious propagation of an 'Augustan myth,' ... but may simply reflect a renewal of interest in the nature, origin, and future of Augustus's reign. Around this time, Augustus's *Commentarii*, published in the mid 20s, revisited the circumstances surrounding the comet and Caesar's deification; the Temple of Divus Julius gained new prominence with the addition of an arch likely commemorating military successes in 20 and 19, including the return of the Parthian standards; and the Ludi Saeculares**of 17 framed Augustus's reign as the beginning of a new age for Rome – one perhaps felt retrospectively to have been heralded by the comet of 44. In keeping with such public displays, the comet's emergence into the coinage around this time appears to mark the reign of Augustus as divinely preordained, whereas the star on coins of the 40s and 30s had simply claimed Caesar's divine auspices for their various using parties'.

Pandey, NB, 'Caesar's Comet, the Julian Star, and the Invention of Augustus', *Transactions of the American Philological Association* 143, 2013, pp 405-449.
*Refers to Caesar's comet / the Julian star.
** A Roman religious festival renamed the Ludi Saeculares or Saecular Games by Augustus.

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EVALUATE

4.1.6.3 Evaluate the two sources below in relation to historian Paul Zanker's explanation of Augustus's depictions on coinage during his reign.

Statement: 'Rarely has art been pressed into the service of political power so directly as in the reign of Augustus. Poetry and art are filled with the imagery of a blessed world, an empire at peace under the sway of a great ruler'.

Zanker, P, *The Power of Images in the Age of Augustus*, University of Michigan, 1990, Preface *v*.

Source 1:

Context statement: Denarius, struck c. 19 to 18 BCE. The obverse with the laureate head reads: 'Caesar Augustus' and the reverse reads 'Divine Juliu'(s) with the comet of eight rays, tail upward.

Source 2:

Context statement: Andrew Wallace-Hadrill is a renowned scholar of Ancient Rome. He does extensive, thorough research and has held many academic positions, including his current positions as Honorary Professor of Roman Studies in the Faculty of Classics at the University of Cambridge and as the director of the Herculaneum Conservation Project. He has written extensively on many Roman topics.

'Crawford's second thesis is that when types are noticed, what attracts the most emphatic attention is the head, not the reverse image. Conventional wisdom is that the head is a mark of authority, and that the reverse carries the persuasive content. But as Crawford demonstrates, the imperial head itself constitutes powerful persuasion: the familiar exchange from the Gospels* ('Whose is this image and superscription?') illustrate how the imperial head made a real impact on the user, and one of the effects of the coinage was to disseminate the visage of a remote ruler across the cities of a Mediterranean empire.

But having restored to the obverse its persuasive content, Crawford then proceeds to drain the reverse. Unnoticeable, trivial, reverse types, on his account, should be regarded as scarcely more than decorative, the product of artists working in an exuberant artistic tradition. The effect of this thesis is to create a strange imbalance. The obverse is loaded with significance: it both marks authority, giving the coin economic validity, and acts as advertisement. The reverse is correspondingly voided: it neither marks authority nor conveys persuasion; it is little more than figural, an aesthetic exploitation of a blank space, without a discursive power. I shall argue that this contrast between obverse and reverse is false, and that the two faces of a coin must be read as part of a coherent whole. ...

Sutherland's introduction to the latest major catalogue offers a succinct statement. He separates his analysis of obverse and reverse. On the one hand, 'heads': 'What we today term the 'obverse' type is generally that which shows the mark of supreme authority, most obviously in the form of the head of a deity, state-personification, or temporal ruler …'. On the other hand, the reverse: 'In every case, so far as can be seen, the purpose of the design was informative, or at least informatively suggestive'. Here, too, the 'message' is seen as secondary, for Sutherland holds emphatically that 'coinage under the empire had a primarily economic purpose'.

In effect we are offered a series of binary oppositions, which are thought of as coinciding: obverse/reverse, head/design, authority/message, economic/non-economic, primary/secondary. Already we have seen that these oppositions are not watertight, for the imperial image is both 'authority' and 'message'. Further reflection will dissolve the obverse/reverse opposition in other respects.

1. Both obverse and reverse images represent images of authority. The emperor's head is a symbol of the central power of the state. But any allusion to his successes, qualities or honours on the reverse is also an evocation of authority. Victory is overwhelmingly the commonest of reverse themes at all periods of the empire; it was on victory that the power and authority of the emperor was founded.
2. Both obverse and reverse images are value-laden. The emperor's head is a symbol of authority based in ideal on consent. The emperor was ideally respected and literally worshipped by all his subjects. Any reverse image specifies one of the reasons for which he is respected: the 'good' deserves respect.
3. Both images are consequently persuasive. It is the coin that speaks, not the emperor: and its message is an appeal to a power outside itself, the emperor to whom it does honour. But by paying tribute the coin sets a model to the user, appeals to values which he ought to share, and so encourages him to share them. One sign that emperors consciously exploited this possibility is their use of the head. When the usurper Procopius laid claim to the purple under Valentinian, he reinforced his claim by two symbolic gestures: one was to ride in public with the granddaughter of Constantine; the other to distribute gold coins minted in his image. Hence, too, coinage remains our fullest guide to the usurpers of the third century.
4. Both images are simultaneously economic and non-economic in purpose. The coin seeks to achieve maximum economic validity by drawing on images of the maximum ideological potency ...'.

Andrew Wallace-Hadrill, 'Image and Authority in the Coinage of Augustus', *The Journal of Roman Studies,* Vol 76 (1986), pp 66-87.

* The Gospel according to Matthew 22:20.

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SYNTHESISE

4.1.6.4 Explain how depictions were an important element in Augustus's consolidation of his power. Use the sources below and your own knowledge in your answer.

Source 1:

Context statement: This bronze coin was struck in Lugdunum between 36 to 35 BCE. The obverse depicts the laureate head of Julius Caesar on the left and the bare head of Octavian on the right, with a palm branch in between them. It also reads 'CAESAR DIVI F(ilius) DIVI IVLI(us)'. The reverse depicts the prow of a galley.

Source 2:

Context statement: Andrew Wallace-Hadrill on coinage. Wallace-Hadrill is a renowned scholar of Ancient Rome. He does extensive, thorough research and has held many academic positions, including his current positions as Honorary Professor of Roman Studies in the Faculty of Classics at the University of Cambridge and as the director of the Herculaneum Conservation Project. He has written extensively on many Roman topics.

'Recent discussion of the function of coin types has tended to revolve around the term 'propaganda'. Opinions are sharply divided as to whether it fits the processes of organisation of public opinion in the ancient world in general, or in the particular case of Roman imperial coinage. In the following discussion I shall avoid the term, which threatens to distract the debate into a semantic one. The substantive question is about the persuasive content of the imperial coin type. Did the imperial type seek to persuade? If so, who was persuading whom of what? Two recent contributions to the debate have independently sought to play down or deny a persuasive function to the coin type.

Conventionally, imperial types (particularly reverse types) have been used as a window on the mind of the emperors themselves. Here we have the emperor speaking directly to his people; and if what he says is not necessarily wholly truthful, at least it gives us an authentic picture of how the emperor wished to be seen in contrast to the biased representation of the historian. The inadequacies of this interpretation have been exposed by Levick. The difficulty lies in imagining that emperors personally played a significant part in the day to day choice of types (and given the astonishing multiplicity of types employed, there was much choosing to be done). It is more plausible to see lesser men at work, whether the senatorial *tresviri monetales*, or a high imperial official like the secretary a *rationibus*, or a lower mint official like the procurator *monetae*. Levick therefore proposes an inversion of the conventional picture: instead of the emperor addressing persuasion to his subjects, we have the subjects offering symbols of respect to the emperor himself. This suggestion is to be welcomed, at least in its model of the mechanics of selection. By emphasising the flow from below upwards, it aligns coinage with what we know of other main types of public language, panegyric and court poetry. It is unnecessary to suppose that the coin designers, any more than Pliny or Horace, received direction from the emperor on the terms in which they ought to glorify him.

But to accept Levick's suggestion is not to divest the coinage of a persuasive function. Pliny's panegyric of Trajan may have been undirected, even unsolicited; but it would be naive to pretend that such a speech, not only delivered orally but subsequently published, did not have as a central aim to persuade contemporaries and posterity of the merits of Trajan. It is equally hard to dissociate a numismatic tribute aimed by an official at the emperor from an attempt to persuade the coin-using public that they too should pay the same tribute to Caesar. Nor would it be easy for the public to distinguish the niceties of authorship (here coins are unlike literary publications). It was too easy to assume that what bore Caesar's name emanated from Caesar. This is in fact the assumption made by the few authors from Suetonius to the anonymous *pamphlet de rebus bellicis* who actually mention type selection: choice of types, like everything else, is assumed to be an imperial decision, though Suetonius at least must have known that the practicalities were more complex.'

Andrew Wallace-Hadrill, 'Image and Authority in the Coinage of Augustus', *The Journal of Roman Studies,* Vol 76 (1986), pp 66-87.

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ANALYSE

4.1.8.2

(a) Analyse the following sources to identify the three different portrayals of Augustus.

(b) Identify the common theme throughout all these images and outline why that theme was an important feature in Augustus's propaganda campaign.

Source 1:

Context statement: Augustus as pontifex maximus: head covered, wearing the toga and calcei patricii (shoes reserved for patricians), he extends his right arm to pour a libation; a cupsa (container for official documents) lies at his feet. Greek marble (arms and head) and Italic marble (body), Roman art work of the late Augustan period, c. 10 to 1 BCE.

Source 2:

Context statement: Statue of Augustus of Prima Porta, constructed c. 20 BCE. The cuirass shows the restoration of the military standards. The Parthians are depicted returning them to a Roman soldier, possibly Augustus, watched by the gods Apollo, Sol, Diana and others.

Source 3:

Context statement: Denarius, struck c. 19 to 18 BCE. The obverse with the laureate head reads: 'Caesar Augustus' and the reverse reads 'Divine Juliu'(s) with the comet of eight rays, tail upward.

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ANALYSE

4.1.9.2 Discuss the patron-client nature of Augustus's relationship with the poets throughout his reign. Make reference to the sources below in your answer.

Source 1:

Context statement: David Shotter is Emeritus Professor in Roman Imperial History at the University of Lancaster. He has written numerous books and lectured for many years on the topic. This is an extract from his concise history of Augustus.

' … It would be appropriate to conclude the present chapter with another very traditional and, for Augustus, very effective area of patronage – literature. Just as Aemilianus had patronised the historian Polybius in the second century BC, so now Augustus, through the agency of his friend, the dilettante Gaius Maecenas, organised a group of writers who between them symbolised in their works the aspirations of the Augustan age – Livy, Virgil and Horace. Whilst not the only patron of literature during this period, Augustus may be regarded (by results) as the most successful. Augustus's patronage in the literary field, as in others, did not force the recipients into a straitjacket. Livy, Horace and Virgil were by no means crude purveyors of Augustan propaganda; rather, their instincts and experience led them to views similar to those of Augustus – that Rome and Italy had suffered inordinately in civil strife and that peace and a return to traditional values were essential remedies. … Livy shared his patron's preoccupation with traditional virtues, and his 'pageant' of seven centuries of Rome's history fulfilled for his contemporaries a purpose similar to that of Augustus's program of national reconstruction. For public consumption, Augustus shared Livy's preference for a simple patriotism over divisive factionalism. Similar ground was trodden by Virgil … The Aeneid was centred on the Augustan virtue of pietas; it was this that moved Aeneas to resist all temptations in his search for a new homeland in Italy. The emphasis on *pietas* was clearly intended by Virgil to throw into high relief a past that should be emulated. … Aeneas's devotion to his duty (pietas) represents the very spirit of the Augustan age. The Satires of Horace, and their exposure of social foibles, were meant as criticism of the unthinking extravagance that represented a departure from the traditional virtues. … Much of the emphasis, however, is on the Augustan return to traditional social values.'

Shotter, D, *Augustus Caesar*, Routledge Press, London, 1991, pp 44-45.

Statue of Ovid.

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Unit 3 Reconstructing the Ancient World

3.1.1.1 The king in Assyrian ideology was a man with a unique relationship with the gods, and so was elevated from the rest of humanity, but was not divine. It was the gods, particularly the primary god Ashur, who blessed the king if he fulfilled all his duties to them. As the head of the empire and the representative of his people and subjects, the gods' blessings upon the king would also be conferred to the people and lands of the empire. The converse was also true in that if the king displeased the gods then the king, people, and lands would be cursed with the gods' disfavour. Source 1 from the Nimrud Tablet, a composition outlining the deeds of Tiglath Pileser III, reveals his perspective regarding the work of the gods behind his rule. He states emphatically that he is the 'king of the four regions' and 'the king of the universe'. Tiglath Pileser III asserts, that, 'with the help of Assur, his lord' and by 'advancing in the name of Assur, Shamash and Marduk, the great gods', his victories can be attributed to these gods so that he could exercise 'kingship over' the conquered people.

Parker's analysis of Assyrian kingship, source 2, deals with the perspective presented by Tiglath Pilesar III in the Nimrud Tablet. He notes how the concept of empire expansion and subjugation of foreign peoples was an obligation to be undertaken by the king as the representative of Ashur, the supreme god, on Earth. Parker indicates that the king's moral duty was to maintain, protect, and expand the realm of the god and the civilisation it represented. Thus his actions towards Assyrians and foreigners in bringing the world outside the empire into the realm of Ashur were completely justified because those actions, no matter how harsh or gruesome, were given divine sanction.

3.1.1.2 The Assyrians were renowned for their ruthlessness in war and the punishments they inflicted upon enemies and subject people. Their policy of zero tolerance towards rebellious peoples that had been annexed into the Assyrian Empire, and towards enemies whose annexation was pending, was crucial in the Assyrian world view. This world view considered it a divine obligation to impose order upon the empire, enlarge Assyrian territory and grow the economy, while maintaining control over it. Melville shows how the Assyrians managed to augment and strengthen their own forces by incorporating some of the specialist units from defeated armies into their own. This had an additional benefit of reducing the army of the defeated country and so minimising those people's ability to rebel. Melville also notes in the source that, although 'war ravaged the countryside and decimated populations', it also led 'to the intermingling of different ethnic groups, provided opportunities for individual and group advancement, and promoted the exchange of ideas and technologies' throughout the empire. The intermingling of different ethnic groups assisted in dispersing rebels throughout Assyrian territory, creating language barriers, at least for a time, and creating physical separation of like-minded people that would reduce the possibility of deportees being able to organise a successful rebellion against Assyria. Such control measures strengthened the Assyrians militarily.

Deportees were sent to where there was a need for an increase in population for agricultural or trade purposes or to provide a particular skill. Deportees were often chosen to be deported because they had a desirable skill. This enabled the spread of necessary and new skills and resources across the empire. Such expertise included agricultural skills and techniques that would serve to increase food production in the empire, thus feeding more people and increasing trade, and thereby increasing the wealth of the empire. As is often the case, it was primarily the ruling elite or the wealthier in society that benefited most from war and deportation. But overall, it improved the lives and wealth of all people and classes in Assyria and improved their ability to contribute effectively to the economy, and so strengthened Assyria both economically and militarily.

3.1.1.3 In the source, historian Sarah Melville discusses the Assyrian methods of governance, in particular of war, deportation, and colonisation. She approaches the subject by attempting to understand it in the context of the whole of the ancient Near Eastern region and not limiting herself to Assyria. This enables her to present Assyrian motives for their methods of governance that move beyond the simplistic idea of ruthlessness and desire for dominance, stating 'In the ancient Near East, warfare had many functions and meanings.' She comments on the religious/spiritual element that was fundamental to ancient Near Eastern societies, Assyria being no exception in that the Assyrian 'rulers sought to impose order on the universe and defeat the agents of chaos'. This was in line with their own world views about Ashur as the supreme god who ought to have the world under his dominion and the king as Ashur's favoured one, who acts to make it happen. Melville also understands the economic factors that played an essential role in imperialistic expansion and maintenance of the empire, and also in the regional context of the ancient Near East: that it was not only a 'masculine contest between individual leaders' but it was essentially 'a chance for elites to prove their worth and gain status ... help[ing] the ruling class to maintain power over the common people'. Her final comment regarding what these methods of control did for the Assyrian Empire, namely to cause the many ethnicities to intermingle and also to promote 'the exchange of ideas and technologies' reflects her consideration of the entire region. Without this wider perspective of the benefits both to the population of Assyria and the subjugated peoples, her views on governance would have been limited to the rulers and ruling classes. This would have presented a restricted understanding due to a concentration on the images of ruthlessness that produced fear and submission in their subject peoples.

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3.1.1.4 The Assyrian kings used several methods to maintain control over their subjects. In the context of a battle, the first attempt was by the commanders, the rab shaqes, who would speak on the king's behalf in an attempt to sway city rulers to submit to Assyrian control. They used the knowledge of their ruthless reputation and the fear this created in an attempt to persuade the city to submit and be subjugated. This reputation had been spread using reliefs, texts, and the accounts by live witnesses to this brutality. The relief depicting the siege of Lachish displays some of the torture that the Assyrians imposed upon their captives. Impaling, seen in panel 7 and flaying of certain prisoners, panels 9 and 10, was done and displayed to frighten the left over population and as a warning to other cities. Such acts of reprisal were depicted on reliefs, source 1, and in accounts to show rebellious or conquered peoples how ruthless the Assyrian kings could be if they were to resist. These images decorated important places like the palace at Nineveh where officials and visiting envoys would have seen them. The reports from these envoys and officials to the vassal states and outlying regions served to spread the merciless reputation of the Assyrian army.

Annals and sources from enemy or subject peoples, such as the Hebrew texts, refer to tortures and punishments being carried out, and corroborate the evidence provided in these reliefs. The reliefs appear to be an accurate portrayal of what the Assyrians did rather than just a form of propaganda used to instil fear.

In addition to torture and physical punishments, deportation was a major strategy used to secure and maintain control of the empire as seen in source 2 where 'Israel was exiled from their own land to Assyria', after Samaria was captured by Shalmaneser, and 'placed them in Halah, and on the Habor, the river of Gozan, and in the cities of the Medes' and 'brought people from Babylon, Cuthah, Avva, Hamath, and Sepharvaim, and placed them in the cities of Samaria instead of the people of Israel'.

This punishment served multiple purposes in control of the empire. It served to spread fear across the empire as the deportees arrived in different parts of the empire. It discouraged rebellion and revolt against the imposed authority of Assyria because fewer people remained in the besieged cities and deportees were moved to areas where they may not have the language or the resources for revolt. At times enemy army units were put to work within the standing army and this strengthened the Assyrian army and weakened the rebellious state. The use of fear to obtain tribute meant less time and resources spent in battle and more resources coming into the country from these tributes.

It is difficult to ascertain how much this policy impacted on quelling possible rebellions. However, it is certain that there was fear of such punishments and local rulers would subjugate themselves and willingly pay tributes to avoid doing battle with Assyria. They also sought Assyrian help against a common enemy and willingly submitted themselves to Assyrian authority, as seen with King Ahaz of Judah in source 3. Ahaz gave Tiglath Pileser his own treasures and the 'silver and gold that was found in the House of [Yahweh]'. In this way he betrayed his own heritage and removed the symbols of power and authority of his own rule in submission to the Assyrian monarch.*

The Assyrian kings maintained control over their subjects by proving themselves to be in favour with the gods through their successful military battles and control and expansion of the empire. The spreading of their cruel and merciless reputation created fear amongst subjugated peoples and others. This fear with the active use of deportation of conquered populations weakened rebel peoples from amassing together against Assyria. The dispersal of people ensured an increase in skills and workers and served to strengthen the Assyrian economy as did the spoils of war and annual tributes. This distribution of resources and wealth around the empire ensured political support for the king and helped diminish resentment that could lead to rebellion.

*For more information on this point, see Dubovsky, P, *Organisation, Representation, and Symbols of Power in the Ancient Near East: Proceedings of the 54th Rencontre Assyriologique Internationale at Würzburg 20-25 July, 2008*, 'Neo-Assyrian Qepu Officials', edited Wilhelm, G, Eisenbrauns, Indiana, 2012.

3.1.1.5 To maintain control, Assyrian kings use economic measures such as tributes and taxes which were imposed on vassal and subjugated states. Both vassal and defeated states were required to pay tributes and taxes, which raised revenue and strengthened the economy as it added resources and wealth to the empire. Source 2 is a receipt that records the sums of gold and silver taken as tribute from the vassal or defeated states of Bit-Ammon, Moab, Judah, and Edom. These were collected by the 'district officers' who were part of the large bureaucratic system established to maintain centralised control over the empire. Source 1, an extract from the book of Kings provides further evidence of this. Here King Ahaz of Judah gives Tiglath Pileser a 'present' of 'the silver and gold that was found in the house of [Yahweh] and in the treasures of the king's house' to persuade Tiglath Pileser to defend him against other enemies, namely Syria and Israel. Vassal states that displayed their loyalty to Assyria by paying tributes and taxes were given protection in return, just as Ahaz was but defeated peoples could also expect to be deported. Deportation did not merely function as a punishment for rebellion, but also served to stimulate the economy by spreading skills and labour across the empire and disseminating resources into various regions. This assisted both trade and commerce within the empire and export to foreign regions.

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Index

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