

# SUPPORT MATERIAL FOR POWERPOINTS

## **Romanisation 1 : pages 2 - 5**

religion worksheet

pediment worksheet

suggested answers for pediment worksheet

information sheet

## **Romanisation 2 : pages 5 - 7**

information sheet

gods and goddesses worksheet

identification of artefacts on gods and goddesses sheet

## **Society: pages 8 – 14**

general question sheets / suggested answers

where people came from worksheet / answers

military chart to fill in / answers

## **Curses: page 15**

activity sheet: creating a curse

## Roman religion :

**What do you know about .....?** *Fill in as much as you can after slide 8, then discuss your answers and try to add more points to your original list.*

**1. Roman gods and goddesses?**

**2. Roman religious buildings?**

**3. Roman religious ceremonies (including sacrifices)?**

**Name .....**

**Using the information sheet, complete the following:**

**1. Identify 3 interesting facts about Roman religious ceremonies.**

**2. Identify 3 interesting facts about Minerva.**

**3. Where did the Celts worship?**

**4. Why do you think the Romans wrote damning propaganda about the Druids?**

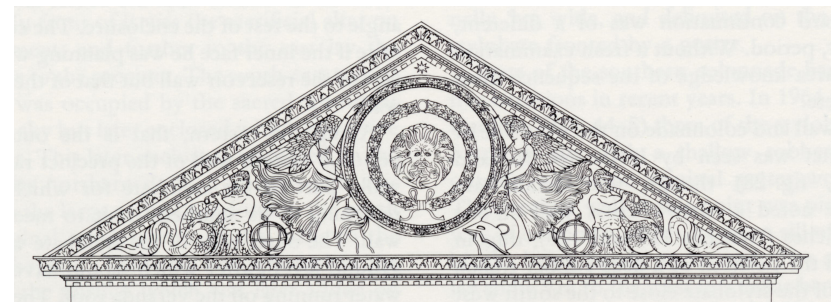
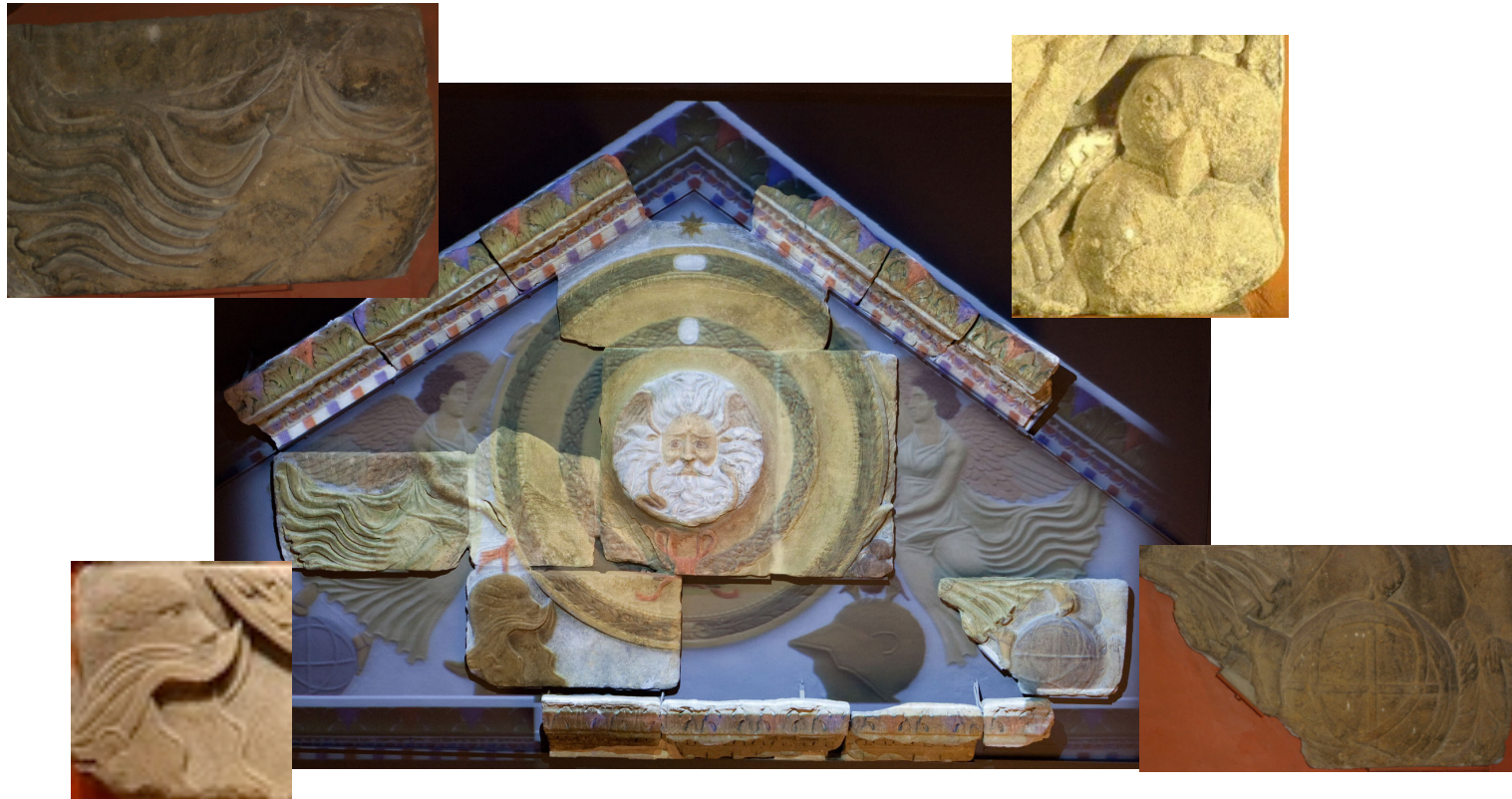
**5. Who is Sulis?**

*Next: fill in the second section when you have seen more of the slides.*

# Temple Pediment at Aquae Sulis

Name .....

Which features are Roman and which are Celtic? *Try this without looking at the reference sheet first, discuss your ideas and then look at the sheet for more clues. Explain carefully what the different features represent and if you think that some are ambiguous or a mixture, explain why. Even archaeologists do not know all the answers!*



**Possible answers for Pediment worksheet.** Celtic features in red and Roman features in blue.

**Temple and Pedimental sculptures.** supported by fluted columns with decorative Corinthian capitals.  
It is part of a Roman temple, with relief sculptures (ie raised from a flat background).

**Central roundel.**

A Head is used for the central motif.

It has swirling stylised patterns for the hair and exuberant characterisation with bulging eyes and a straight nose.

The snaky hair suggests it is a Gorgon, which is associated with Minerva, but it is male and Classical gorgons are female.

Why does it also have wings? Is it a Celtic aspect we know nothing about?

Surrounded by circles of oak and laurel leaves.

Supported by two winged Victories, both shown as 'Athena Nike' with draperies in the Classical style. Might the central motif be a shield which they are holding?

Little owl by the right Victory – a symbol of Minerva/Athena as goddess of Wisdom.

Each Victory has her feet on a banded globe: an 'astrolabe' for scientific calculations and a symbol of wisdom.

Two helmets – symbols of Minerva as a goddess of war. One has a dolphin on it – a symbol of her as a water goddess?

Dolphins are also sometimes found on tombs.

A Triton in each bottom corner, blowing a shell as a musical instrument.

## Roman religion : *lots of evidence, both written and sculptural.*

*N.B. Most of the gods in the traditional Roman pantheon were associated with Greek deities and shared the Greek mythological tradition.*

Jupiter, King of Gods, associated with a thunderbolt; Juno, Minerva, Apollo, Venus, Diana, goddess of hunting, also known as Luna, the Moon goddess; Mercury, god of Trade and also the messenger of the gods; Mars, god of War, Aesculapius god of healing. Neptune was god of the sea, but there was a minor god called Triton who is often depicted using a shell as a musical instrument. Romans liked the people in their Empire to worship the 'numen' or divinity of their Emperors and to acknowledge their deification after death. This was a civic duty as well as a religious one.

They also worshipped personifications: e.g. Virtue, Health, Duty.

Temples : based on Greek temples, with

- impressive triangular 'pediments' at the front, with intricate relief sculpture carefully designed to fit the shape and formal motifs like circlets of leaves.
- huge pillars topped with finely decorated 'Capitals'

Sculptures could be 3-D or relief carvings on a flat background.

The style was sophisticated and lifelike.

Ceremonies took place outside the temple, sometimes sacrificing animals.

A Haruspex would look at the internal organs of these animals to interpret the wishes and predictions of the gods.

People asked the gods to help them and promised to give them presents in return : that is why there are lots of inscribed 'votive' altars and offerings of all kinds at sacred sites.

*See the Decoding leaflet, the Webpage and other resources for help with understanding these inscriptions.*

Sometimes the gods were asked to punish people and that is why curse tablets are often found at religious sites. Many of these have been found in the sacred spring, written in a cursive script and often with each word written backwards.

*See the interactive Museum displays to understand these better.*

**Minerva** (Like the Greek goddess Athena) Goddess of War, Wisdom and hot springs. Her symbol was an owl, and a banded globe also signifies wisdom. When Medusa, the snaky-haired gorgon, had been killed by Perseus, he cut off her head and took it to Athena, who put it onto her own armour.

One of her names is Nike (Victory), often shown as a winged goddess.

INFORMATION SHEET TO BE PRINTED AND USED WITH ROMANISATION PARTS 1 & 2

## Celtic religion : *hardly any evidence from before Roman times. All our written evidence is from the Romans!*

Various Celtic gods, some of whose names we are not sure of:

Sulis, Nemetona, Rosmerta (often depicted holding a bucket-like container and accompanying the Roman god Mercury), Loucetius, Lenus, Ancamma.

3 Mother goddesses, called Suleviae in parts of Germany.

3 'Genii Cucullati' – little hooded figures wearing a type of cloak which was apparently made in Britain.

The Celts may have worshipped heads. Several carved heads have been found but they may not have been made before Roman times.

They may also have worshipped the power of animals.

They had no temples, preferring to worship at sacred places, like hot springs.

We know very little about their priests called Druids, but the Romans exterminated them and wrote damaging propaganda about them which is unlikely to be true. Druids used to inspire respect and nationalistic feelings and would not contribute to the Romanisation of religion.

They did not make representations of their gods until Roman times, when they started to make little altars with relief sculptures on them.

Male gods were often shown with horns on their head, presumably to emphasise their power. From other artefacts we have (such as weapons and jewellery) we know that the Celts liked to incorporate beautiful swirling patterns into their art, making stylised patterns rather than lifelike images.

**Sulis** - the Celtic name for the goddess worshipped at Bath.

If the main Celtic deity at Bath had been a god called Sul, perhaps 'Sulis' can mean 'daughter of Sul'. We don't know.

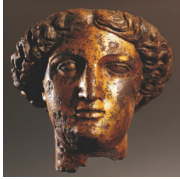
***As Roman Britain was a multicultural society, it is very difficult to know which gods originated in Britain and which came from other areas.***

## Other religions :

Roman soldiers came from all parts of the Empire and would bring their own gods with them – eg. the Egyptian goddess Isis and the Persian god Mithras, a favourite god of soldiers. Christianity was not tolerated by the Romans because Christians refused to acknowledge other gods or worship the Emperor as a god ( – *treason!*) until it was made the official religion of the Empire in the 4<sup>th</sup> Century

Gods and Goddesses worshipped at Bath: write your own notes as you watch the powerpoint.

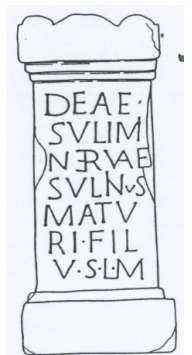
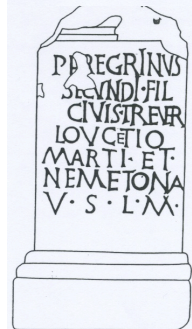
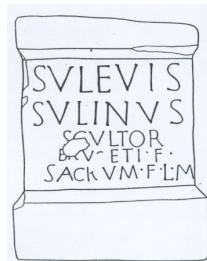
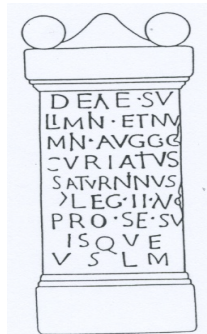
Name .....



hand holding  
thunderbolt



hound looking  
up at goddess



head of goddess framed by moon



goddess with bucket and  
god with wings and  
caduceus, above an animal  
and three cloaked figures

## **Identification of artefacts on Gods and Goddesses worksheet.**

### **1<sup>st</sup> column**

Minerva, goddess of Wisdom and crafts

Mother Goddesses

The hand of Jupiter, Roman King of the Gods, holding a thunderbolt

A hound looking at Diana, goddess of hunting

### **2<sup>nd</sup> column**

Sulis Minerva and the divinities of two Emperors

The Suleviae (Germanic name for mother goddesses)

Loucetius Mars and Nemetona (Celtic/Roman fusion of god, and a Celtic goddess. Mars is the Roman god of War.)

Sulis Minerva

### **3<sup>rd</sup> column**

Luna on pedimental sculpture. She is the goddess of the moon, sometimes associated with Diana.

Celtic goddess Rosmerta with Roman god Mercury.

Beneath them are a sacred animal or sacrifice and three Genii Cucullati, the little hooded figures.



# Roman society :

Name .....

**What do you know about .....?** *Fill in as much as you can, then discuss your answers and try to add more points to your original list.*

1. Slaves
2. Freedmen and Freedwomen
3. Imperial freedmen and freedwomen
4. Citizens of a town and *decuriones* (members of the Town Council - *Ordo*)
5. Women – how much independence did they enjoy?
6. Roman citizens
7. Roman soldiers
8. Emperors
9. People from different countries
10. Tradesmen and their businesses



## Roman society 2

Name .....

Use information from the webpages, Decoders and your answers to the altars and tombstone sheets - or from the translation sheet .

What can we find out about ....

1. Slaves
2. Freedmen and Freedwomen     Stones R6, R4, R5, T11, T7
3. Imperial freedmen     Stone P5
4. Citizens of a town and *decuriones* (members of the Town Council)  
Stones P3a, P3b
5. Women     Stones T7, T8, T11
6. Roman citizens     Stones R1, R4-5, P4, P9, T2, T11, R8, T8
7. Roman soldiers     Stones T2, T3, T4, R4, R5, R8, P4
8. Emperors     Stones R8, P1, P2, P5, P6
9. List the places around the world where the people came from.  
Stones T2, T3, T4, T7, T8, R3, R7
10. Tradesmen/advertisers     Stones R7, R10 (P7, P8)

## Information which can be obtained from analysing the inscriptions

1. **Slaves** None left inscribed stones, not surprisingly. However, all the freedmen and freedwomen discussed in q.2 started life as slaves. They were valued enough by their masters to be granted their freedom. Little Mercatilla (T7) was only one year old when she died: presumably she had been born as the child of one of her master's slaves and her master decided to adopt her. We do not know if he freed and married her mother, which is what happened to Calpurnia Trifosa (T11). If a master wanted to marry one of his slaves he had to free her first.
2. **Freedmen and Freedwomen** **Stones R6, R4, R5, T11, T7** See q.1 for T7 and T11. R4 and R5 were erected by two freedmen belonging to the same centurion. This shows that centurions had their household with them and could be rich enough to own several slaves and/or freedmen. When a slave was freed his former master would make sure that he had enough money to support himself and the slave would become a 'client' who was dependent in various ways. Some freedmen could become very rich. It is interesting to speculate why the two freedmen felt the need to thank the goddess Sulis for protecting their former master. Some historians suggest that the two slaves were freed to celebrate the visit of the Emperor Hadrian to Britain in 122 A.D. The stonemason appears to have made a mistake in giving three names to Aufidius Lemnus : the first name Marcus must belong to his former master, not to the freedman because having three names was the status symbol of being a Roman citizen! R6 is an altar dedicated to Diana, the goddess of hunting. Did the freedman Vettius Benignus enjoy hunting as a sport, or did he have a business to do with hunting?
3. **Imperial freedmen** **Stone P5** shows that Naevius, a freedman of the Emperor, was important enough to have his name on a building inscription and to have played a big part in organising the rebuilding of a headquarters building. This stone was found outside Bath at what is thought to have been an Imperial estate organising the distribution of Bath stone from quarries and it is at present in storage at the museum. The first part of the inscription shows that the building was dedicated for the welfare of the Emperor Caracalla, so there was a religious function for the inscription. Imperial freedmen ran the civil service and would feel a particular loyalty to the Emperor.
4. **Citizens of a town and decuriones** (members of the Town Council) **Stones P3a, P3b** Local officials were expected to pay for building works and would use the opportunity to display their names prominently, presumably in the hope that people would vote for them again in the future. These men would presumably be native Britons who had prospered in the town, showing that there was competition for places on the town council. The **curse tablets** in the museum - several are discussed in the 'Curses' powerpoint - seem to have been dedicated by less affluent people. The type of misdemeanour which the writers of the curses want to be recognised and avenged by the goddess are relatively small: e.g. the theft of a cloak or gloves. This suggests that poorer citizens of Aquae Sulis were attracted to this type of religious activity.
5. **Women** **Stones T7, T8, T11** See q.1 for T7 and T11. Calpurnia Trifosa (T11) presumably became a wealthy woman on the death of her husband, the priest Gaius Calpurnius Receptus. She was obviously proud of her status, since she mentions it on her husband's tombstone. Rusonia Aventina (T8) is an interesting example of a wealthy independent woman. She came from Metz in France and lived to a good age, showing that she probably had an affluent lifestyle. She had charge of her own money and property, shown by the fact that she has a named heir who was a Roman citizen - we know this fact because he had three names.
6. **Roman citizens** **Stones R1, R4-5, P4, P9, T2, T11, R8, T8** Lucius Marcius Memor (R1) would have been a Roman citizen of high status. There were very few 'haruspexes' in the Roman world and it shows what an important religious site Aquae Sulis was. His importance is further shown by the positioning of his dedication stone right in the middle of the sacred area, next to the big sacrificial altar outside the temple in the courtyard. Gaius Calpurnius Receptus (T11) was a priest of Sulis and lived to the age of 75. Marcus Aufidius Maximus (R4-5), the centurion, had two stones dedicated in his honour by his freedmen (see q.2) Another centurion, Gaius Curiatius Saturninus, (R8) dedicated a stone to safeguard the health of his family and another centurion, Gaius Severius Emeritus (P4) had a job with the civilian administration, dedicating a building inscription to the Virtue and Deity of the Emperor, after rebuilding a sacred area which had been vandalised - possibly by Christians! See q.5 for Rusonia's heir Lucius Ulpius Sestius. P9 is part of an auxiliary soldier's discharge certificate, showing that he had been granted Roman citizenship on his retirement and T2 shows that Tancinus from Spain belonged to a squadron of cavalymen from that area who had all been granted Roman citizenship for some reason.
7. **Roman soldiers** **Stones T2, T3, T4, R4, R5, R8, P4** - see the chart for military information we can gather about soldiers at Aquae Sulis.
8. **Emperors** **Stones R8, P1, P2, P5, P6** Vespasian and Hadrian were both involved in the building of the Baths. Other stones show that Emperors - or at least the personification of their 'Virtue' or 'Welfare' were worshipped in the same way as other gods and goddesses: shown by the formulaic VSLM. Stone R8 shows that sometimes Emperors shared their power: the first co-emperorship was between Marcus Aurelius and Verus in 161 - 9 A.D. P2, P5 & P6 show what a close watch was kept on the supply of precious metals and quarried stone and give evidence for a highly organised bureaucracy run by imperial freedmen. The emperors kept control by having their own ex-slaves in charge of vast profit-making enterprises and all precious metals and natural resources belonged to the Emperor.
9. **List the places around the world where the people came from.** **Stones T2, T3, T4, T7, T8, R3, R7** see the map for people's places of birth.
10. **Tradesmen/advertisers** **Stones R7, R10 (P7, P8)** The museum no longer has the eye-doctor's ointment stamp, but the line-drawing was made last century and it is interesting to see how he marketed his wares. Passienus's Samian shard is part of the handling collection which schools can use. Were the two stonemasons (R7 & 10) particularly religious or was it a useful marketing strategy to place an altar here where other potential customers could see it and perhaps commission one for themselves?

**Find the names of people from all these different countries who were wealthy enough to commission inscribed stones at Aquae Sulis.**

**France T3, R7, T8**

..... from the Belgae

..... from Chartres,

..... from Metz



**Spain T2**

.....

**Germany R3**

..... from Trier



Name of  
Goddesses

.....

**R10**

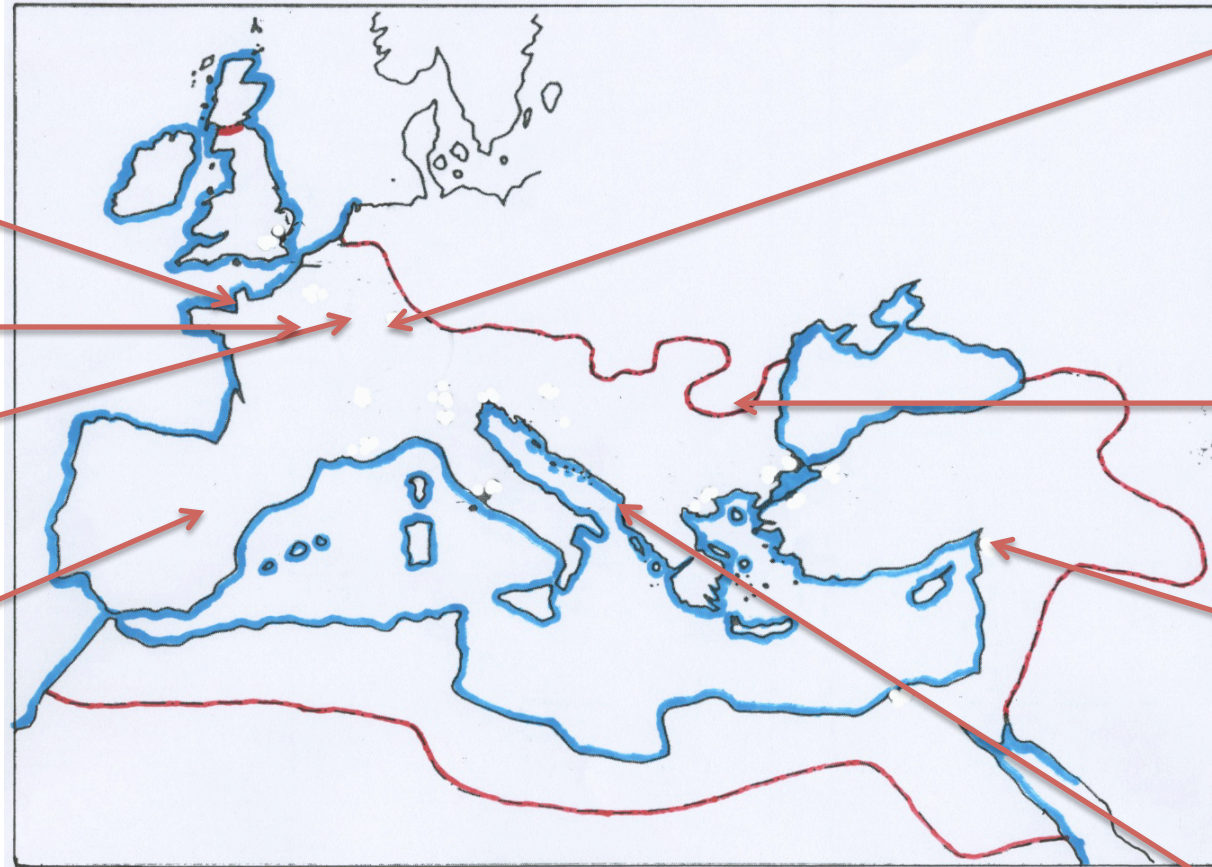


**Syria**

man in coffin  
(no name)

**Greece T4**

.....



**R10** (above right) was dedicated by ..... to goddesses who originated in the Danube basin: anywhere from Germany to the Black Sea .....



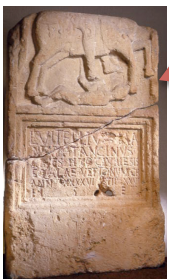
# Many different nationalities were represented at Bath – and these were wealthy enough to commission inscribed stones.

## France T3, R7, T8

Julius Vitalis from the Belgae

Priscus from Chartres,

Rusonia from Metz



**Spain T2**  
Tancinus

## Germany R3

Peregrinus from Trier



Suleviae  
goddesses

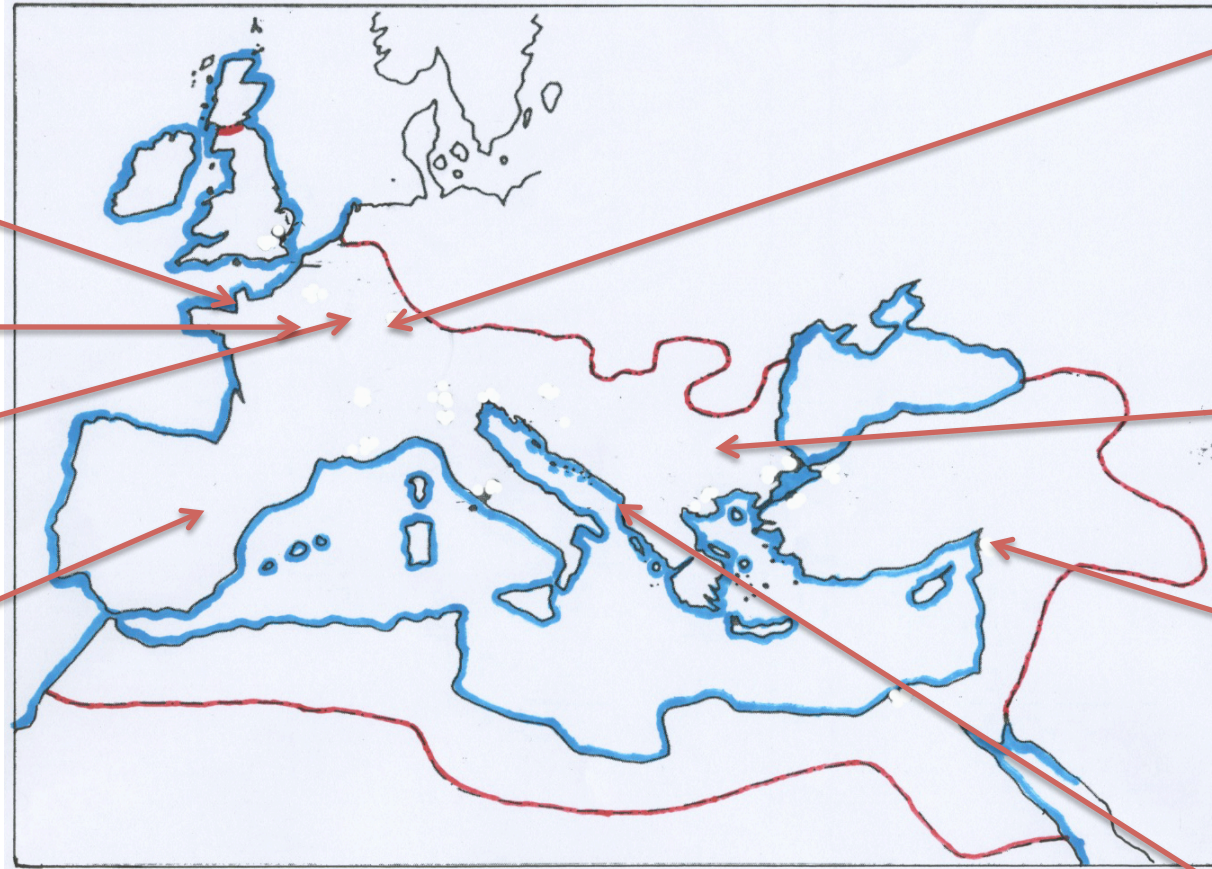


## Syria

man  
in coffin

## Greece T4

Antigonus



... and Sulinus (**R10**) dedicated a stone to goddesses who originated in the Danube basin: anywhere from Germany to the Black Sea .....

stone no.	type of stone	rank	unit / job	years' service	age at death
<b>T2</b>					
<b>T3</b>					
<b>T4</b>					
<b>R4-5</b>					
<b>R8</b>					
<b>P4</b>					

stone no.	type of stone	rank	unit / job	years' service	age at death
<b>T2</b>	TOMBSTONE	HORSEMAN	Vettones' cavalry regiment	26	46
<b>T3</b>	TOMBSTONE	ARMOURER	20 <sup>th</sup> Legion <i>Valeria Victrix</i>	9	29
<b>T4</b>	TOMBSTONE	VETERAN (retired)	20 <sup>th</sup> Legion	<i>he would have completed 20 or 25 years</i>	45
<b>R4-5</b>	VOTIVE ALTAR	CENTURION	6 <sup>th</sup> Legion <i>Victrix</i>	---	---
<b>R8</b>	VOTIVE ALTAR	CENTURION	2 <sup>nd</sup> Legion <i>Augusta</i>	---	---
<b>P4</b>	BUILDING INSCRIPTION (& ALTAR)	CENTURION	civil administration	---	---

## Create your own curse.

Name .....

A	B	C	D	E	F	G	H	I	L	M	N	O	P	Q	R	S	T	V	X
^	b	c	d	e	f	g	h	i	l	m	n	o	p	q	r	s	t	v	x
u	b	c	d	e	f	g	h	i	l	m	n	o	p	q	r	s	t	u	x
				e	f	g	h	i							r	s	t	u	

1. Decide on the crime which has been committed – someone has stolen something precious.
2. Dedicate the person to the goddess.
3. Decide on the appropriate action for the goddess to take.
4. Give a list of possible suspects.
5. Add a few magic words such as *BESCU* *BEREBESCU*.
6. Write each of your words *backwards*.
7. Transliterate into New Cursive Roman letter forms, using the chart above.
8. Add a design, perhaps of the goddess chasing the criminal.