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Gods Behind Glass:
Exploring Lived Religious Experiences in Museum Displays of Roman Britain

Antony Matthew Robert Lee

A thesis submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy,
Durham University
Department of Archaeology

2022

Volume 2 of 2

Appendix A:

Museum selection long list

Appendix A. Museum selection long list (n=204)

County	Place	Institution
Angus	Montrose	Montrose Museum and Art Gallery
Bedfordshire	Bedford	The Higgins Art Gallery and Museum
Bedfordshire	Luton	Luton Museum
Buckinghamshire	Aylesbury	Buckinghamshire County Museum
Berkshire	Newbury	West Berkshire Museum
Berkshire	Reading	Reading Town Museum
Caerphilly	New Tredegar	The Winding House
Cambridgeshire	Burwell	Burwell Museum of Fen Edge Village Life
Cambridgeshire	Peterborough	Peterborough City Museum
Cambridgeshire	Cambridge	Museum of Archaeology and Anthropology
Carmarthenshire	Carmarthen	Carmarthenshire County Museum
Cheshire	Warrington	Warrington Museum and Art Gallery
Cheshire	Nantwich	Nantwich Museum
Cheshire	Chester	Grosvenor Museum
Conwy	Llandudno	Llandudno Museum
Cornwall	Truro	Royal Cornwall Museum
County Durham	Chester-le-Street	Anker's House Museum
County Durham	Durham	Durham University Archaeology Museum
County Durham	Barnard Castle	Bowes Museum
County Durham	Middlesborough	Dorman Museum
Cumbria	Carlisle	Tullie House Museum
Cumbria	Kendal	Kendal Museum
Cumbria	Penrith	Penrith and Eden Museum
Cumbria	Maryport	Senhouse Museum
Cumbria	Whitehaven	The Beacon
Derbyshire	Buxton	Buxton Museum
Denbighshire	Denbigh	Denbighshire Museum and Art Gallery
Devon	Barnstaple	Museum of Barnstaple and North Devon
Devon	Exeter	Quay House Visitor Centre
Devon	Exeter	Royal Albert Memorial Museum
Devon	Plymouth	Plymouth City Museum
Devon	Teignmouth	Teignmouth Heritage Centre
Devon	Tiverton	Tiverton Museum

Appendix A. Museum selection long list (n=204)

Devon	Torquay	Torquay Natural History Society Museum
Dorset	Blandford	Blandford Forum Museum
Dorset	Bridport	Bridport Museum
Dorset	Dorchester	Dorchester County Museum
Dorset	Poole	Poole Museum
Dyfed	Aberystwyth	Ceredigion Museum
East Lothian	Musselburgh	Musselburgh Museum
East Yorkshire	Hull	Hull & East Riding Museum
East Yorkshire	Scarborough	Scarborough Museums Trust
Essex	Braintree	Braintree Museum
Essex	Chelmsford	Chelmsford Museum
Essex	Colchester	Colchester Castle Museum
Essex	Harlow	Museum of Harlow
Essex	Kelvedon	Feering and Kelvedon Local History Museum
Essex	Saffron Walden	Saffron Walden Museum
Essex	Southend on Sea	Southend-on-Sea Central Museum
Essex	Upminster	Upminster Tithe Barn Museum
Essex	Waltham Abbey	Epping Forest District Museum
Flintshire	Mold	Flintshire Museum Service
Flintshire	Wrexham	Wrexham County Borough Museum
Glamorganshire	Cardiff	National Museum Wales
Glamorganshire	Merthyr Tydfil	Cyfarthfa Castle Museum and Art Gallery
Glamorganshire	Neath	Neath Port Talbot Museum Service
Glamorganshire	Swansea	Swansea Museum
Gloucestershire	Cheltenham	Cheltenham Art Gallery and Museum
Gloucestershire	Cirencester	Corinium Museum
Gloucestershire	Gloucester	Gloucester City Museum
Gloucestershire	Tewkesbury	Tewkesbury Museum
Gloucestershire	Stroud	Museum in the Park
Gloucestershire	Chedworth	Chedworth Roman Villa
Gloucestershire	Lydney	Lydney Park Roman Temple site museum
Guernsey	St Peter Port	Guernsey Museum
Gwynedd	Bangor	Gwynedd Museum and Art Gallery
Hadrian's Wall	Chesters	Clayton Museum

Appendix A. Museum selection long list (n=204)

Hadrian's Wall	Housesteads	Housesteads Museum
Hadrian's Wall	Corbridge	Corbridge Museum
Hadrian's Wall	Brampton	Roman Army Museum
Hadrian's Wall	Hexham	Vindolanda
Hampshire	Fareham	Westbury Manor Museum
Hampshire	Southampton	Southampton City Museums
Hampshire	Portchester	Portchester Museum
Hampshire	Winchester	Hampshire Museums
Hampshire	Winchester	Winchester City Museum
Hampshire	Rockbourne	Rockbourne Roman Villa
Herefordshire	Hereford	Hereford Museum and Art Gallery
Herefordshire	Potters Bar	Potters Bar Museum
Hertfordshire	Berkhamsted	Dacorum Heritage Trust
Hertfordshire	Hertford	Hertford Museum
Hertfordshire	Hitchin	North Hertfordshire Museum Service/archaeological Service
Hertfordshire	Hoddesdon	Lowewood Museum
Hertfordshire	St. Albans	Verulamium Museum
Hertfordshire	Stevenage	Stevenage Museum
Hertfordshire	Ware	Ware Museum
Hertfordshire	Welwyn	Mill Green Museum / Welwyn Hatfield Museums Service
Hertfordshire	Welwyn	Welwyn Roman Baths
Isles of Scilly	Hugh Town	Isles of Scilly Museum
Isle of Wight	Newport	Newport Roman Villa
Jersey	St. Helier	Jersey Museum and Art Gallery
Kent	Canterbury	Canterbury Roman Museum
Kent	Cranbrook	Cranbrook Museum
Kent	Dover	Painted House Museum
Kent	Maidstone	Maidstone Museum
Kent	Ospringe	Maison Dieu
Kent	Sevenoaks	Sevenoaks Museum
Kent	Richborough	Richborough Site Museum
Kent	Eynsford	Lullingstone Roman Villa
Lanarkshire	Glasgow	Hunterian Museum

Appendix A. Museum selection long list (n=204)

Lancashire	Lancaster	Lancashire Museum Service
Lancashire	Leyland	South Ribble Museum
Lancashire	Manchester	Manchester Museum
Lancashire	Ribchester	Ribchester Roman Museum
Lancashire	Wigan	Museum of Wigan Life
Lincolnshire	Lincoln	The Collection: Art and Archaeology in Lincolnshire
Lincolnshire	Scunthorpe	North Lincolnshire Museum
Leicestershire & Rutland	Barrow Upon Soar	Leicestershire Heritage Services
Leicestershire & Rutland	Leicester	Jewry Wall Museum
Leicestershire & Rutland	Market Harborough	Harborough Museum
Leicestershire & Rutland	Oakham	Rutland County Museum
London	London	All Hallows by the Tower Undercroft
London	London	The British Museum
London	London	Museum of London
London	London	Guildhall Gallery and amphitheatre
London	London	Bloomberg Mithraeum
London	Staines	Spelthorne Museum
London	Orpington	Crofton Roman Villa
London	Rickmansworth	Three Rivers Museum
Merseyside	Liverpool	Liverpool Museums
Midlothian	Edinburgh	National Museum of Scotland
Monmouthshire	Abergavenny	Abergavenny Museum
Monmouthshire	Caerleon	The National Roman Legion Museum
Moray	Elgin	Elgin Museum
Norfolk	Norwich	Norwich Castle Museum
Nottinghamshire	Newark Upon Trent	Newark Civil War Centre and Museum
Nottinghamshire	Nottingham	Lakeside Arts Centre
Nottinghamshire	Nottingham	Nottingham Castle Museum
Nottinghamshire	Retford	Bassetlaw Museum
Northamptonshire	Kettering	Kettering Manor House Museum
Northamptonshire	Northampton	Northampton Museum and Art Gallery
Northamptonshire	Rugby	Rugby Art Gallery and Museum
Northamptonshire	Towcester	Towcester Museum and Visitor Centre

Appendix A. Museum selection long list (n=204)

Northamptonshire	Wellingborough	Wellingborough Museum
Northamptonshire	Piddington	Piddington Roman Villa
Northumberland	Alnwick	Alnwick Castle
North Lanarkshire	Cumbernauld	Cumbernauld Museum
North Yorkshire	Aldborough	Aldborough Roman Town
North Yorkshire	Harrogate	Harrogate Borough Council Arts
North Yorkshire	Malton	Malton Museum
North Yorkshire	Richmond	Richmondshire County Museum
North Yorkshire	Skipton	Craven Museum and Gallery
North Yorkshire	Whitby	Whitby Museum
North Yorkshire	York	York Minster
North Yorkshire	York	Yorkshire Museum
Orkney	Kirkwall	The Orkney Museum
Oxfordshire	Oxford	Ashmolean Museum
Oxfordshire	Woodstock	Oxfordshire Museum
Pembrokeshire	Haverfordwest	Haverfordwest Town Museum
Perthshire	Perth	Perth Museum
Powys	Brecon	Brecknock Museum and Art Gallery
Powys	Welshpool	Powysland Museum
Powys	Llandrindod Wells	Radnorshire Museum
Roxburghshire	Hawick	Hawick Museum
Roxburghshire	Melrose	Melrose Museum
Roxburghshire	Melrose	Trimontium Museum
Shropshire	Clun	Clun Town Trust Museum
Shropshire	Shrewsbury	Shrewsbury Museum and Art Gallery
Shropshire	Wroxeter	Wroxeter Roman Town
Somerset	Axbridge	King John's Hunting Lodge
Somerset	Bath	Roman Baths Museum
Somerset	Bristol	Bristol City Museum and Art Gallery
Somerset	Ilchester	Ilchester Museum
Somerset	Taunton	Museum of Somerset
Somerset	Wells	Wells and Mendip Museum
South Yorkshire	Doncaster	Doncaster Museum
South Yorkshire	Rotherham	Clifton Park Museum

Appendix A. Museum selection long list (n=204)

South Yorkshire	Leeds	Leeds City Museum
South Yorkshire	Sheffield	Weston Park Museums
Staffordshire	Newcastle Under Lyme	Brampton Museum and Art Gallery
Staffordshire	Stoke on Trent	The Potteries Museum
Stirlingshire	Falkirk	Falkirk Museum
Suffolk	Bury St. Edmunds	Mildenhall and District Museum
Suffolk	Ipswich	Ipswich Museum
Surrey	Epsom	Bourne Hall Museum
Surrey	Guildford	Guildford Museum
Surrey	Kingston Upon Thames	Kingston Museum
Sussex	Battle	Battle Museum of Local History
Sussex	Chichester	The Novium
Sussex	Fishbourne	Fishbourne Roman Palace
Sussex	Littlehampton	Littlehampton Museum
Sussex	Pullborough	Bignor Roman Villa
Tyne & Wear	Newcastle	Great North Museum
Tyne & Wear	Newcastle	South Shields Fort
Tyne & Wear	Newcastle	Wallsend Fort
Tyne & Wear	Sunderland	Sunderland Museum
Warwickshire	Alcester	Roman Alcester Heritage Centre
Warwickshire	Warwick	Warwickshire Museum Service
Wiltshire	Cricklade	Cricklade Museum
Wiltshire	Devizes	Wiltshire Heritage Museum
Wiltshire	Salisbury	Salisbury Museum
West Midlands	Birmingham	Birmingham Museum and Art Gallery
West Midlands	Coventry	The Herbert Museum
West Yorkshire	Bradford	Manor House Museum
West Yorkshire	Castleford	Castleford Museum and Library
West Yorkshire	Wakefield	Wakefield Museum
Worcestershire	Hartlebury	Worcestershire County Museum
Worcestershire	Worcester	Worcester City Art Gallery and Museum

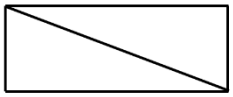
Appendix B:

Surveyed museum schematic plans

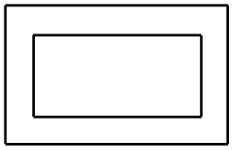
Appendix B. Museum surveying key

Display unit classification

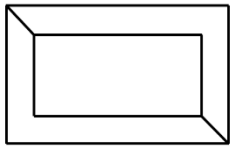
Open display object
Solid colour – B



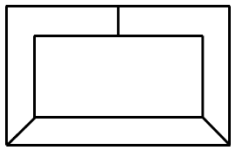
Open display object
With mixed content
Solid colours – B



Display unit, single content
Central colour – A
Surround colour - B



Display unit, 2 contents
Central colour – A
Surround colours - B



Display unit, 3 contents
Central colour – A
Surround colours - B

Text panel

(A) Display unit type

- Display case
- Activity
- Reconstruction / AV

(B) Display unit content

- Non-Roman
- Romano-British
- Romano-British religion
- Non-British Roman

Labelling

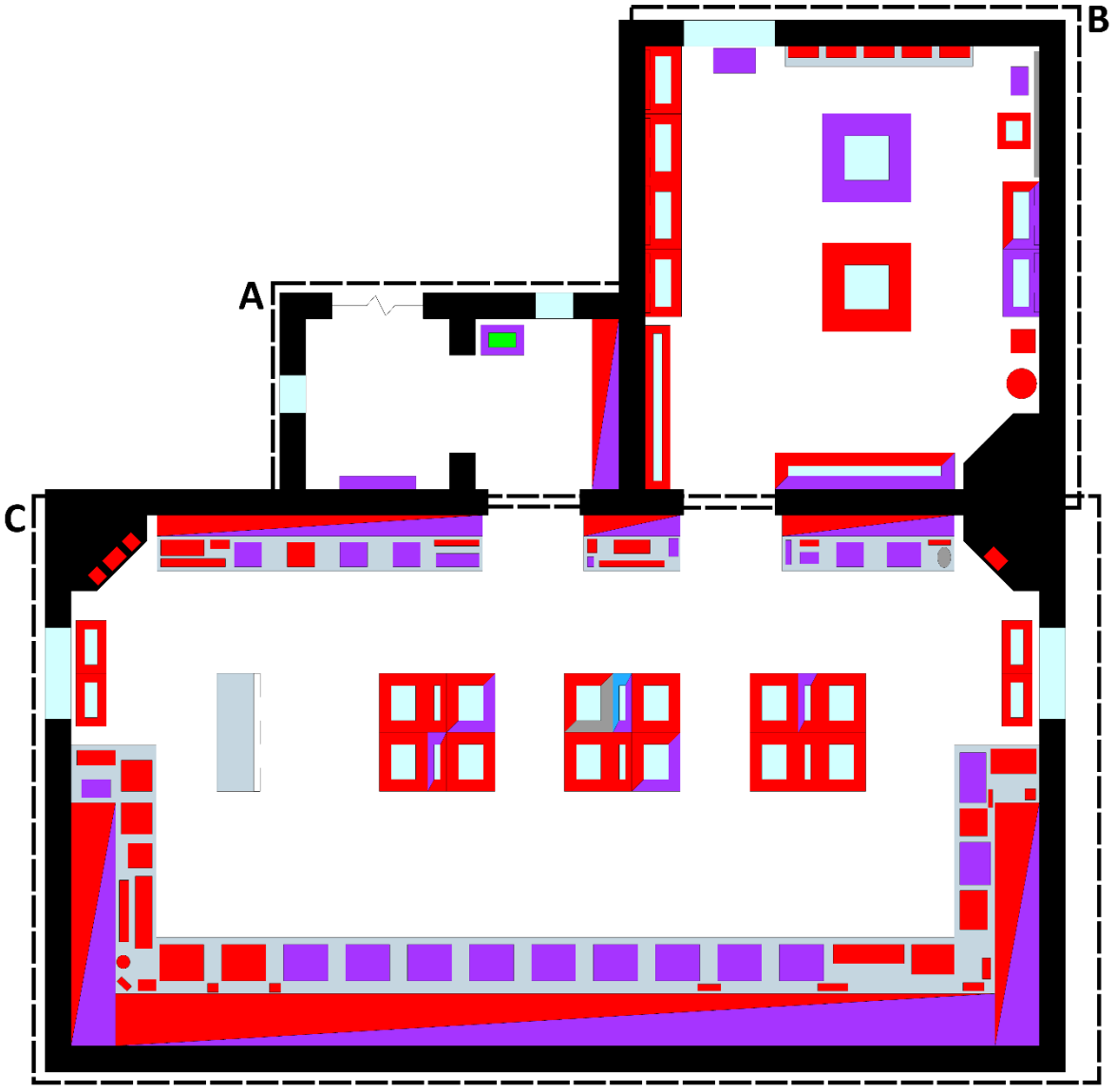
Normal text	Text panel title
Bold text	Display title
Italic text	Open display object / display sub-element

Categorisation conventions

Categorisations as 'religious' are based on the museum's interpretation
References to classical mythology have not been categorised as religious
Reproductions of original objects have been categorised as original unless reconstructed

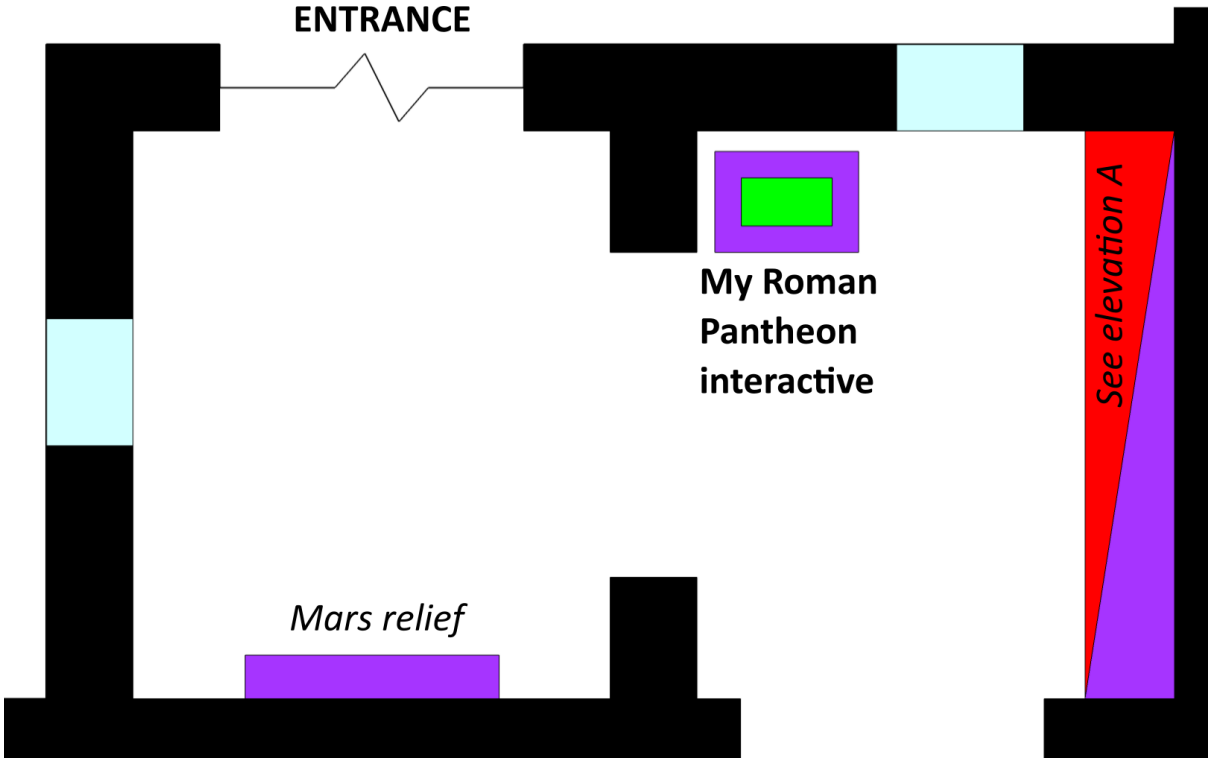
Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

i) Sections Overview

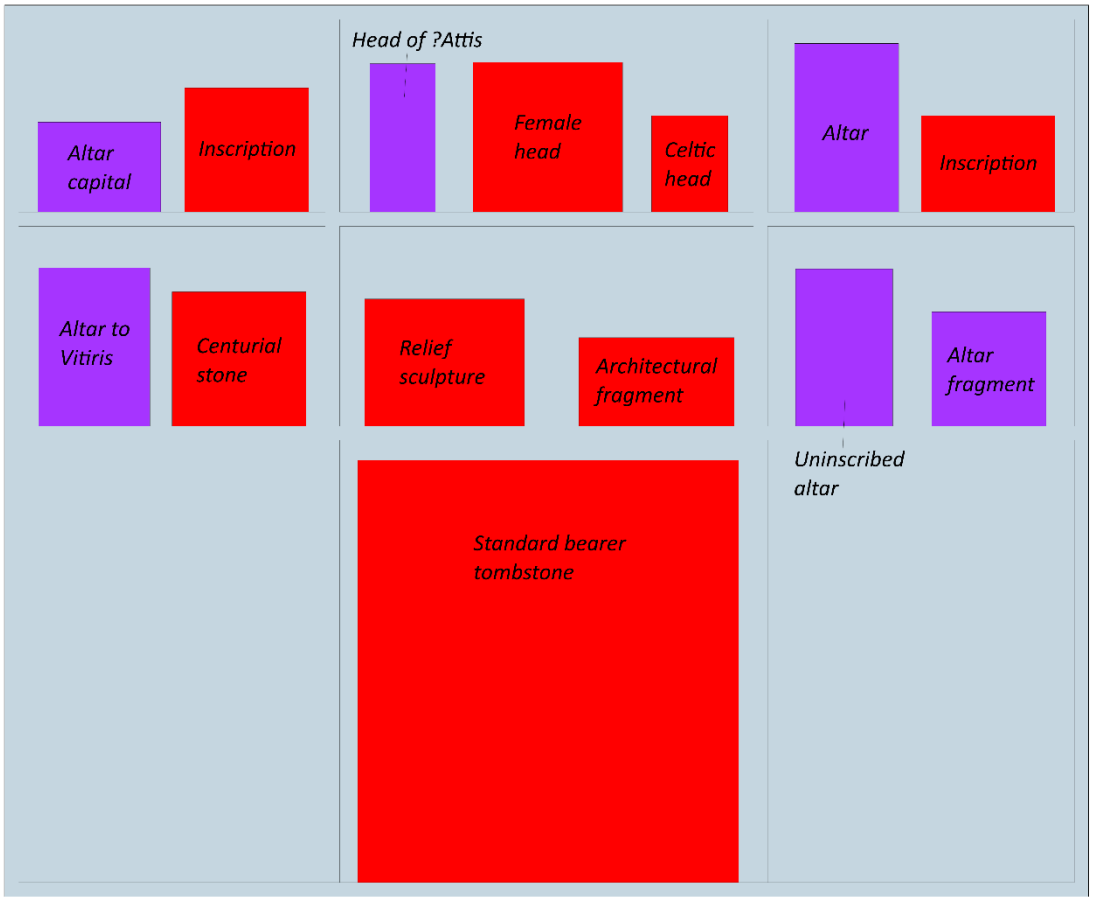


Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

ii) Section A

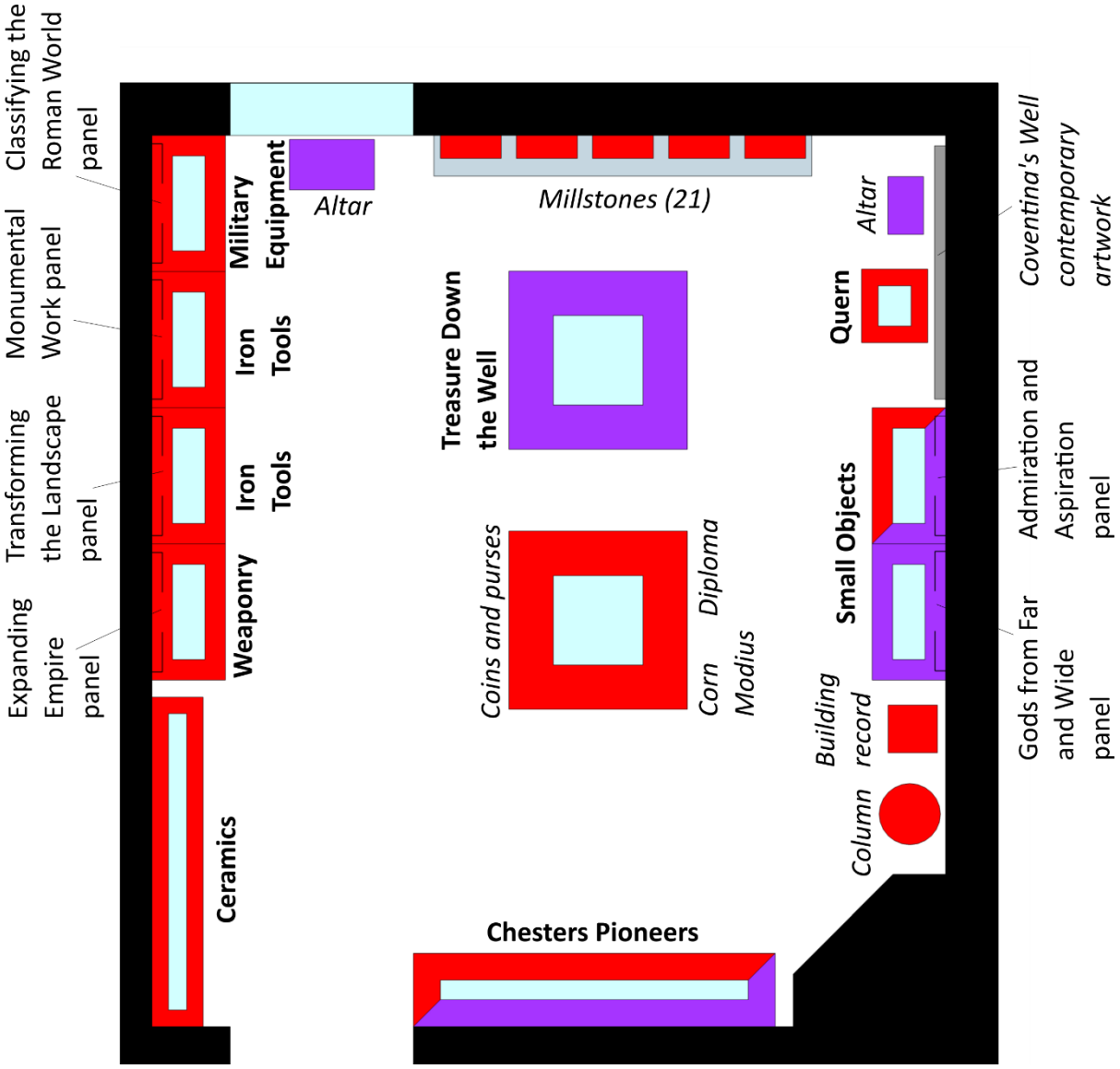


iii) Elevation A

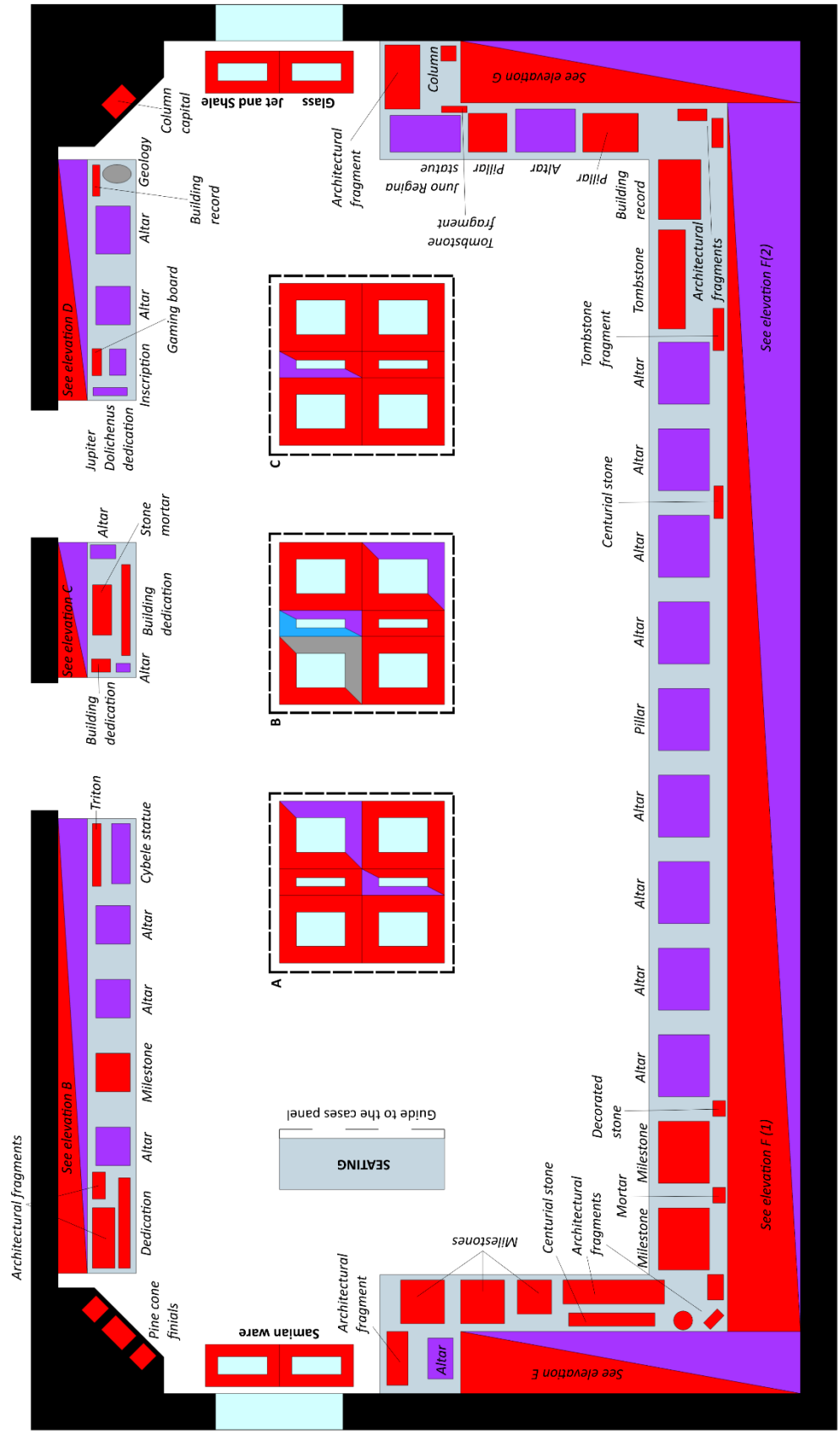


Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

iv) Section B

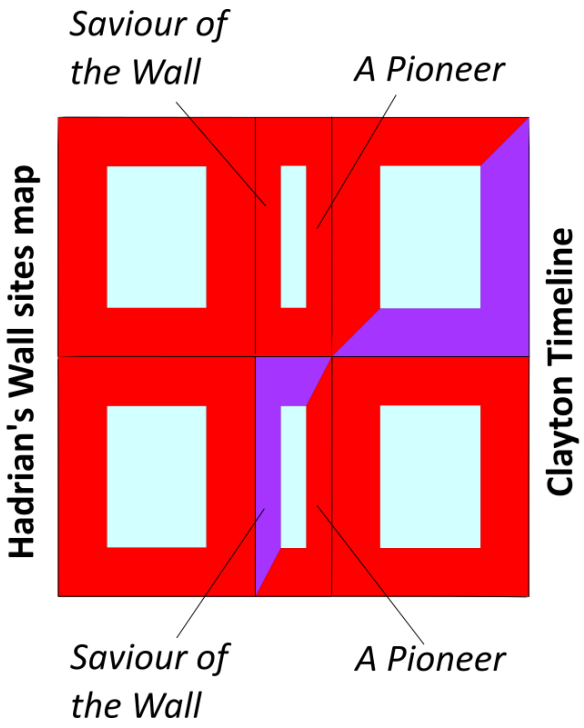


v) Section C

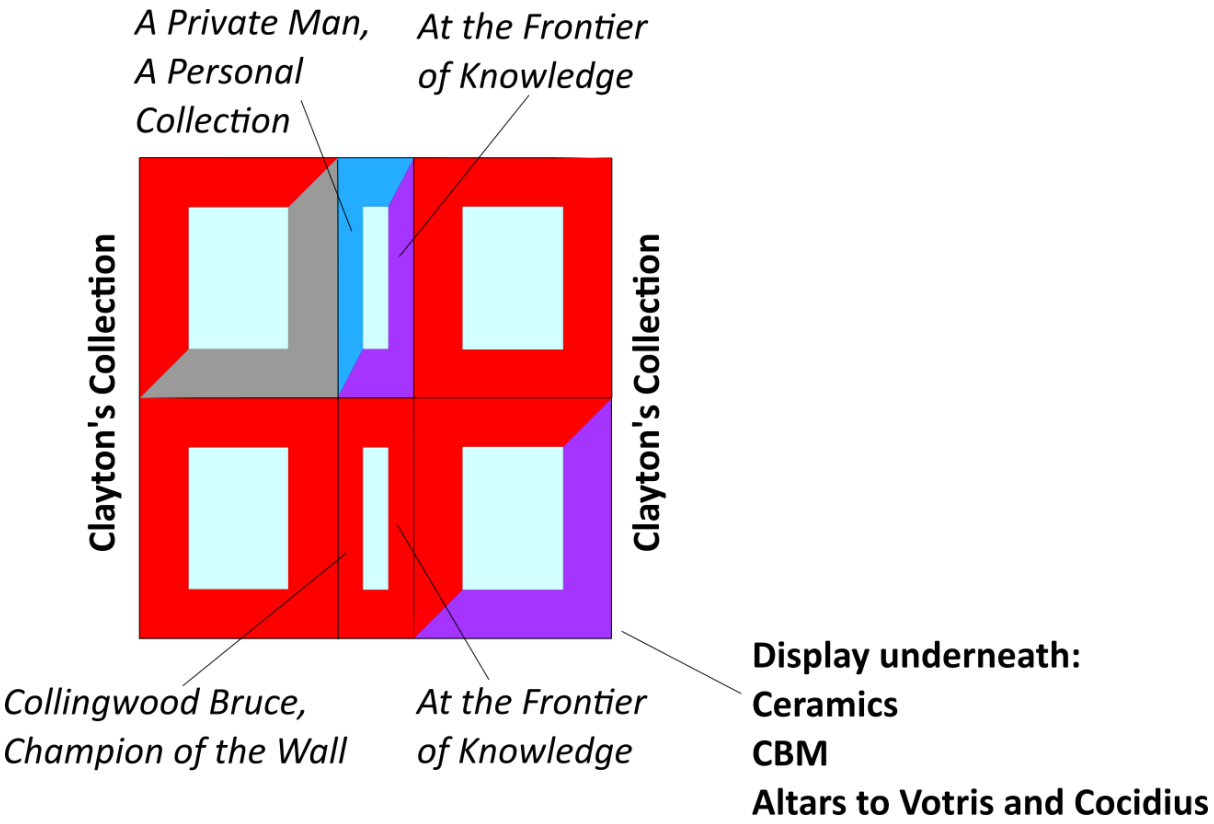

See elevation G
Column
Glass
Jet and Shale
Column capital
Architectural fragment
Juno Regina statue
Pillar
Altar
Pillar
Tombstone fragment
Building record
Geology
Building record
Altar
Altar
Gaming board
Inscription
Jupiter Dolichenus dedication
See elevation D
C
Tombstone
Tombstone fragment
Architectural fragments
See elevation F(2)
Altar
Centurial stone
Altar
Altar
Altar
Pillar
Altar
Altar
Altar
Altar
Altar
Altar
Altar
Stone mortar
Building dedication
Altar
See elevation C
Building dedication
B
Triton
Cybele statue
Altar
Altar
Milestone
Altar
Dedication
See elevation B
Architectural fragments
A
Guide to the cases panel
SEATING
Decorated stone
Milestone
Mortar
Architectural fragments
Centurial stone
Milestones
Architectural fragment
Samian ware
Pine cone finials
Altar
See elevation E
See elevation F (1)

Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

vi) Section C, subsection A

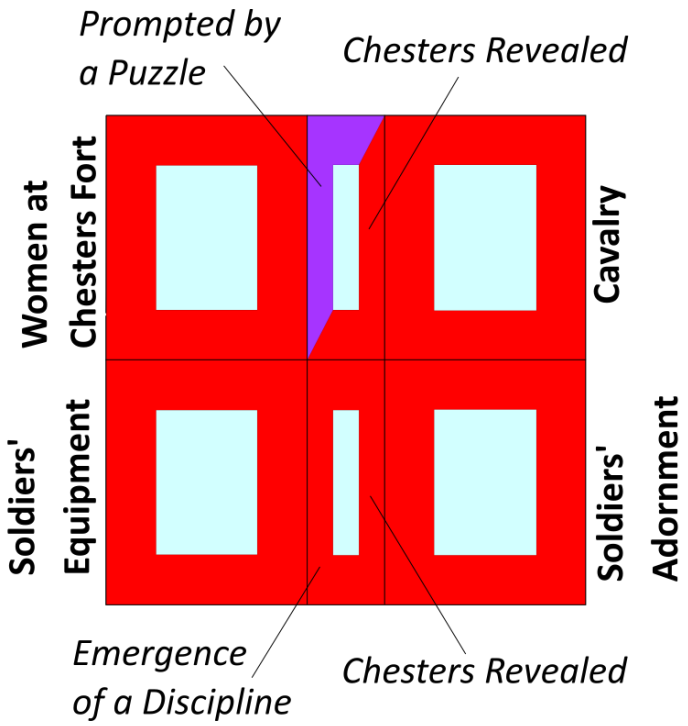


vii) Section C, subsection B

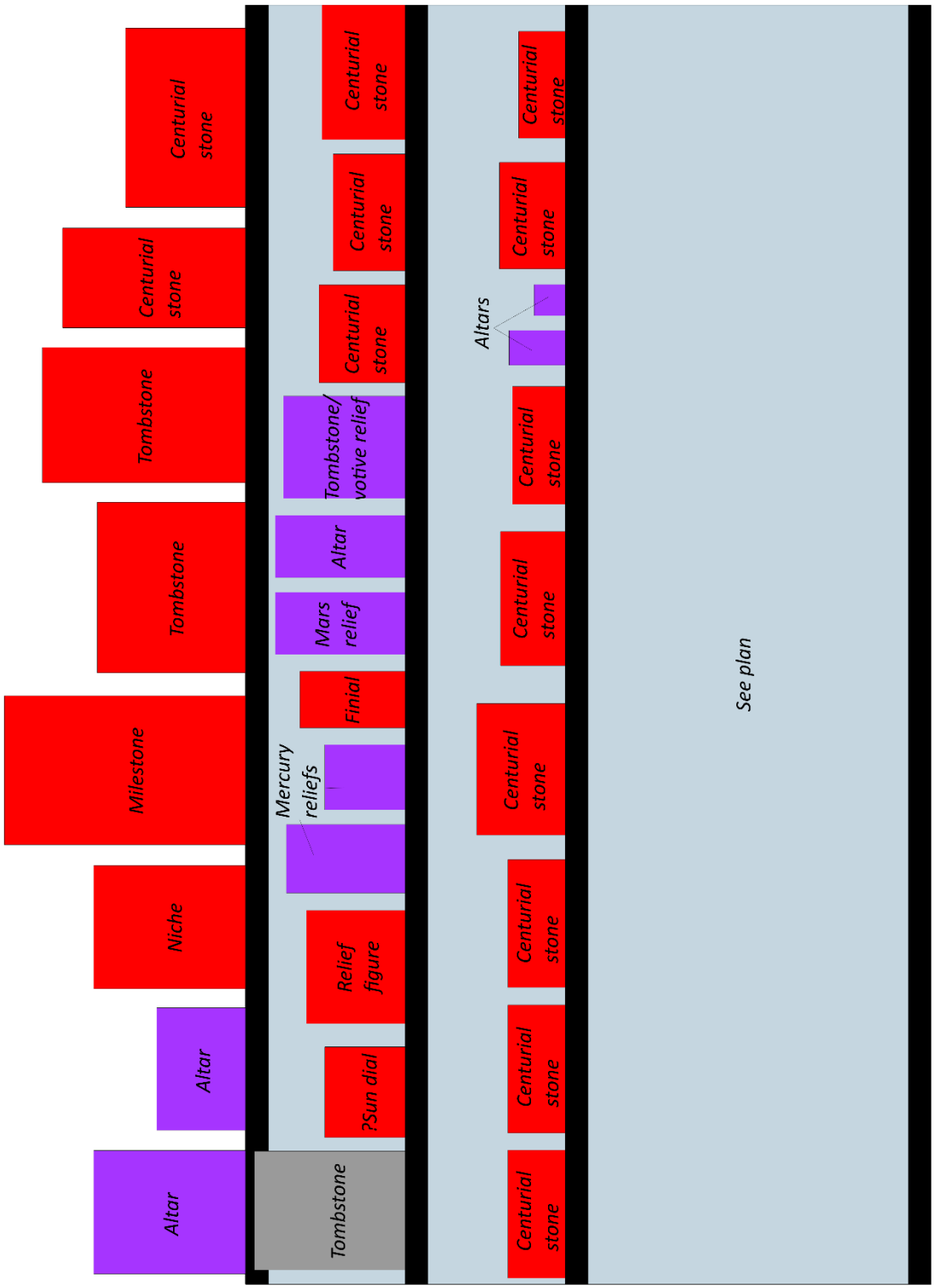


Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

viii) Section C, subsection C

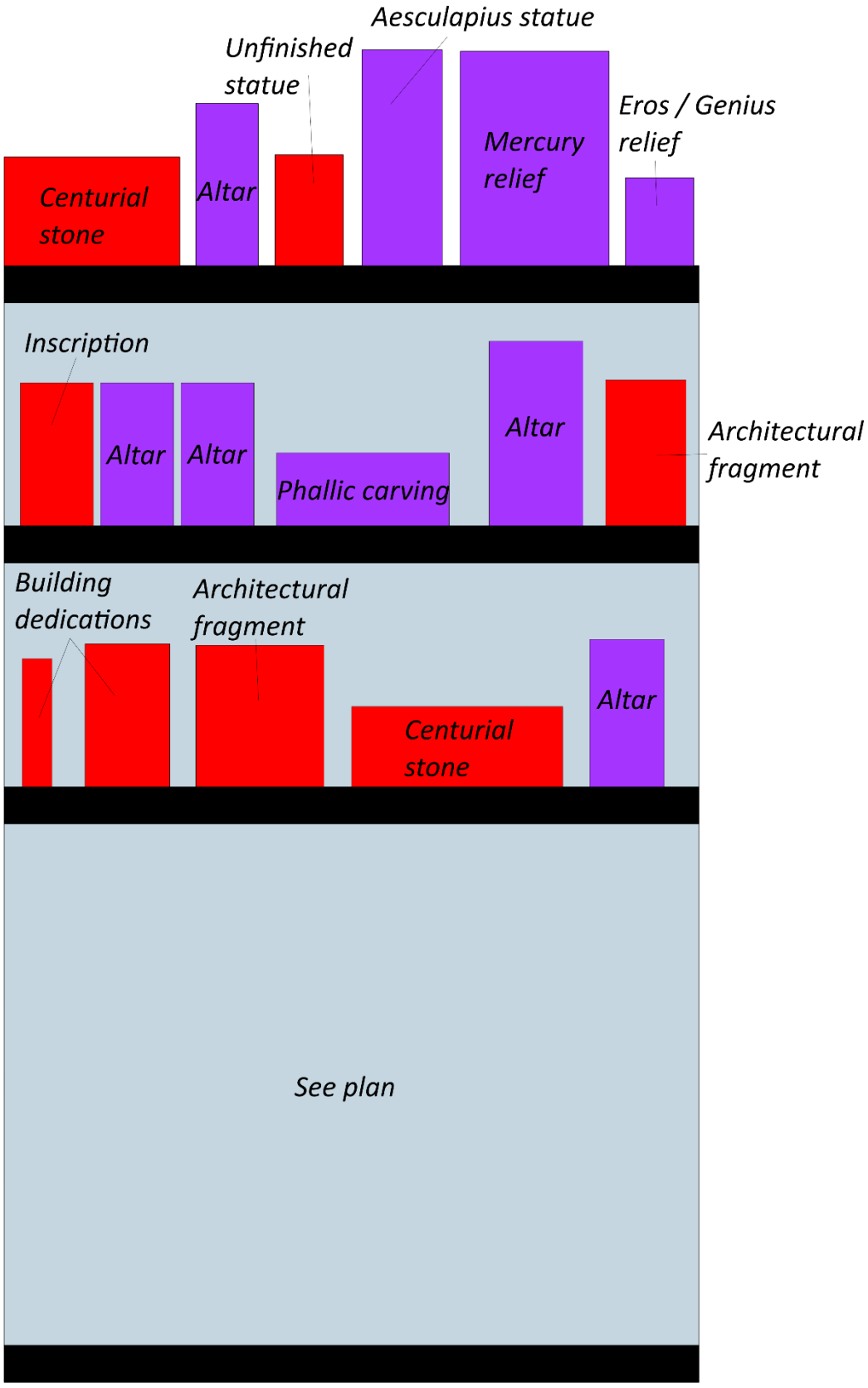


ix) Elevation B

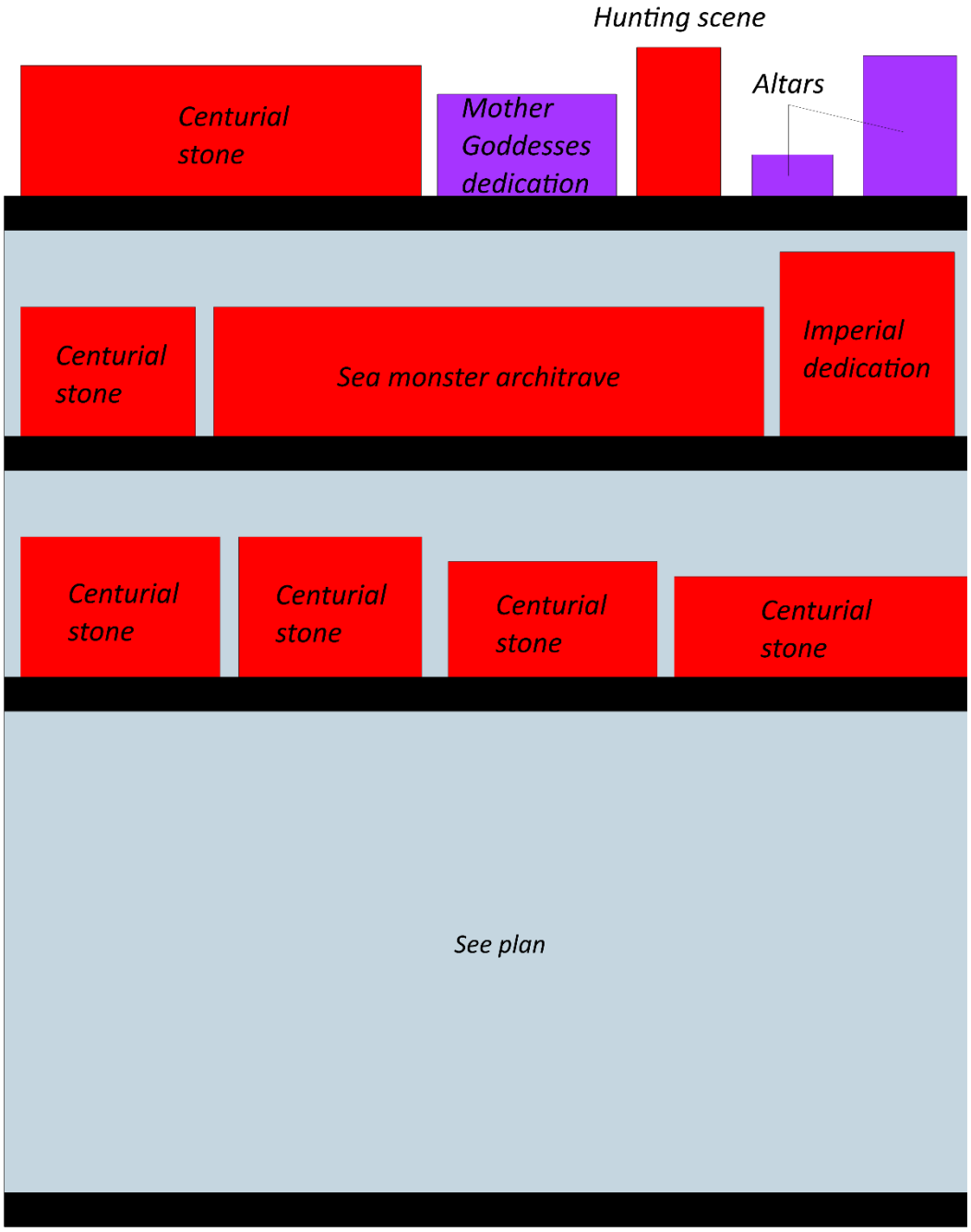


Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

x) Elevation C

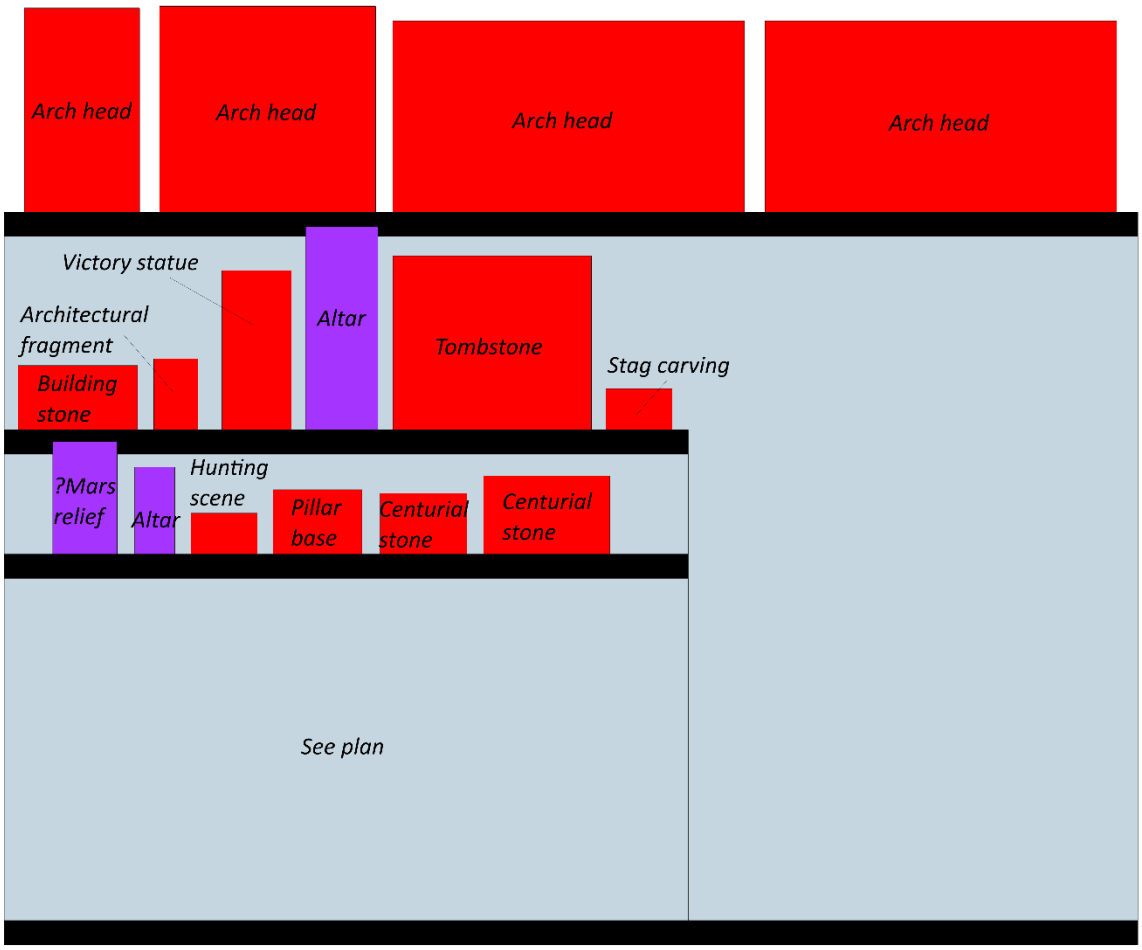


xi) Elevation D

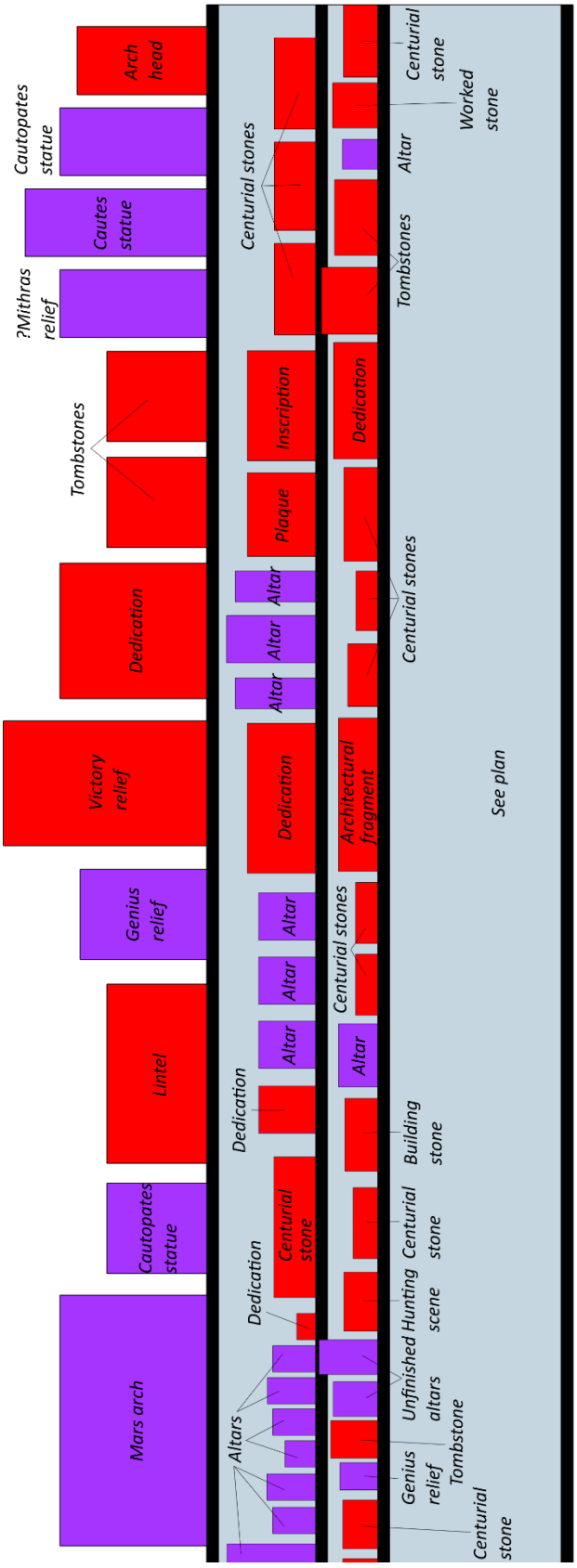


Appendix B. A1: Clayton Museum (Chesters) schematic plans (not to scale)

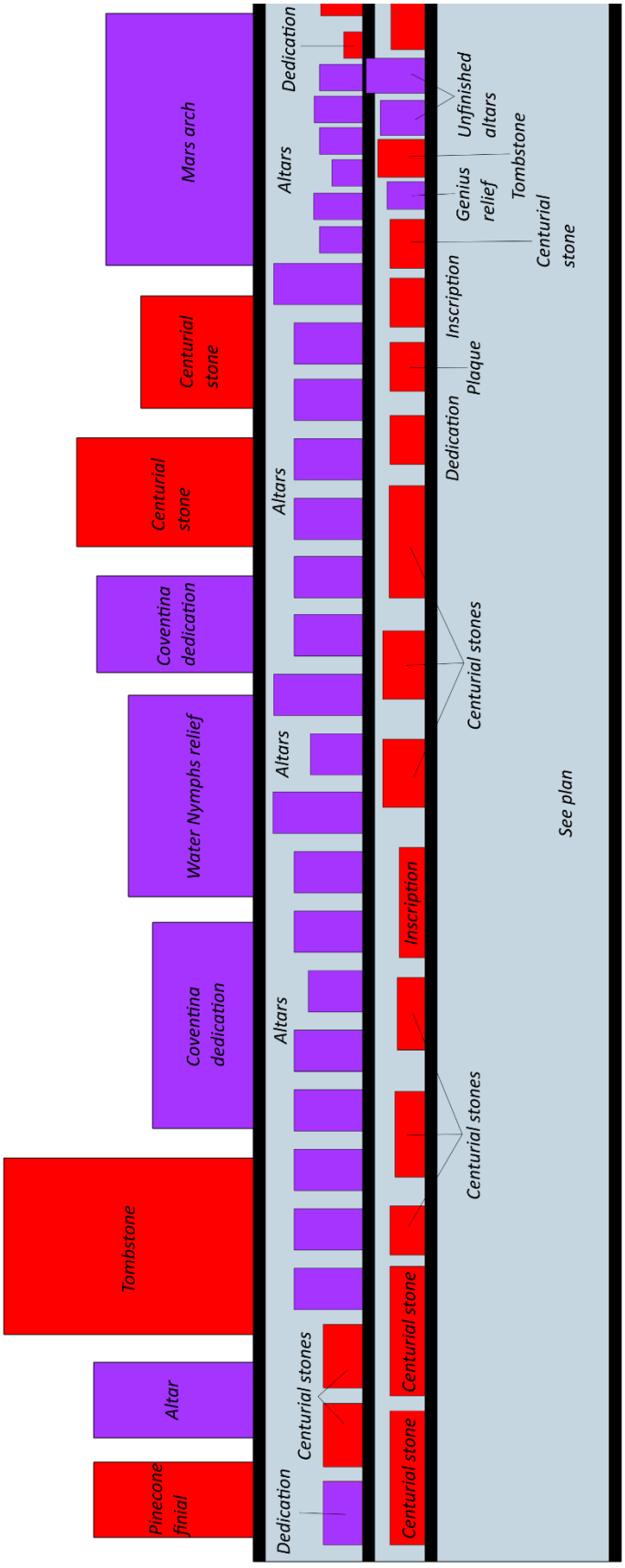
xii) Elevation E



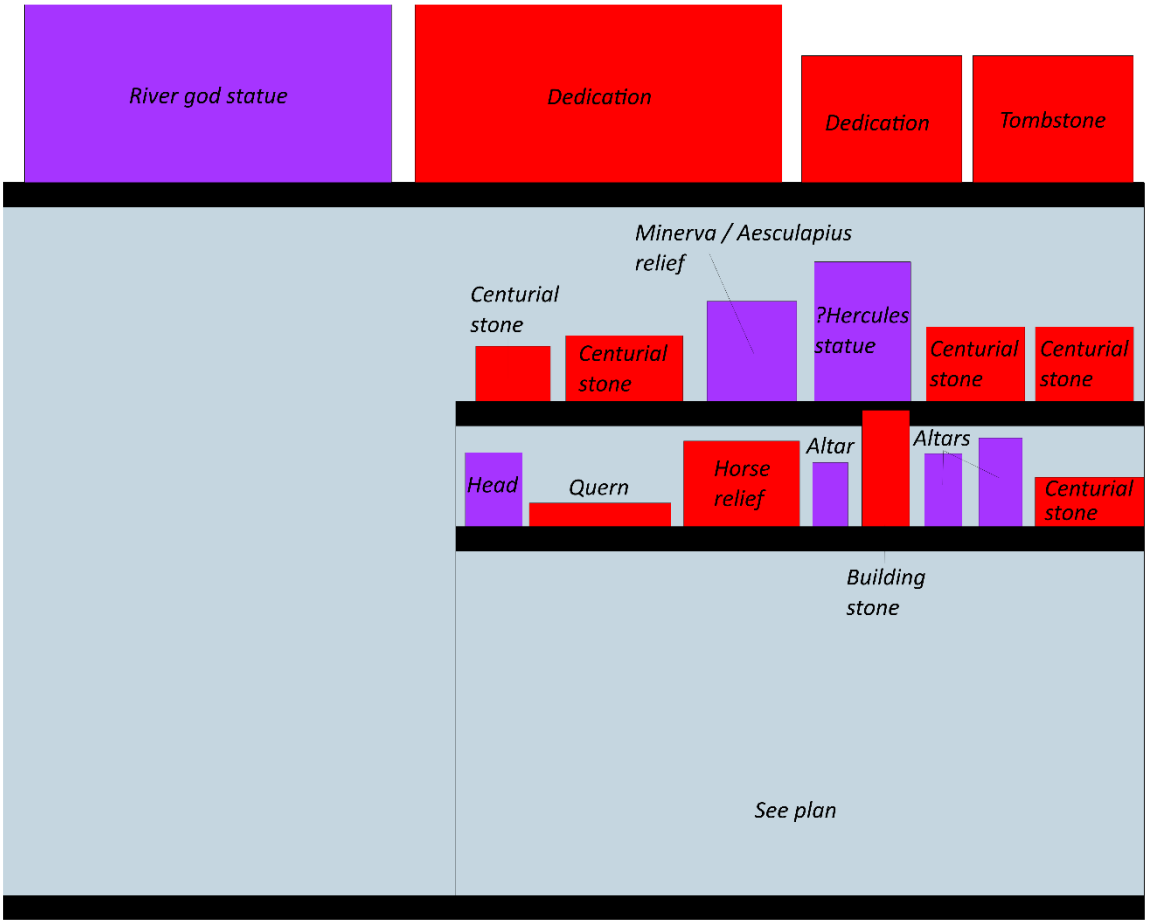
xiii) Elevation F(1)



xiv) Elevation F(2)



xv) Elevation G

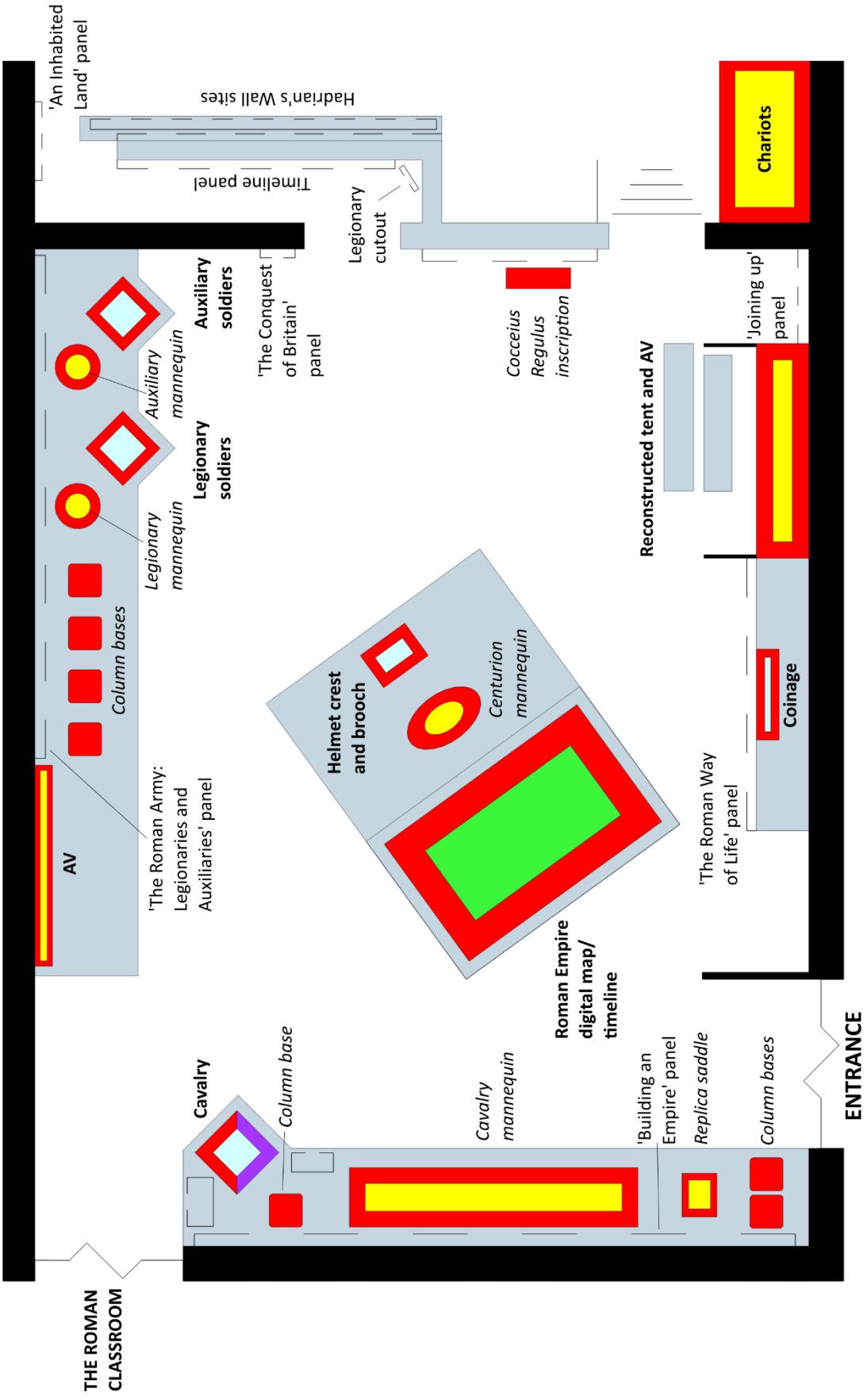


Appendix B. A2: Roman Army Museum schematic plans (not to scale)

i) Section Overview

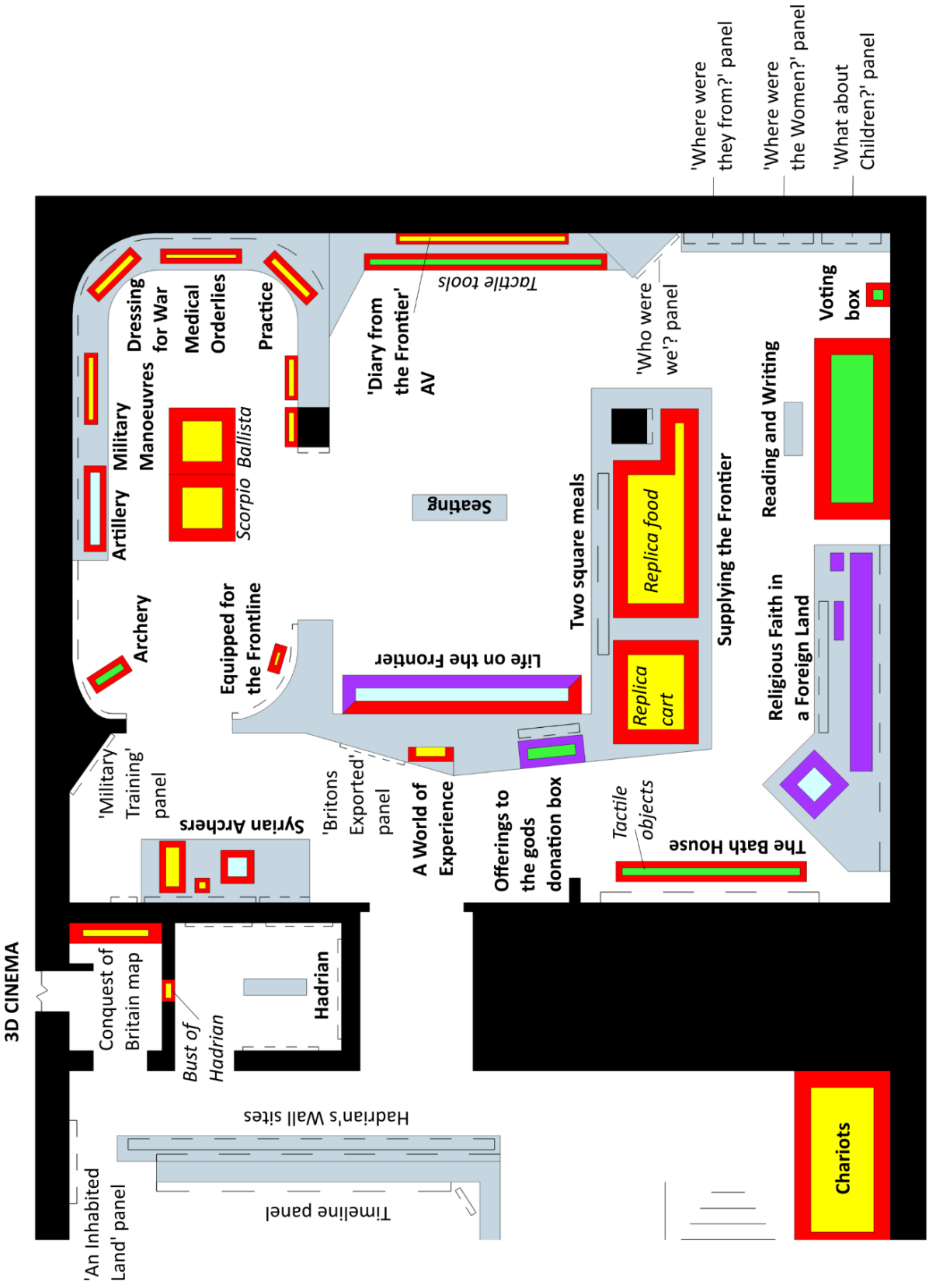
Appendix B. A2: Roman Army Museum schematic plans (not to scale)

ii) Section A



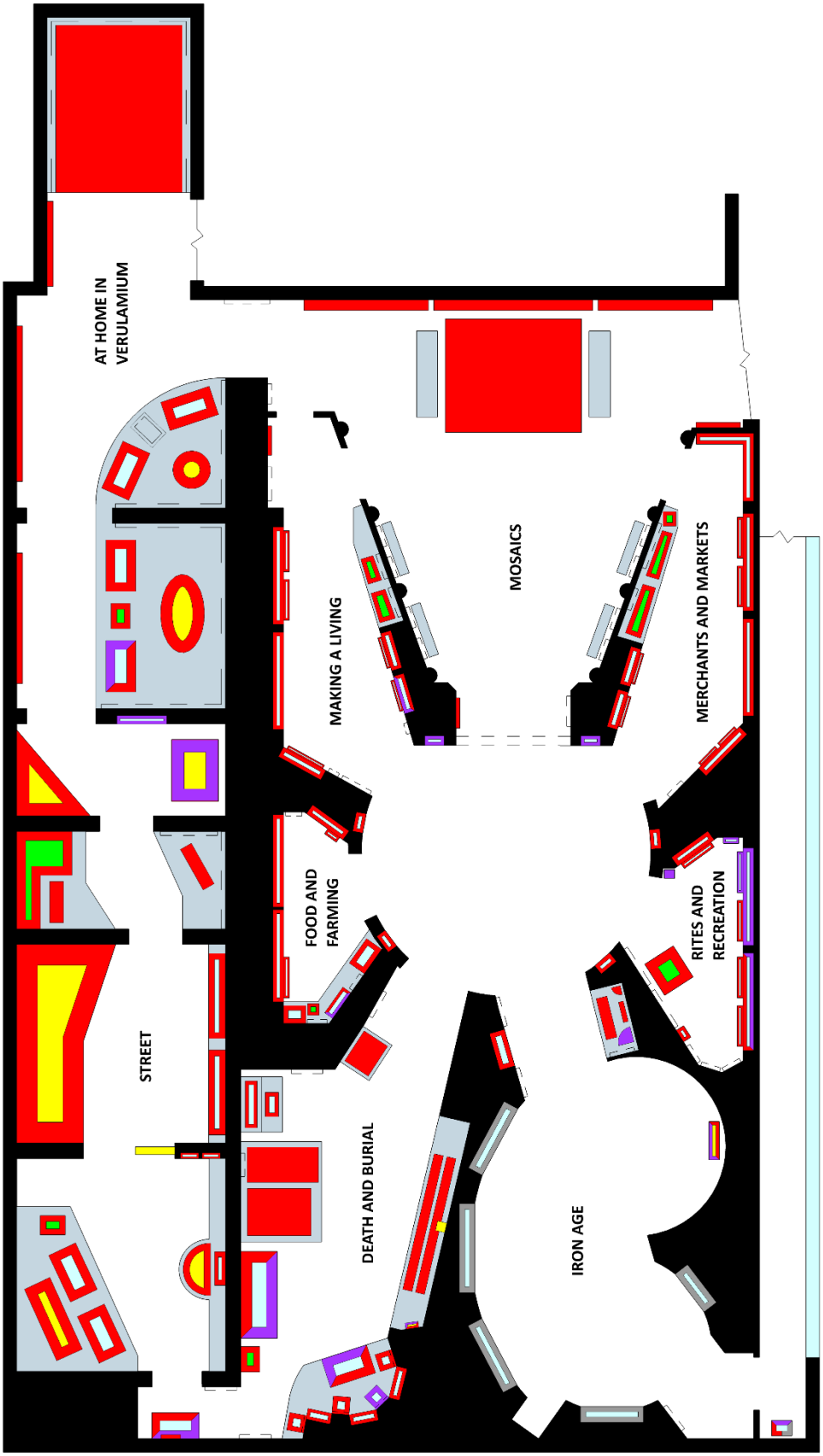
Appendix B. A2: Roman Army Museum schematic plans (not to scale)

iii) Section B

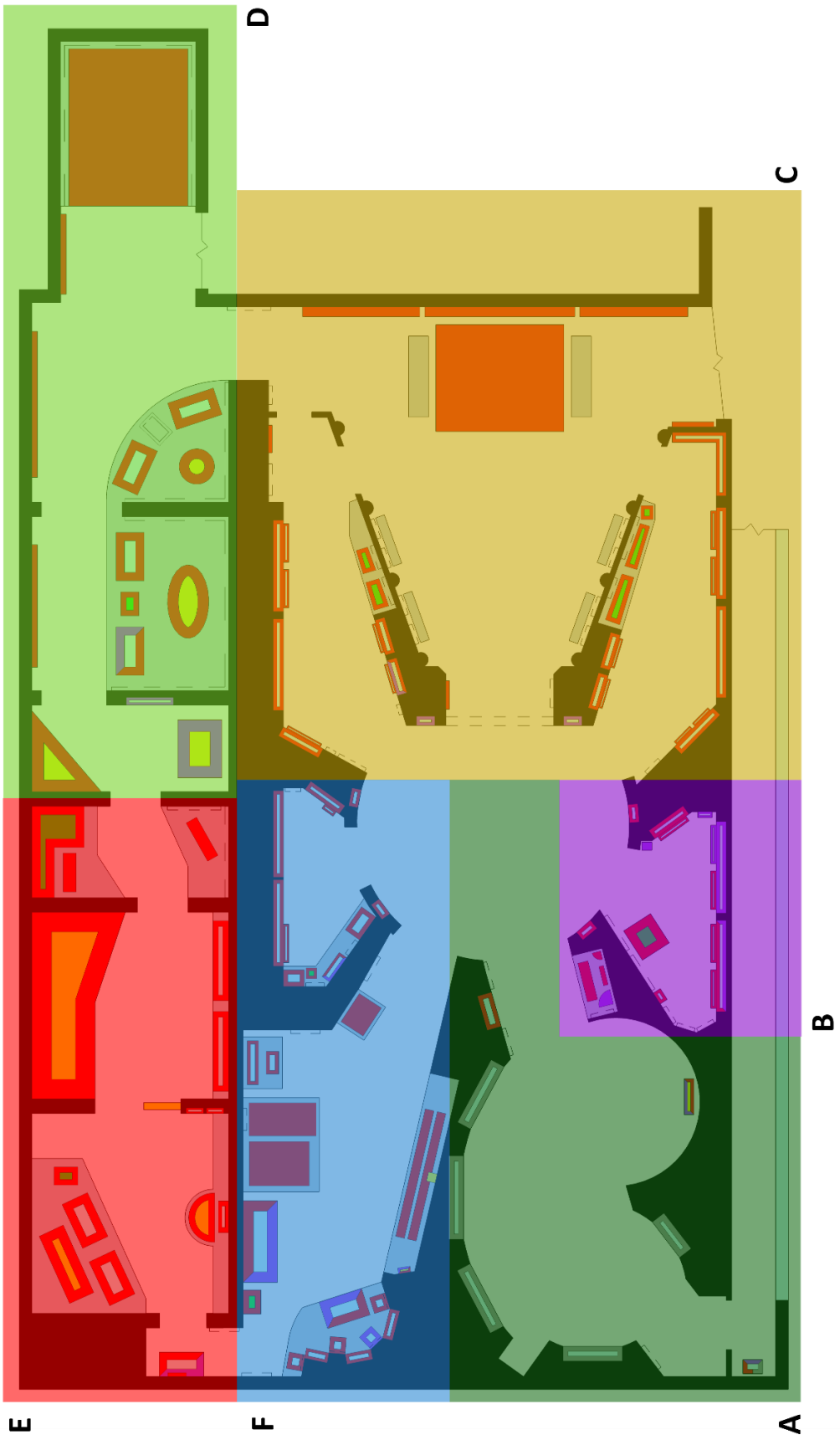


Appendix B. A3: Verulamium Museum schematic plans (not to scale)

i) Thematic Areas

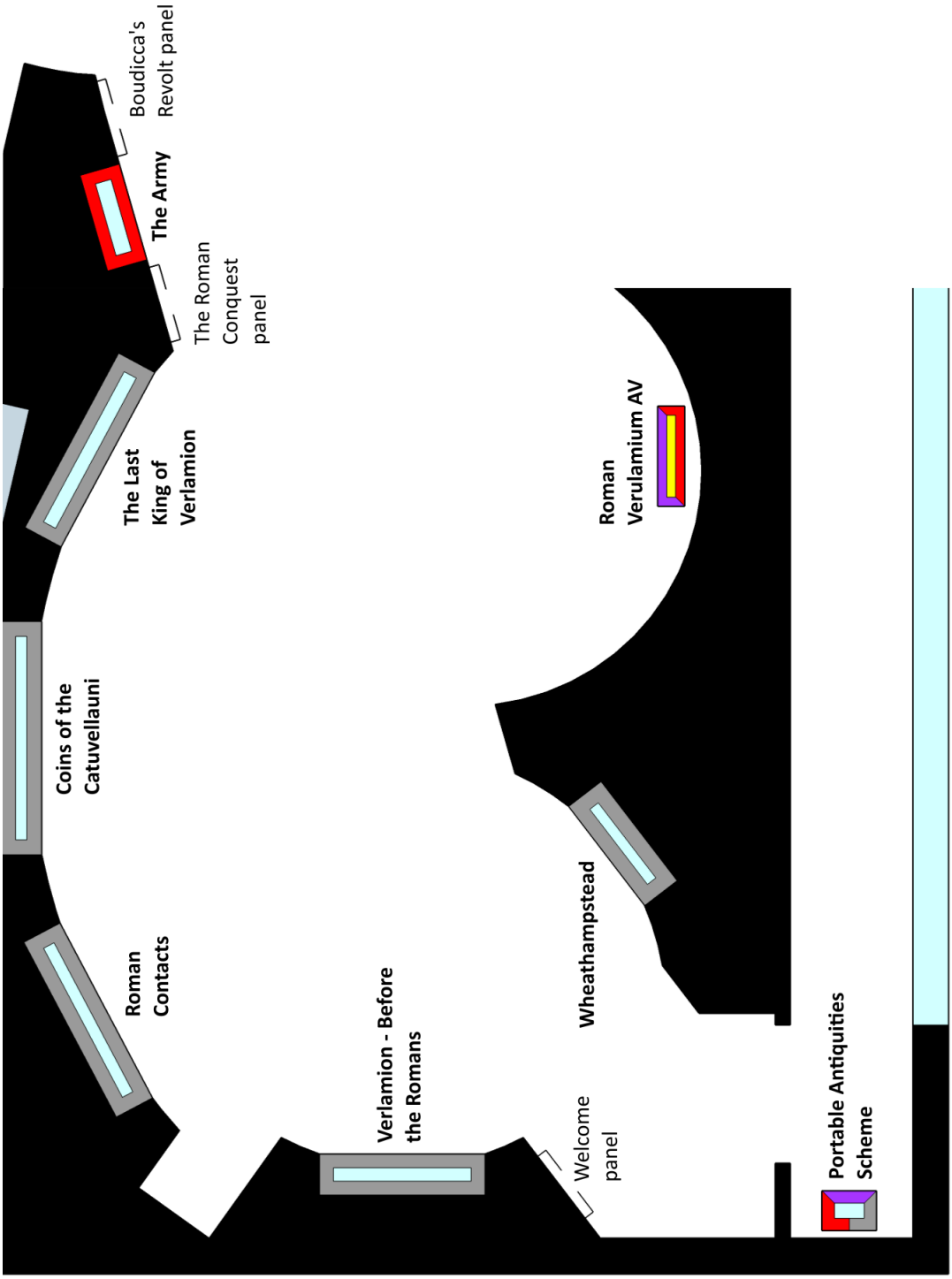


ii) Section Overview



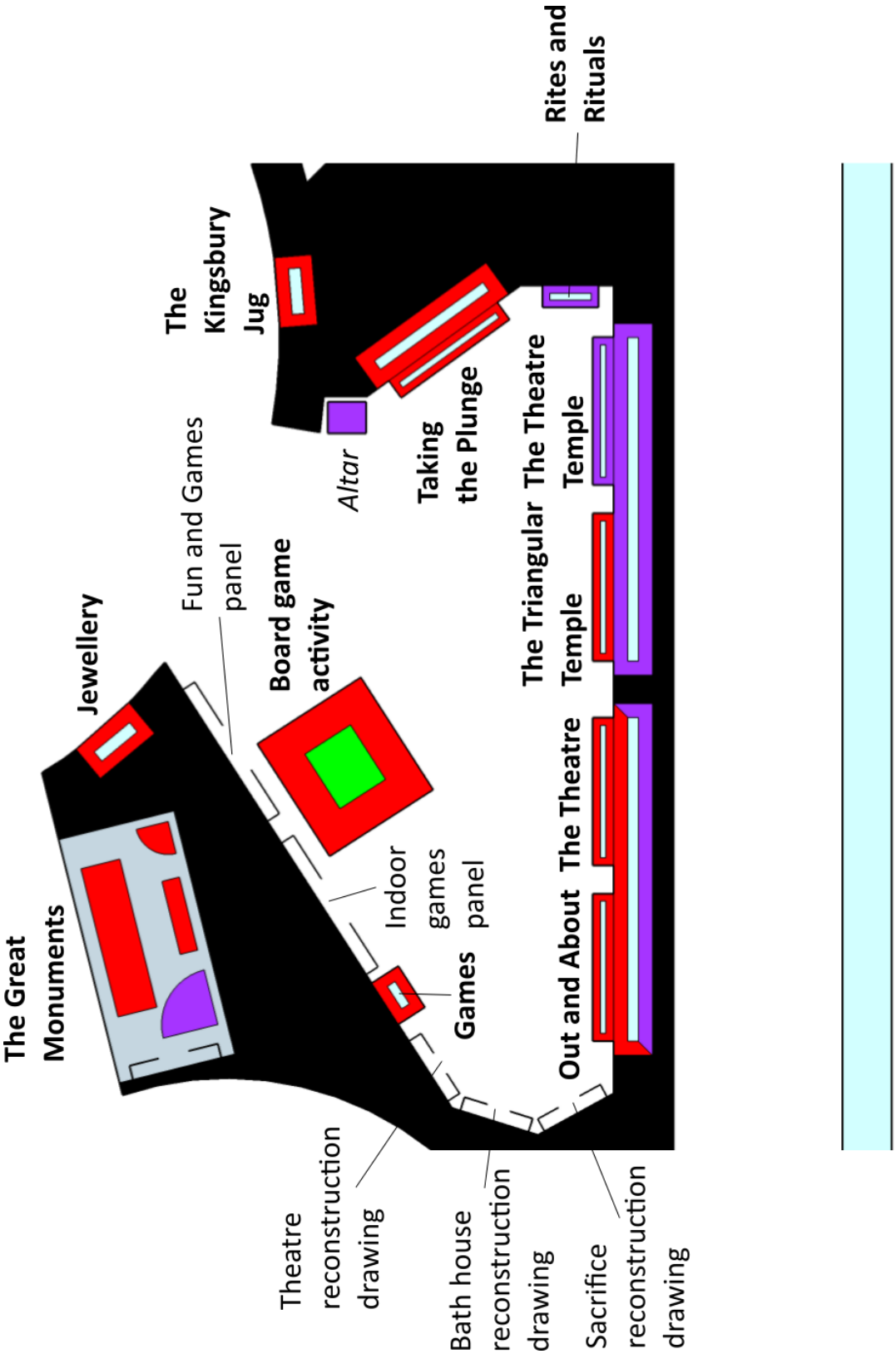
Appendix B. A3: Verulamium Museum schematic plans (not to scale)

iii) Section A



Appendix B. A3: Verulamium Museum schematic plans (not to scale)

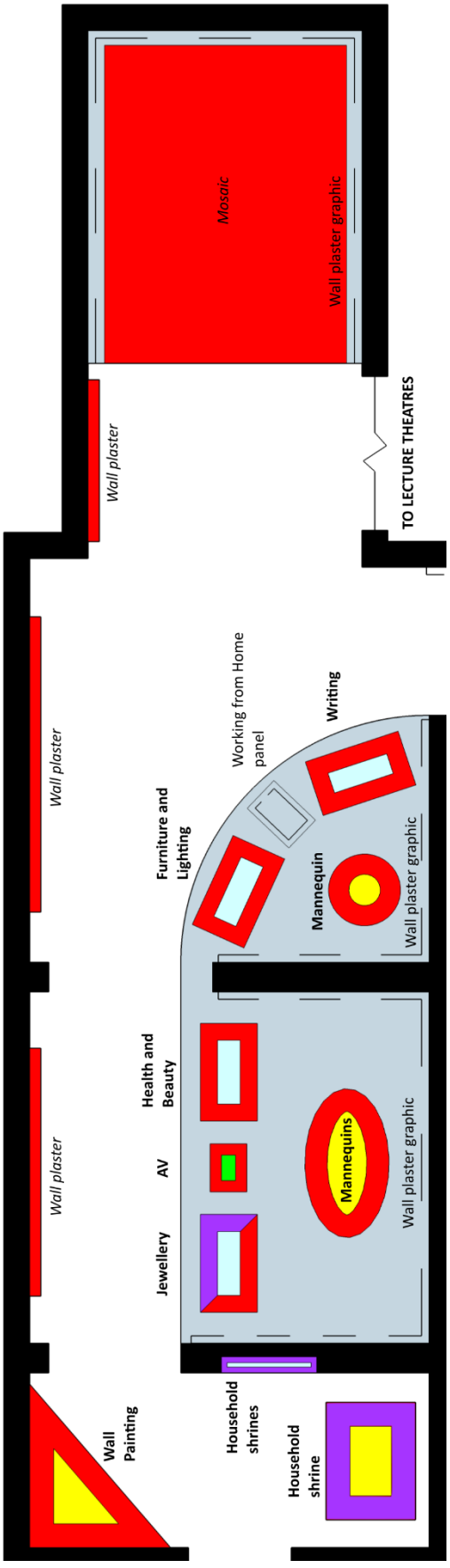
iv) Section B



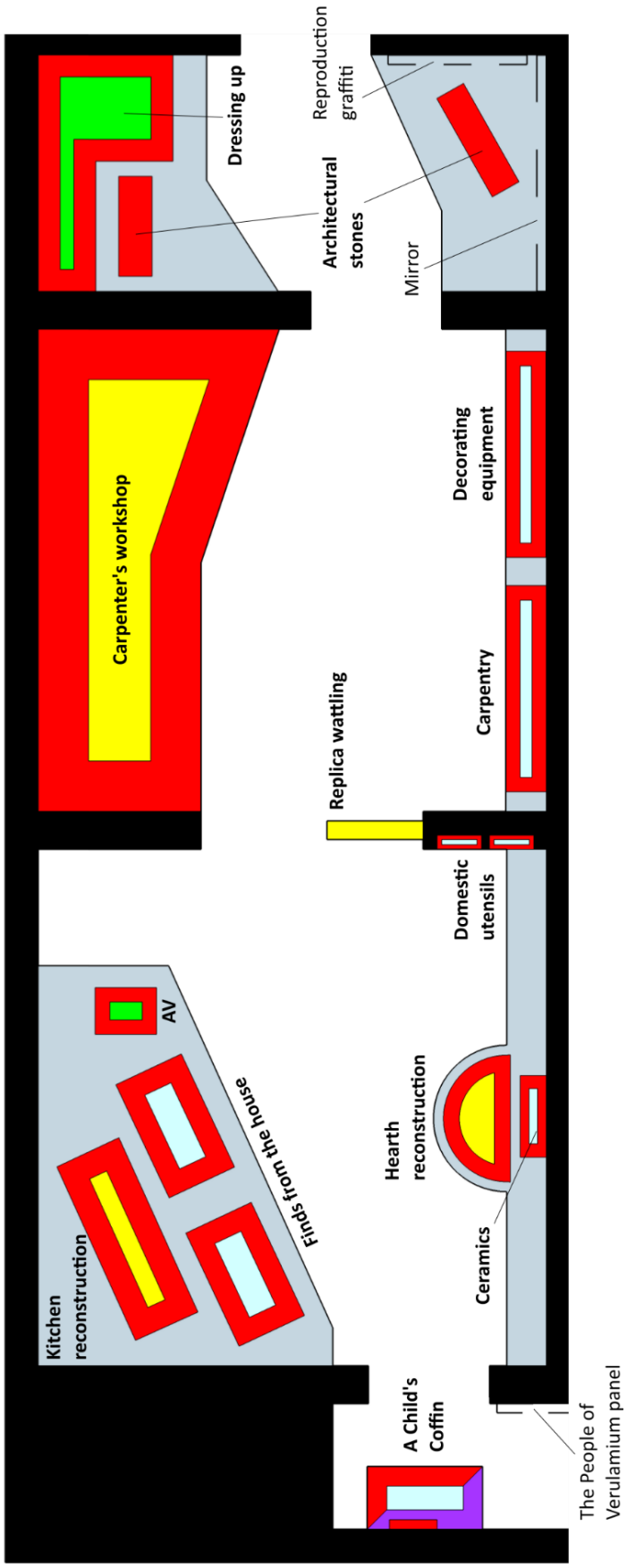
v) Section C

Mosaics and Wall paintings panel
Mosaics panel
Mosaic
At Home in Verulamium panel
Metalworking
Other Trades and Professions
Using the Produce of the Villas and Countryside
The Verulamium Region Pottery Industry
What did people earn? panel
Making a Living panel
Building Verulamium
Building an Arch activity
X-Rays and Archaeology
SEATING
SEATING
Mercury figurine
Excavation photographs
Finger-shaped clamp
The Basilica Inscription (above)
The Basilica Inscription panel
Venus figurine
SEATING
Excavation photographs
SEATING
Transport
Samian
Microscope activity
Mints and Marks coin activity
AV
Verulamium in the Roman Empire panel
Regional Trade with Britain
Imports from across the Channel
Mediterranean Goods
Sandridge hoard
Mosaic
SEATING
Mosaic
SEATING
Mosaic
Mosaic
EXIT
ENTRANCE

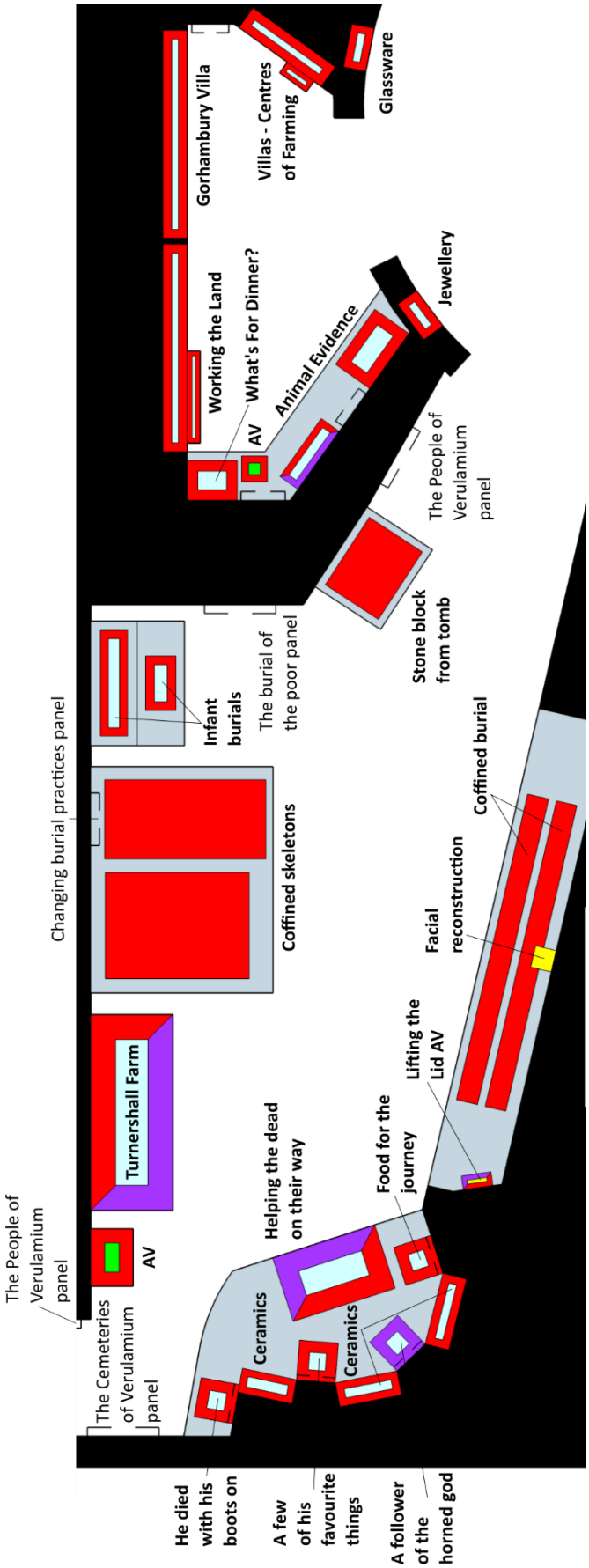
vi) Section D


Mosaic
Wall plaster graphic
Wall plaster
TO LECTURE THEATRES
Wall plaster
Working from Home panel
Writing
Furniture and Lighting
Mannequin
Wall plaster graphic
Wall plaster
Health and Beauty
AV
Mannequins
Wall plaster graphic
Jewellery
Household shrines
Wall Painting
Household shrine

vii) Section E

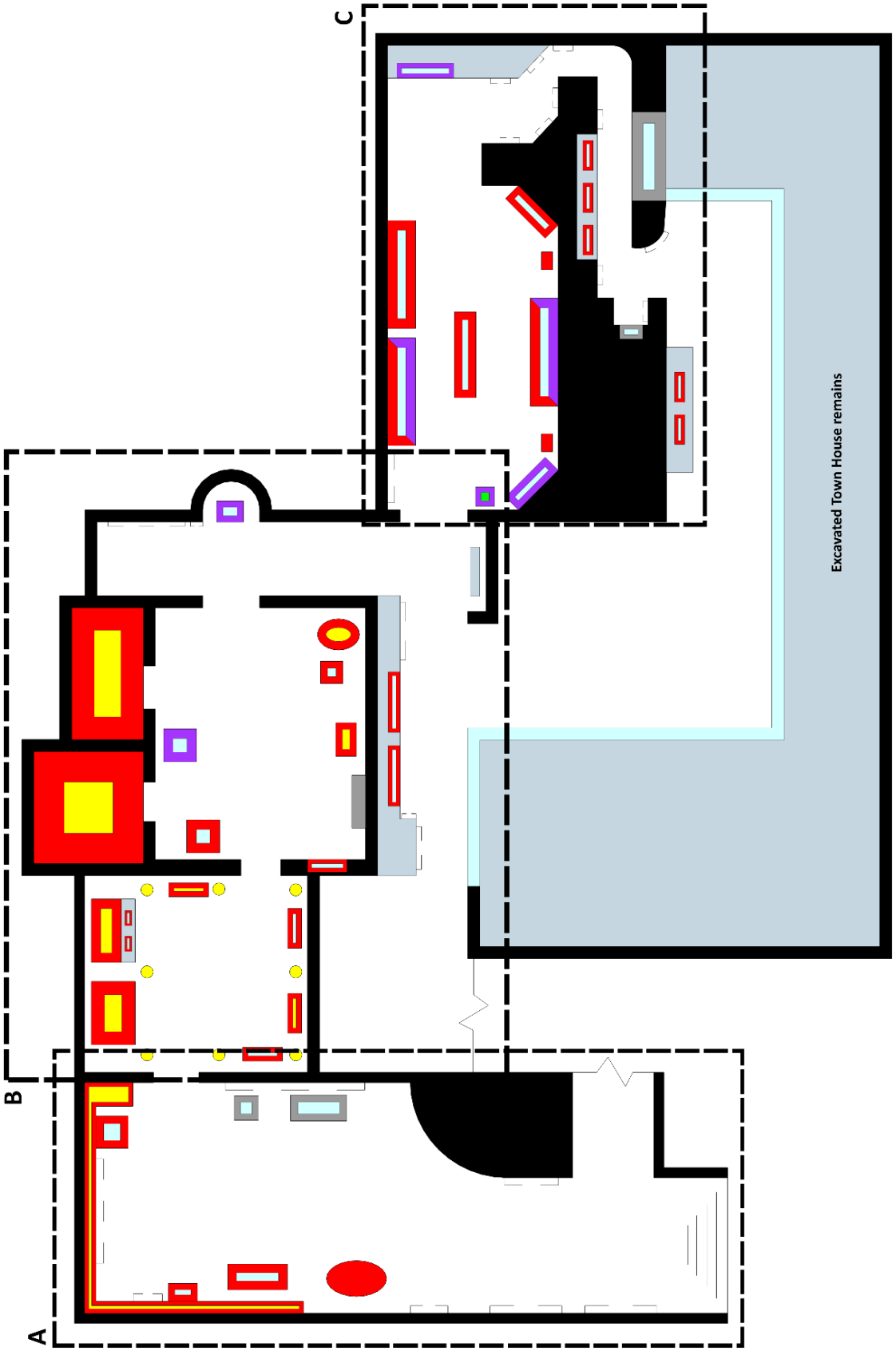


viii) Section F



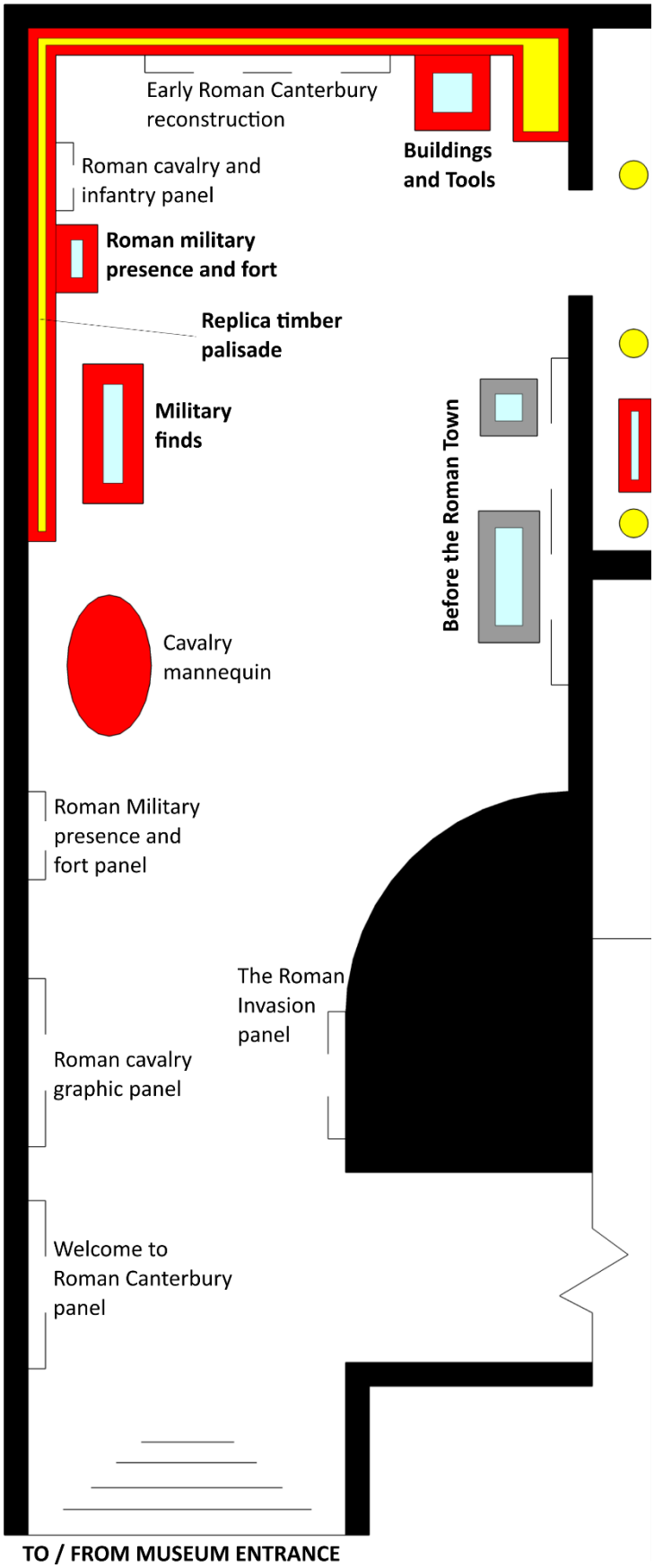
Appendix B. A4: Canterbury Roman Museum schematic plans (not to scale)

i) Section Overview

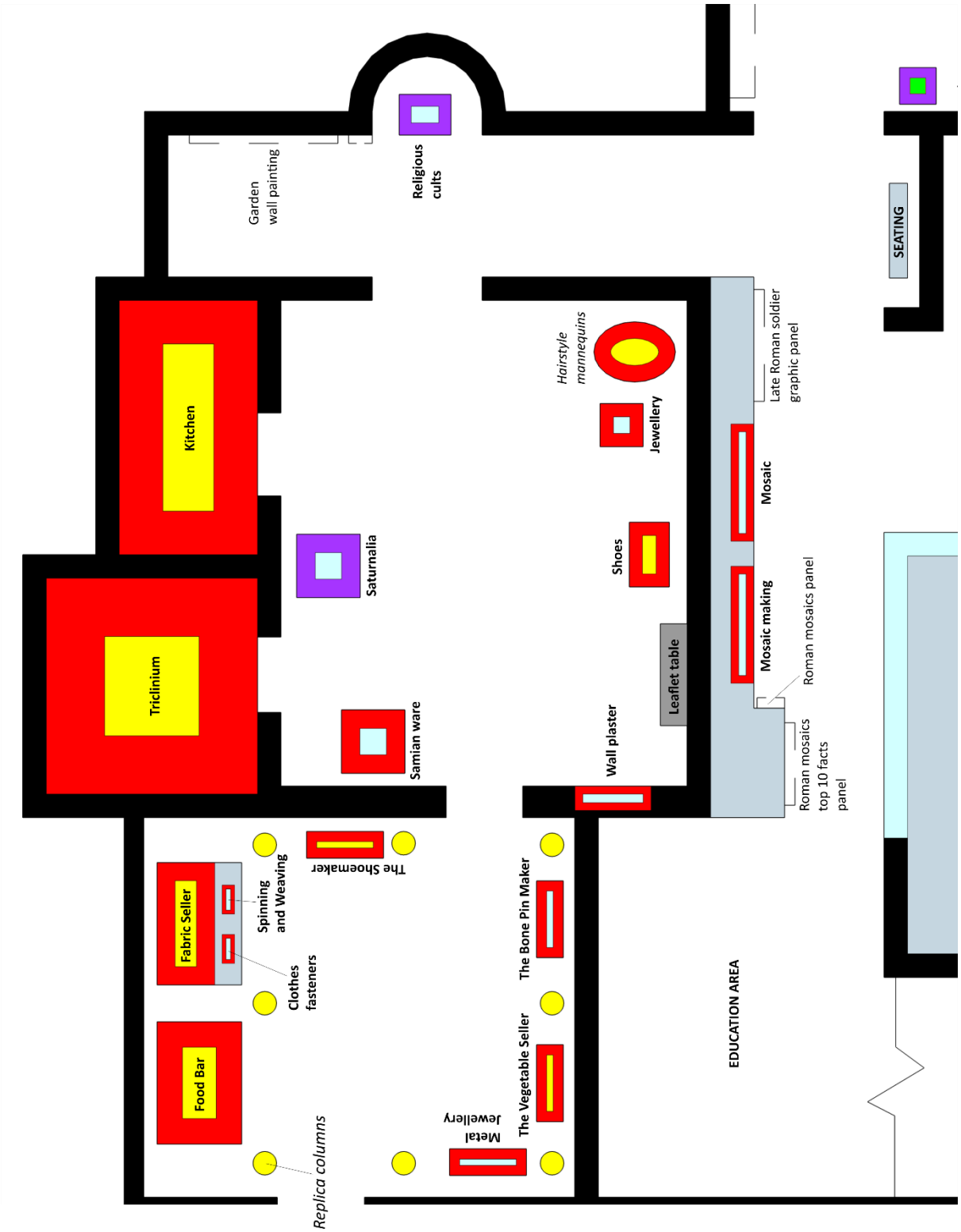


Appendix B. A4: Canterbury Roman Museum schematic plans (not to scale)

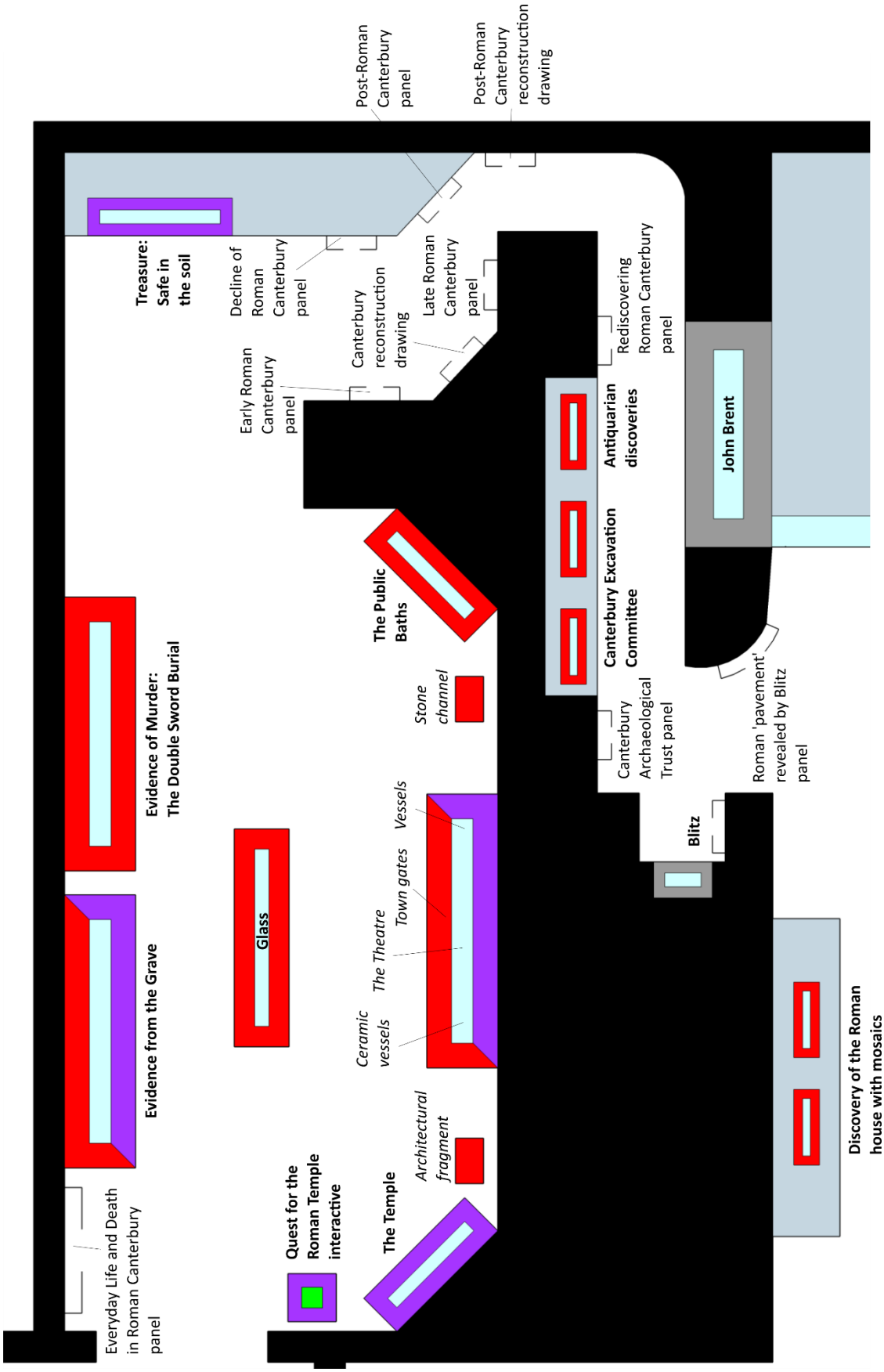
ii) Section A



iii) Section B

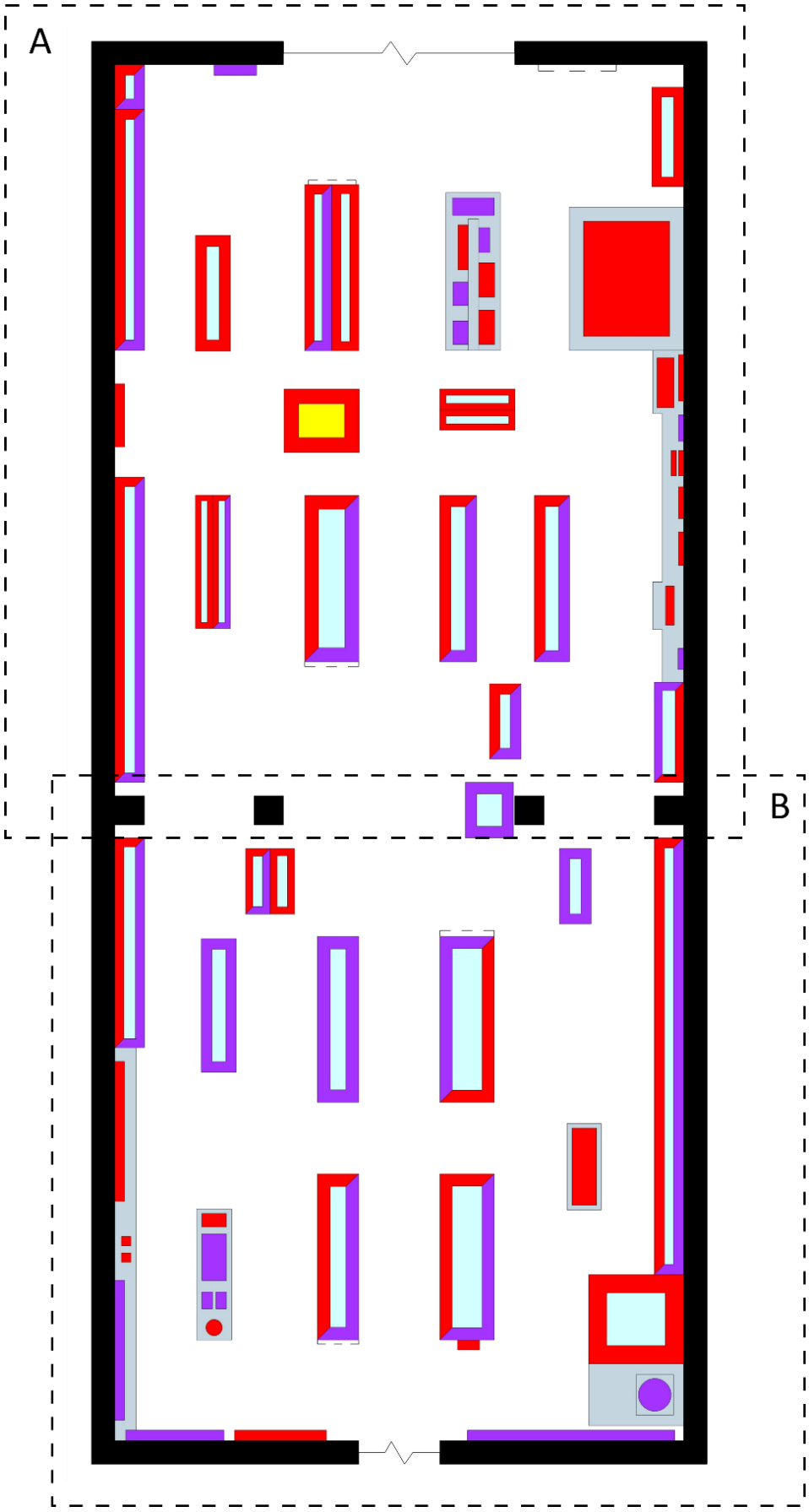


iv) Section C


Post-Roman Canterbury panel
Post-Roman Canterbury reconstruction drawing
Treasure: Safe in the soil
Decline of Roman Canterbury panel
Canterbury reconstruction drawing
Late Roman Canterbury panel
Rediscovering Roman Canterbury panel
Early Roman Canterbury panel
Antiquarian discoveries
John Brent
The Public Baths
Canterbury Excavation Committee
Evidence of Murder: The Double Sword Burial
Stone channel
Canterbury Archaeological Trust panel
Roman 'pavement' revealed by Blitz panel
Vessels
Glass
Town gates
Blitz
The Theatre
Ceramic vessels
Evidence from the Grave
Architectural fragment
Discovery of the Roman house with mosaics
Quest for the Roman Temple interactive
The Temple
Everyday Life and Death in Roman Canterbury panel

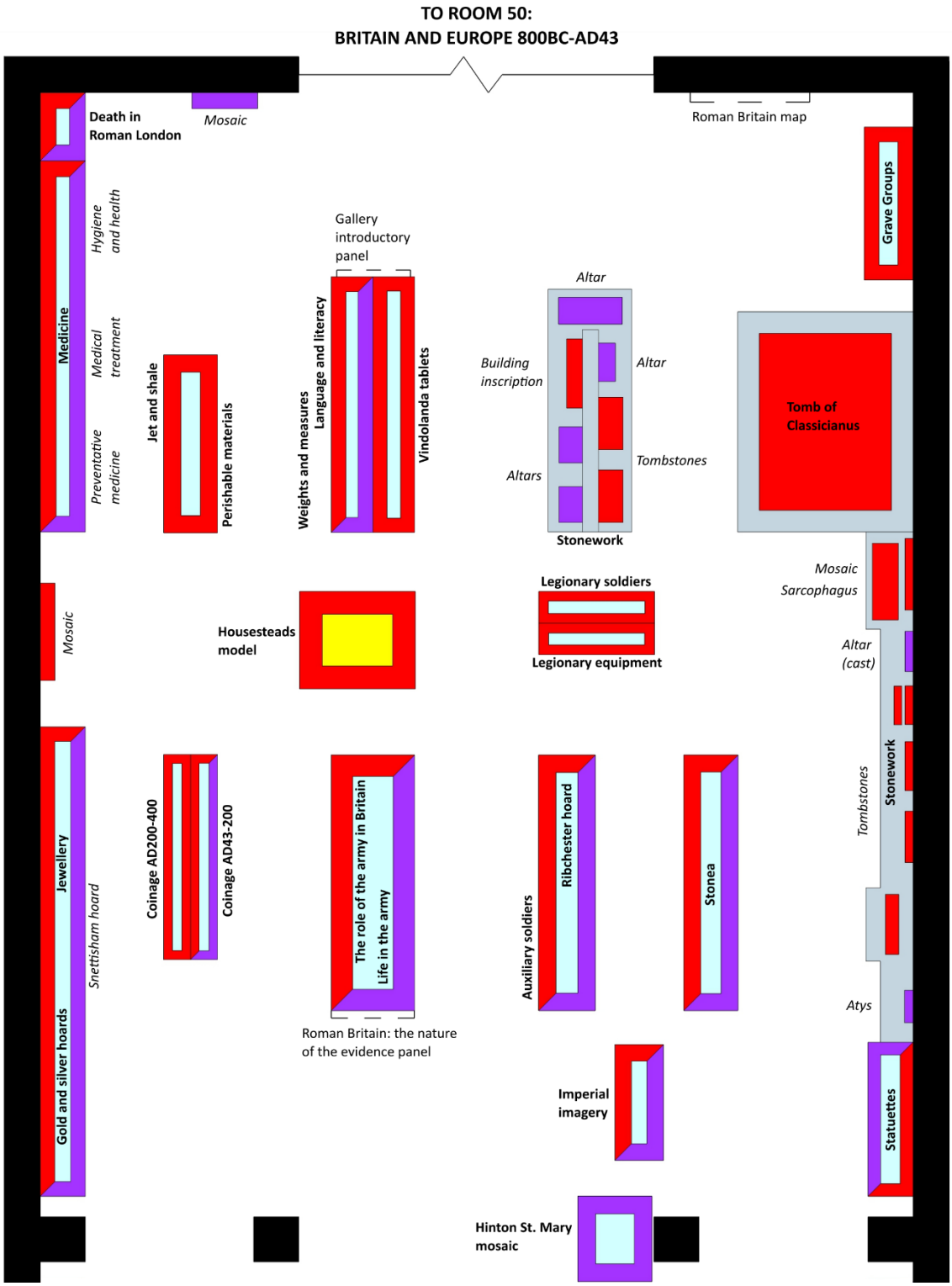
Appendix B. B1: British Museum schematic plans (not to scale)

i) Section Overview



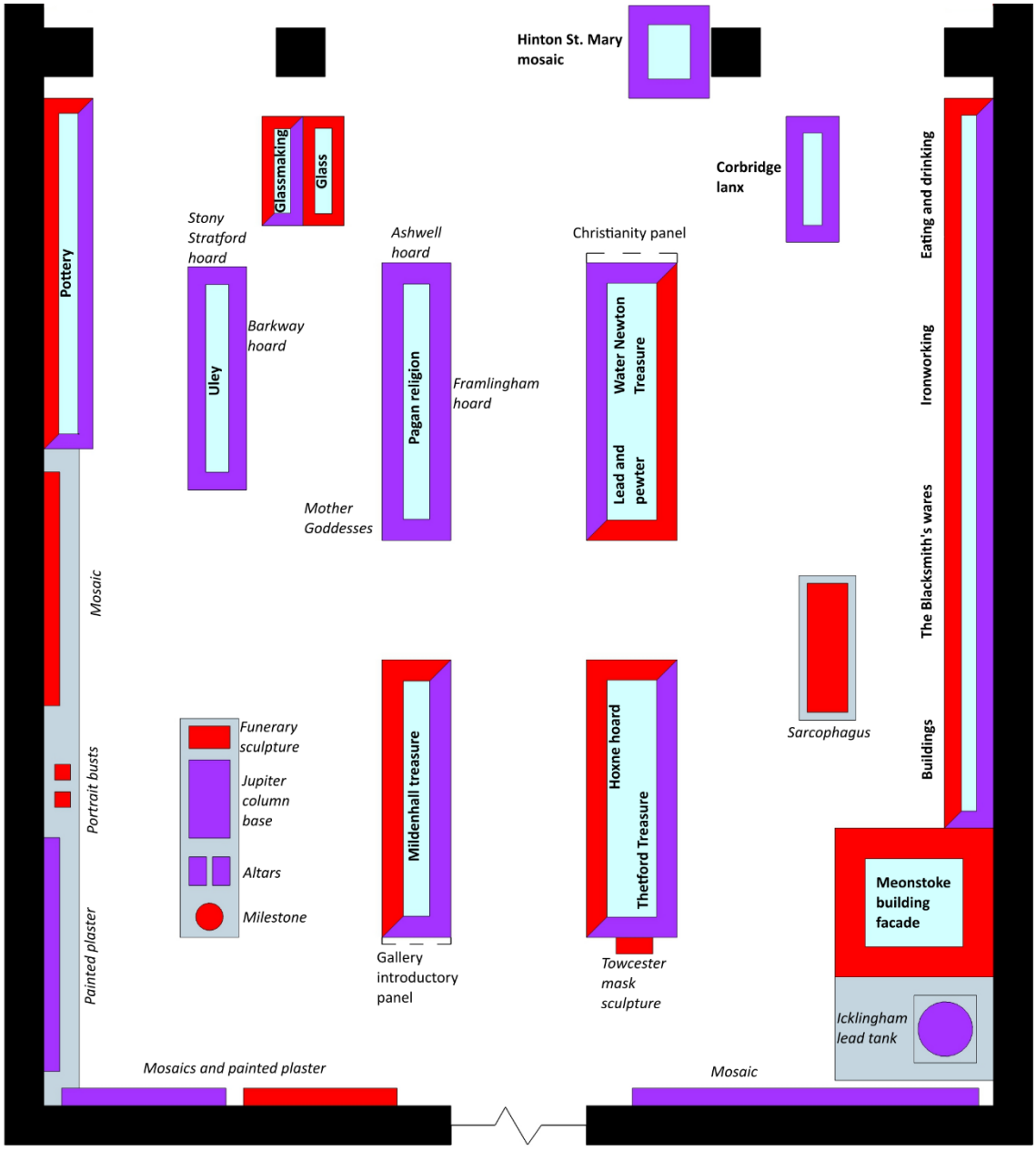
Appendix B. B1: British Museum schematic plans (not to scale)

ii) Section A



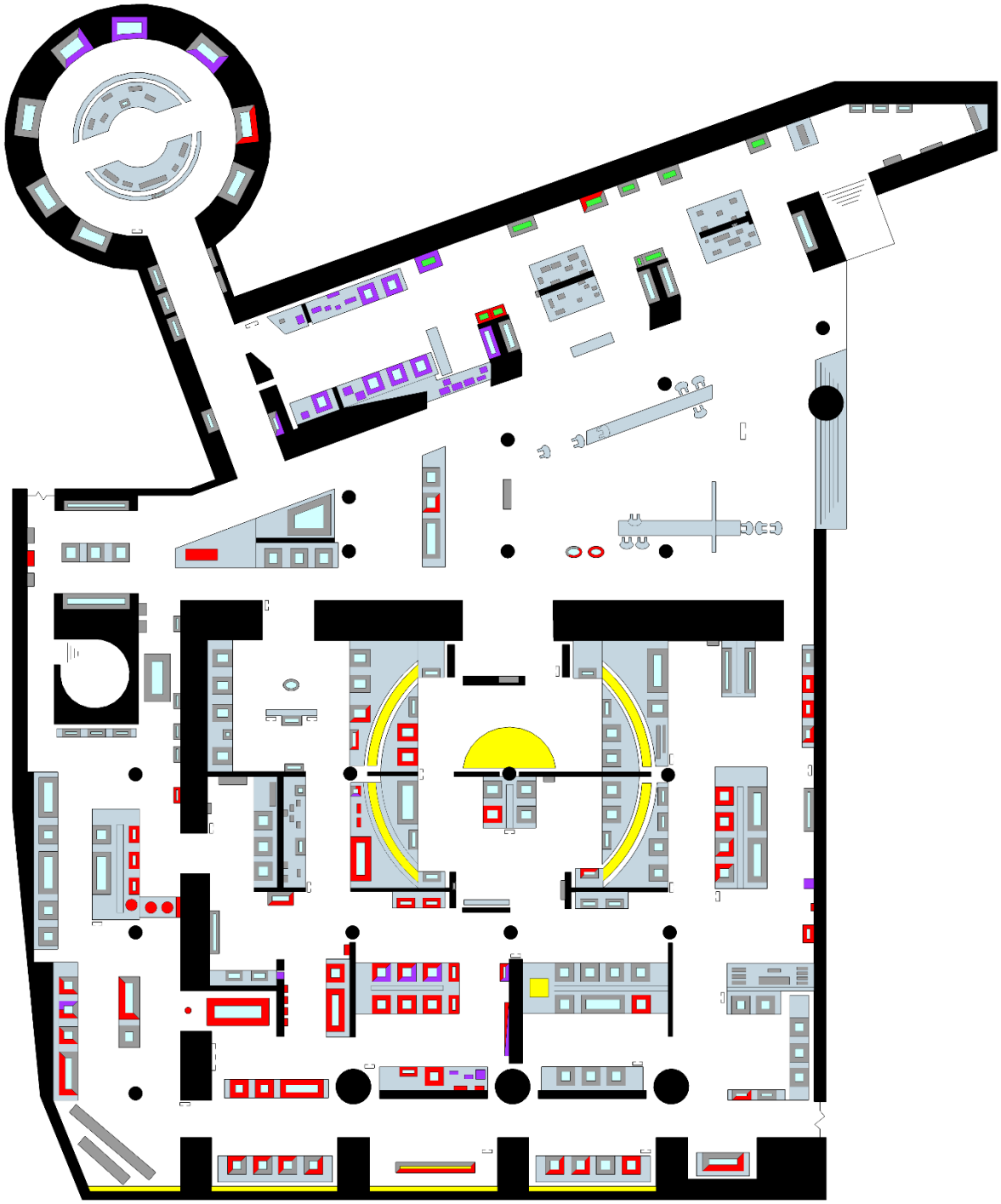
Appendix B. B1: British Museum schematic plans (not to scale)

iii) Section B



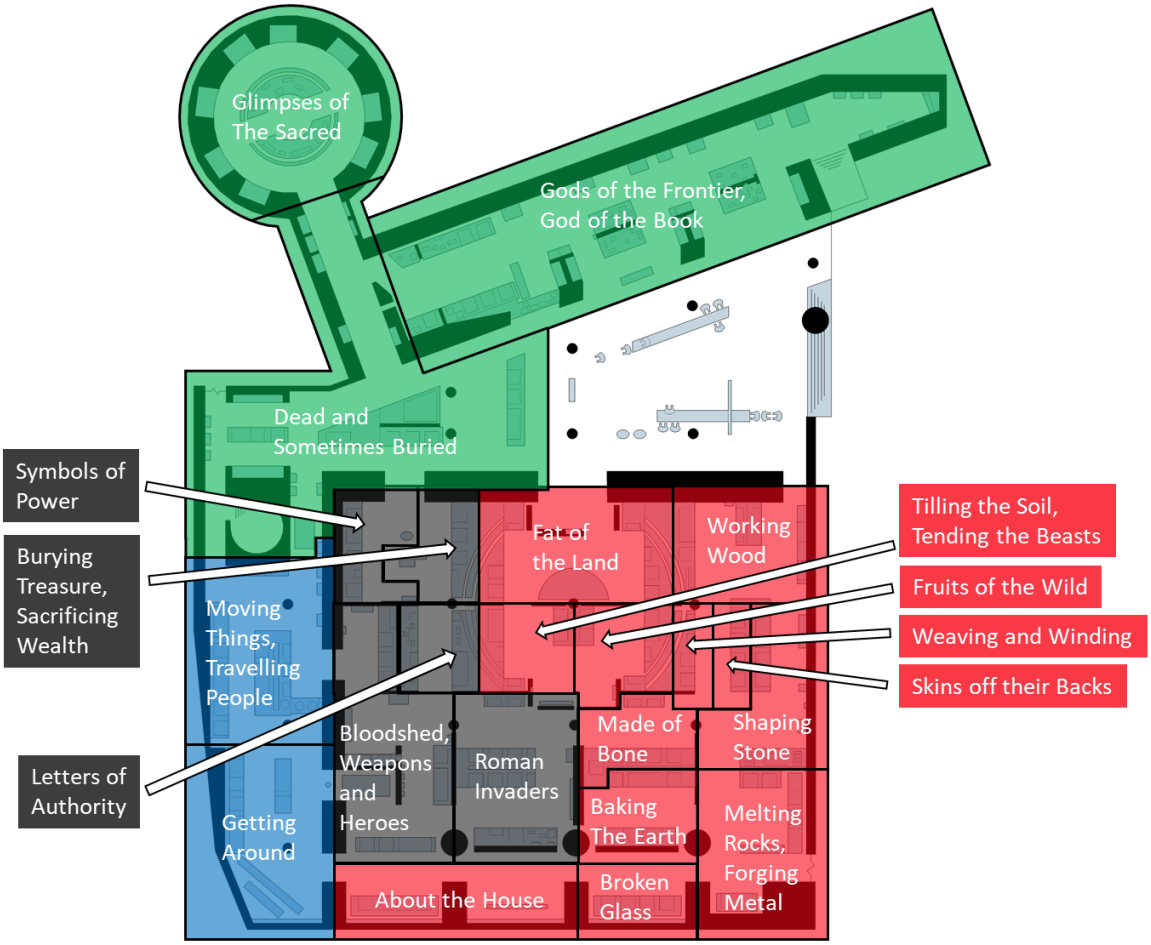
Appendix B. B2: National Museum of Scotland schematic plans (not to scale)

i) Early Peoples Gallery Overview



Appendix B. B2: National Museum of Scotland schematic plans (not to scale)

ii) Thematic Areas



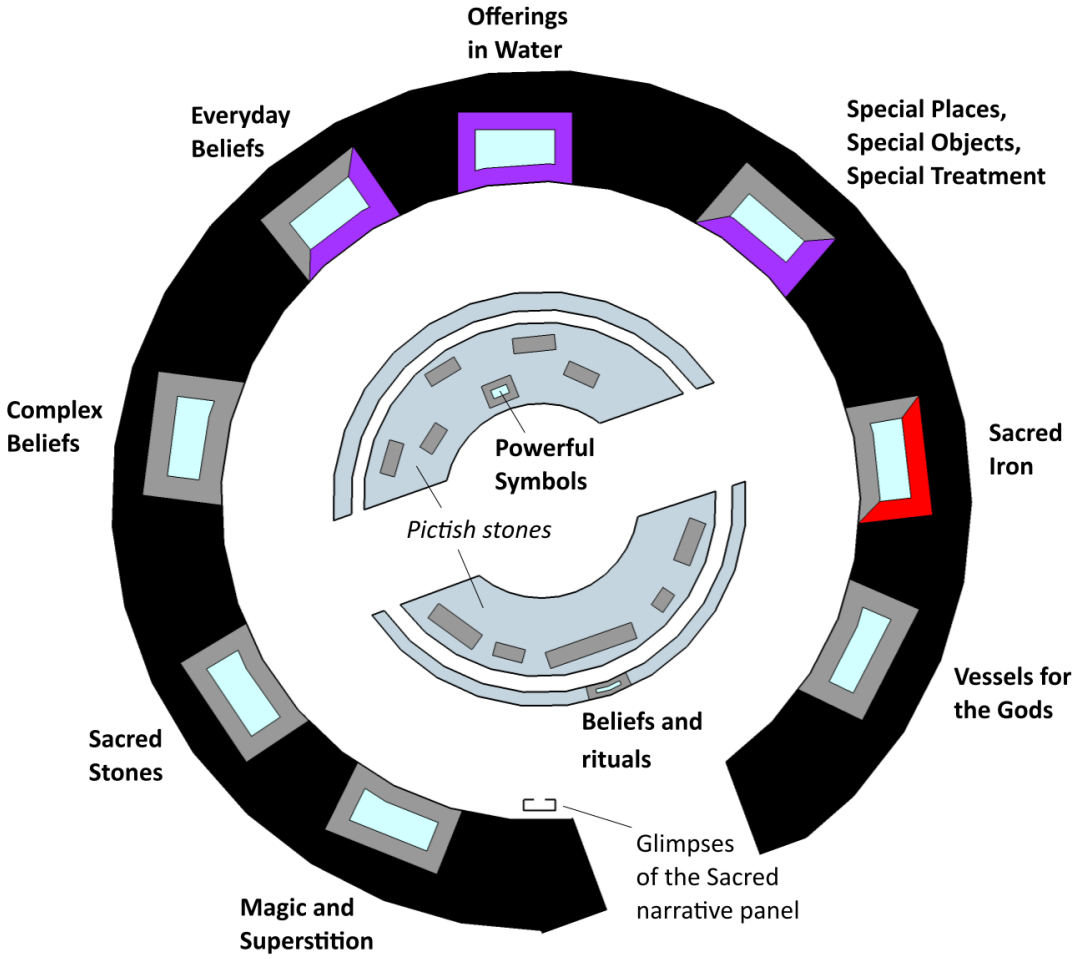
'In Touch with the Gods'

'Them and Us'

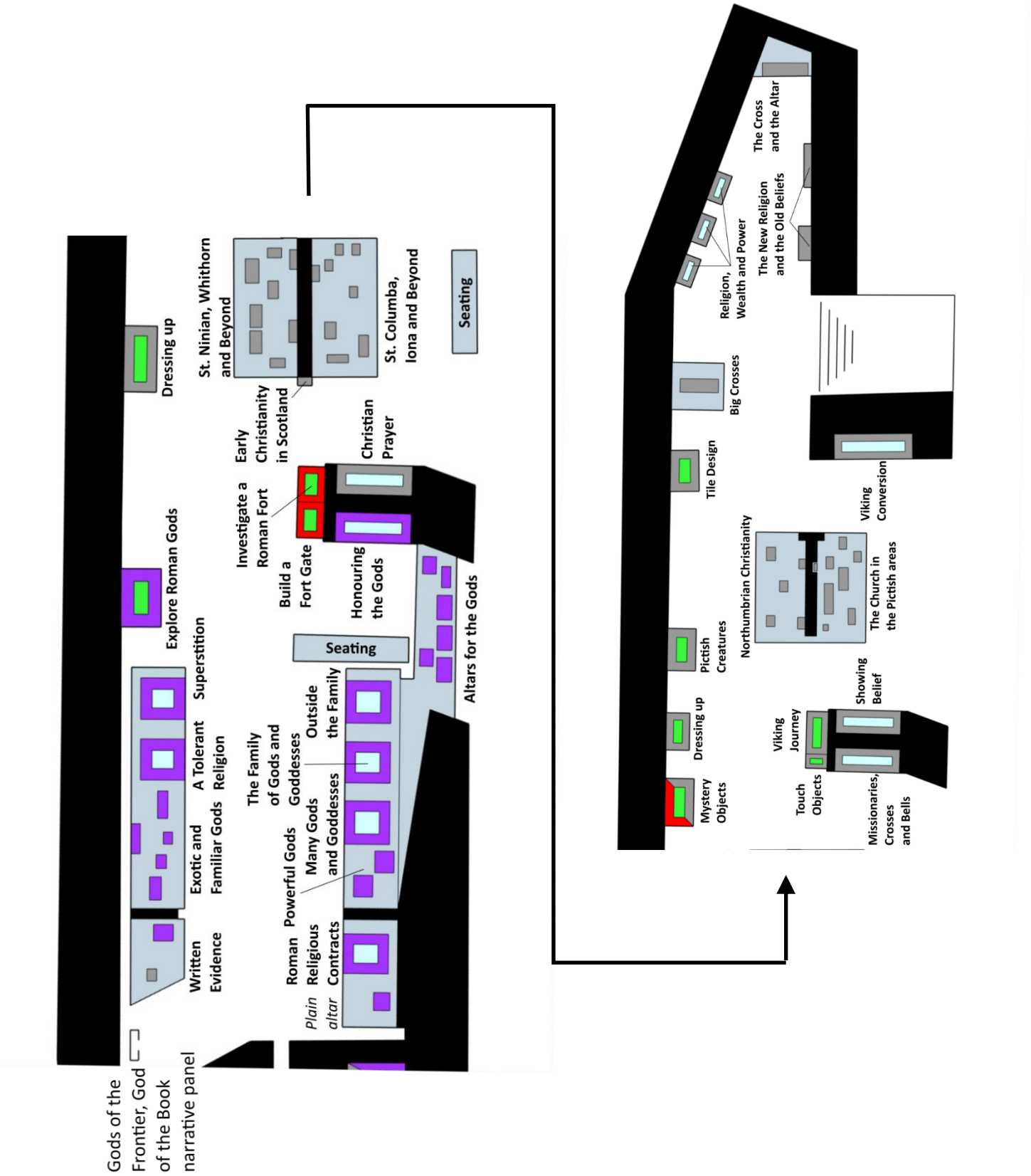
'Wider Horizons'

'A Generous Land'

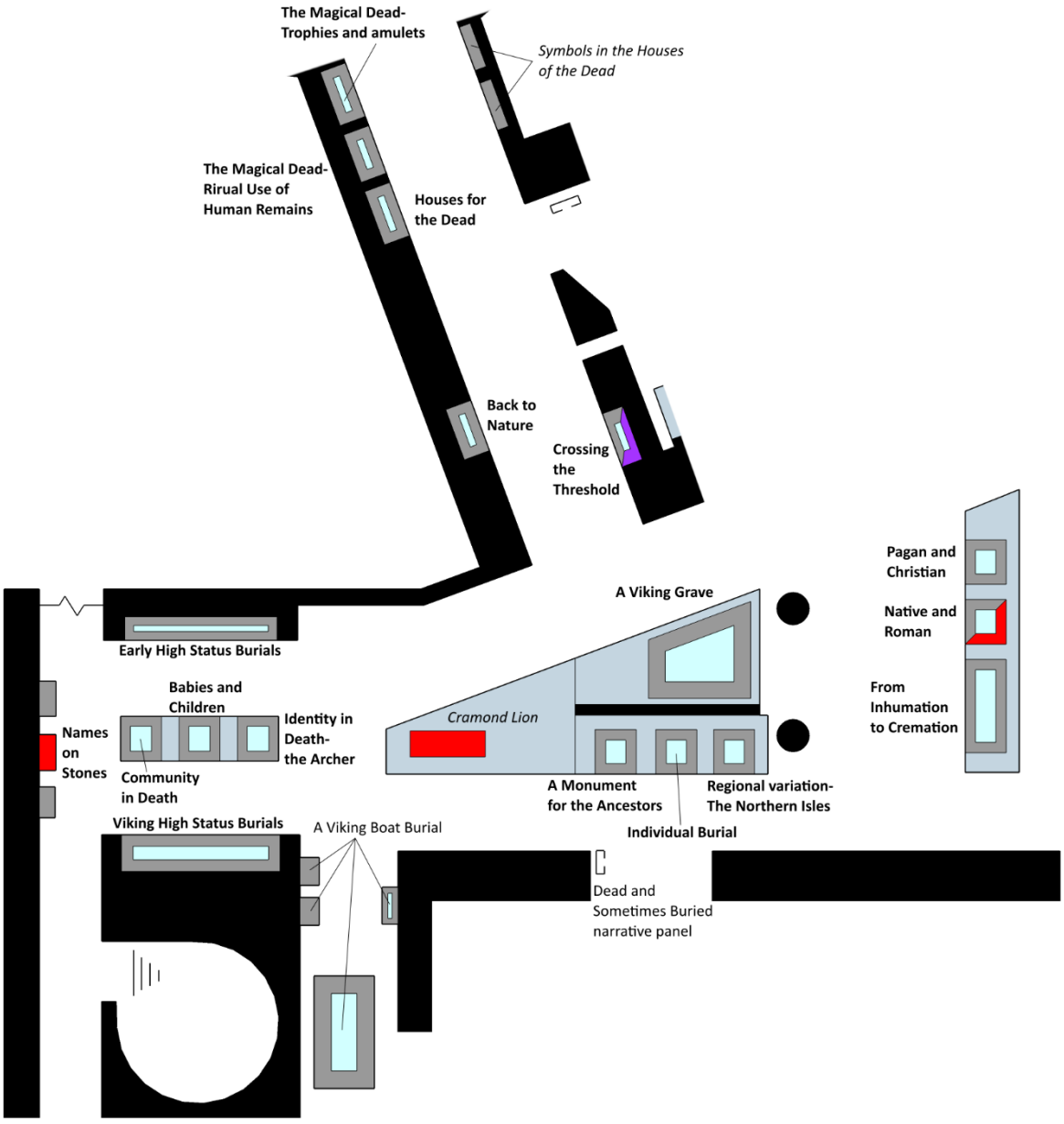
iii) In Touch with the Gods: Glimpses of the Sacred



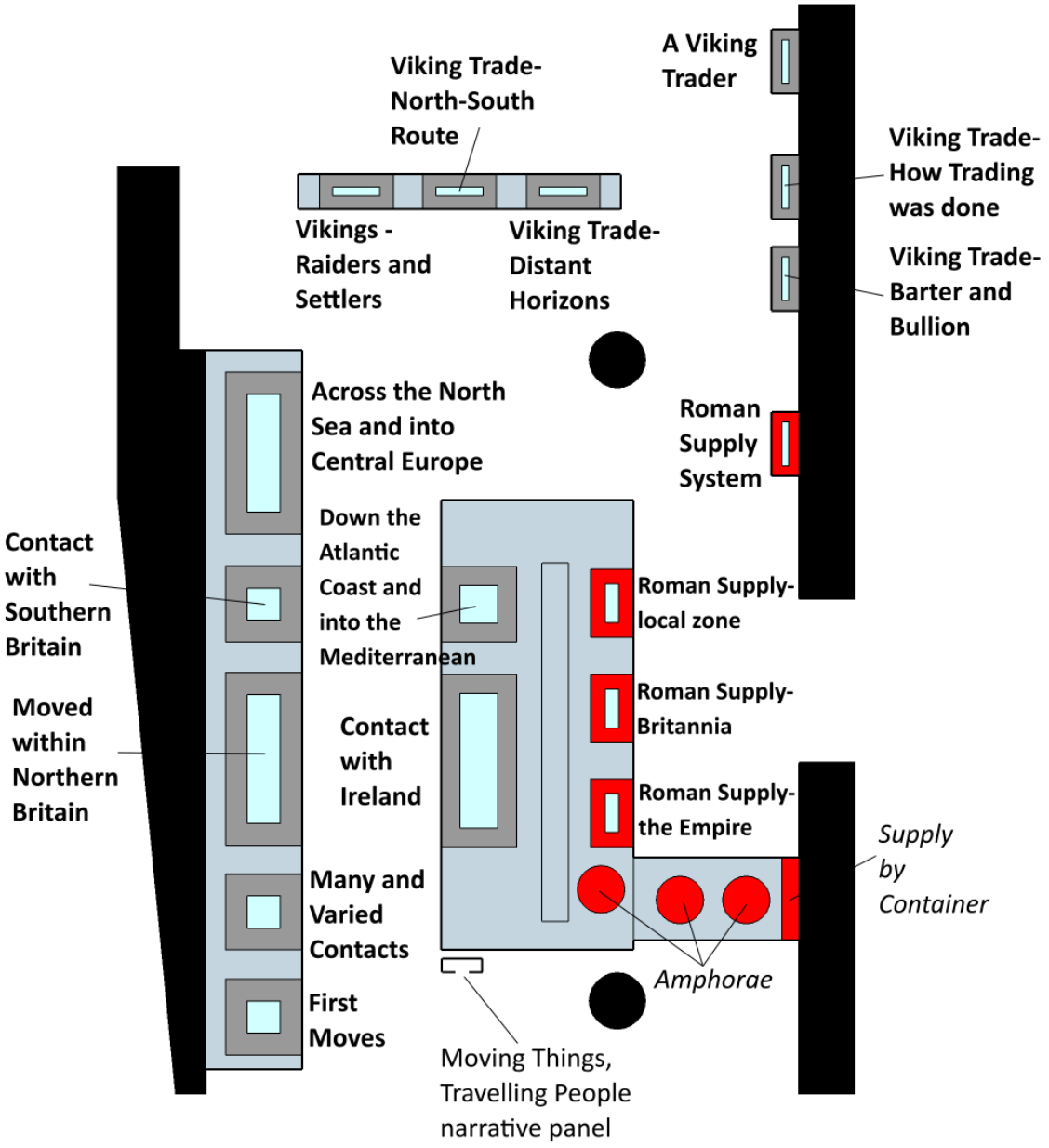
iv) In Touch with the Gods: Gods of the Frontier, God of the Book



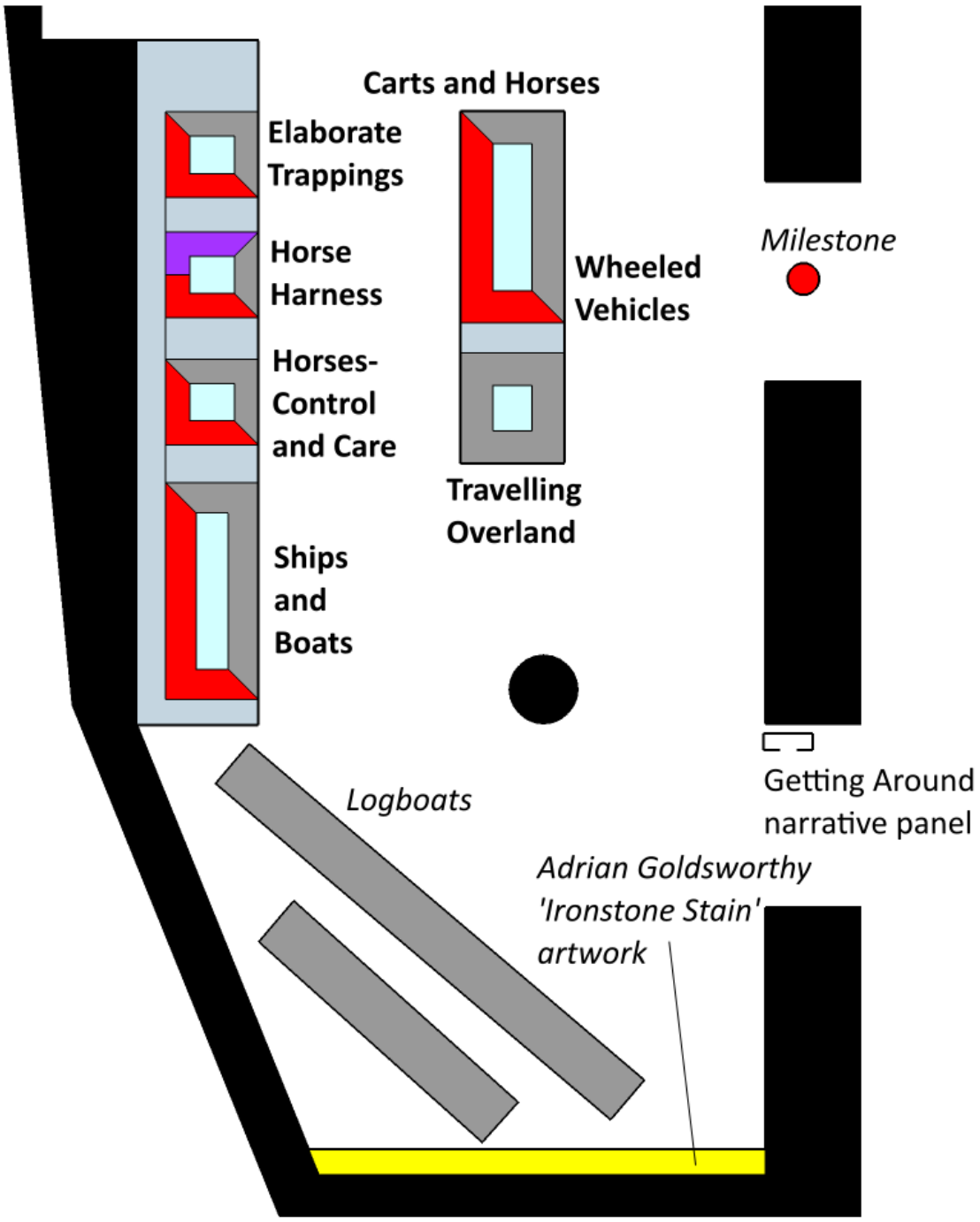
v) In Touch with the Gods: Dead and Sometimes Buried



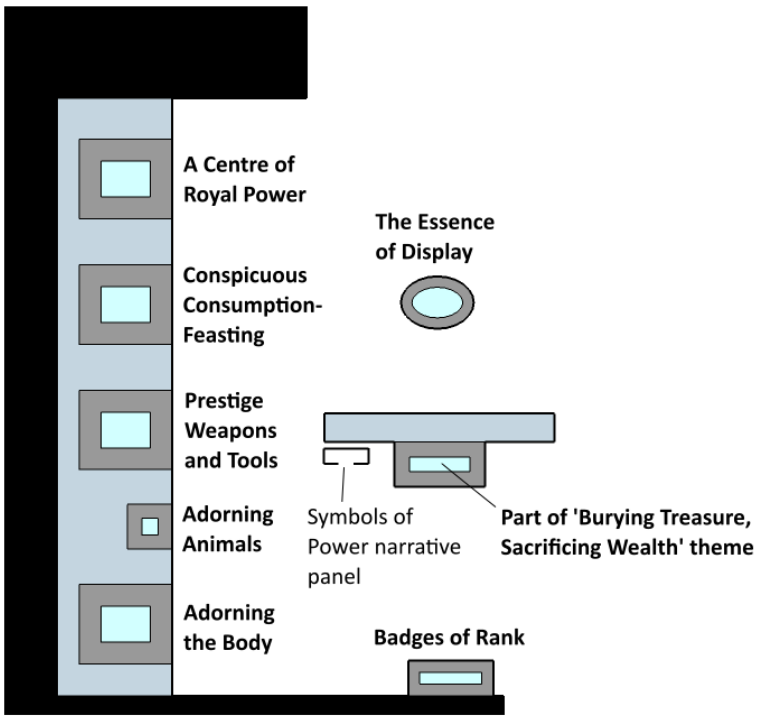
vi) Wider Horizons: Moving Things, Travelling People



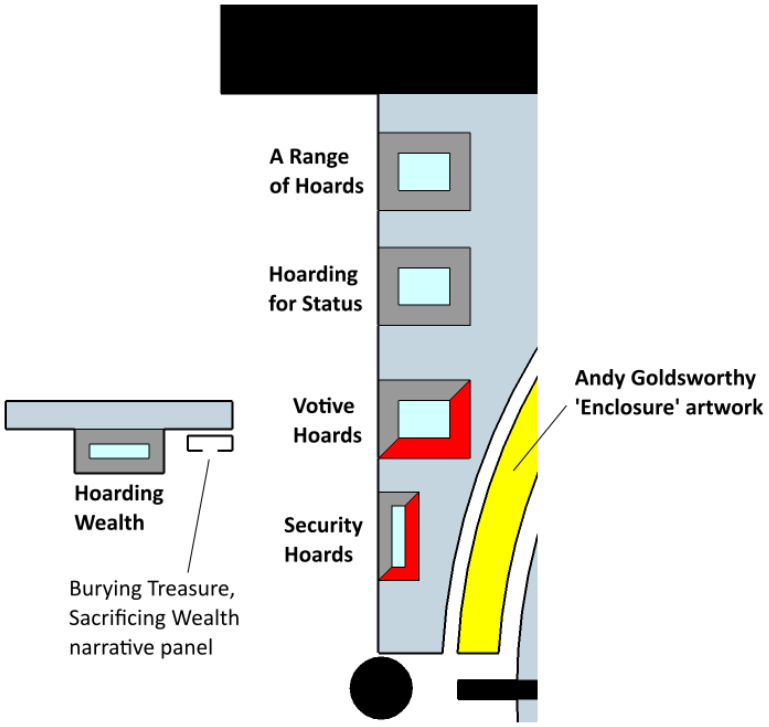
vii) Wider Horizons: Getting Around



viii) Them and Us: Symbols of Power

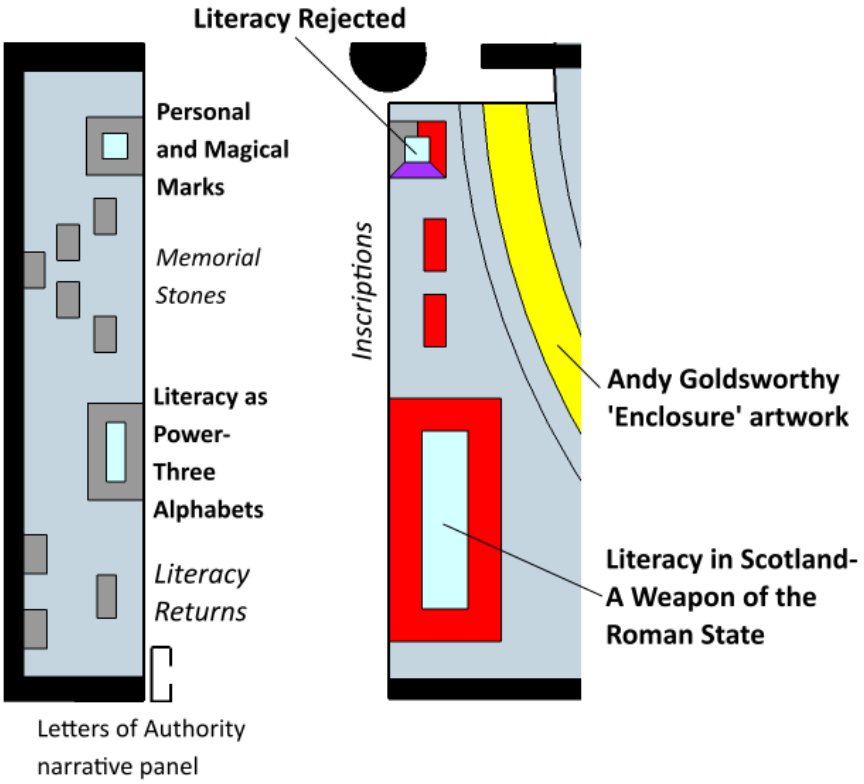


ix) Them and Us: Burying Treasure, Sacrificing Wealth

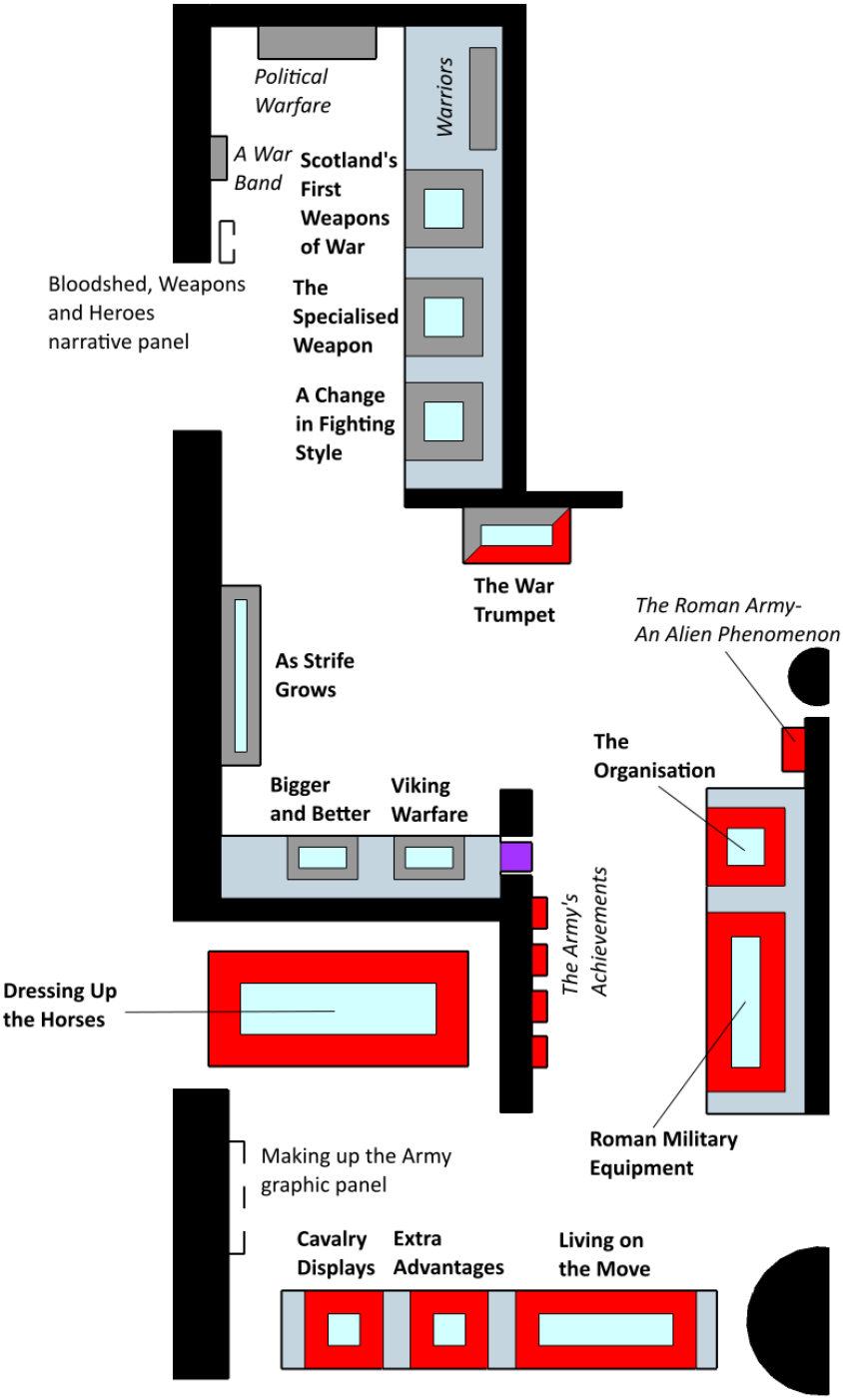


Appendix B. B2: National Museum of Scotland schematic plans (not to scale)

x) Them and Us:
Letters of Authority

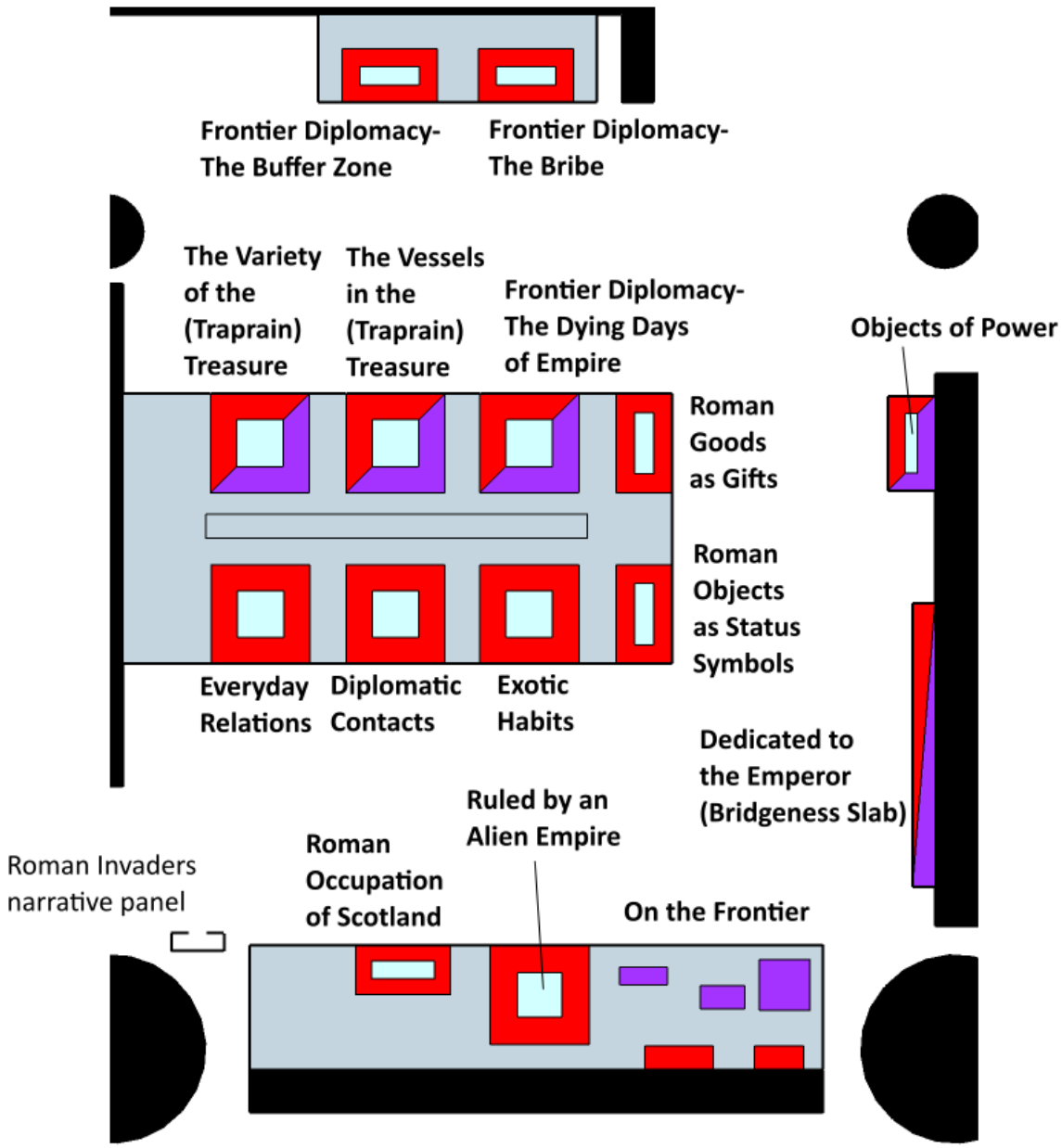


xi) Them and Us:
Bloodshed, Weapons and Heroes

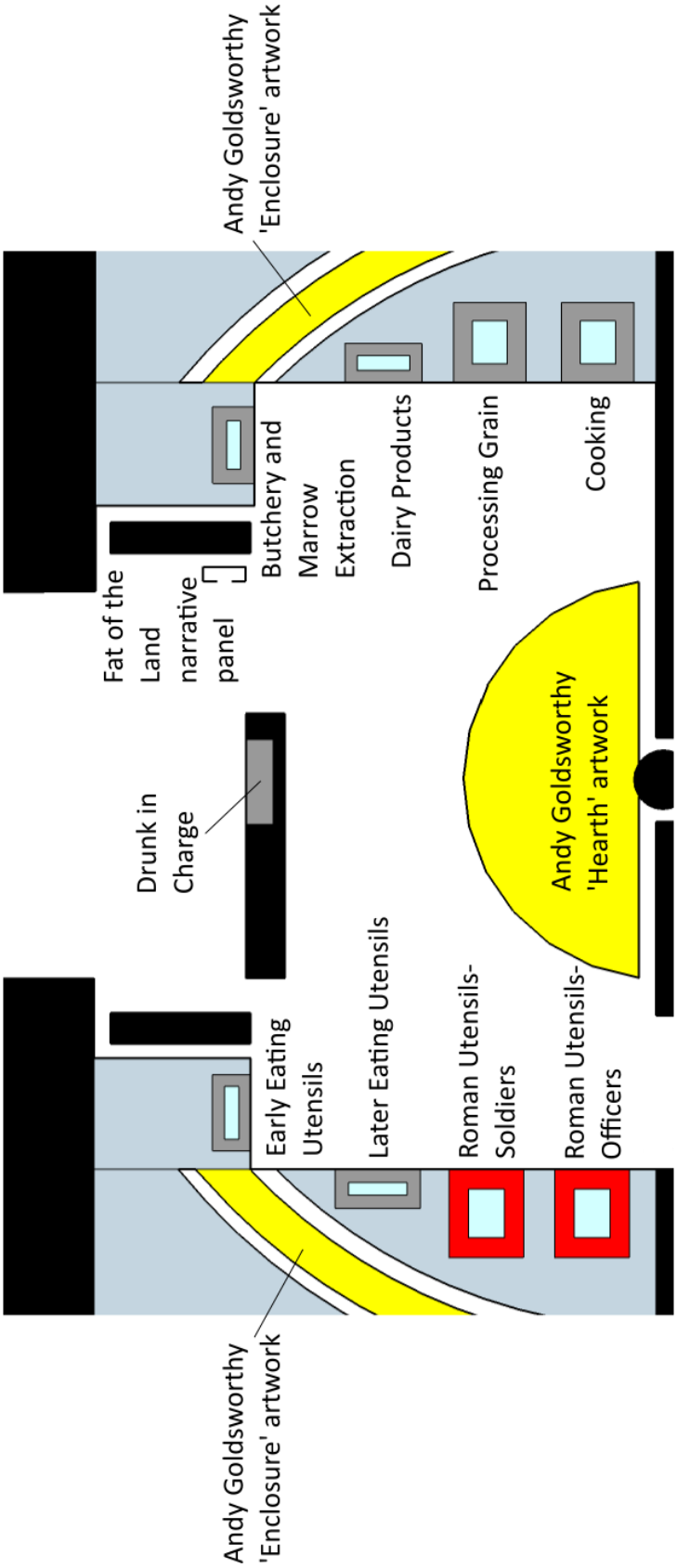


Appendix B. B2: National Museum of Scotland schematic plans (not to scale)

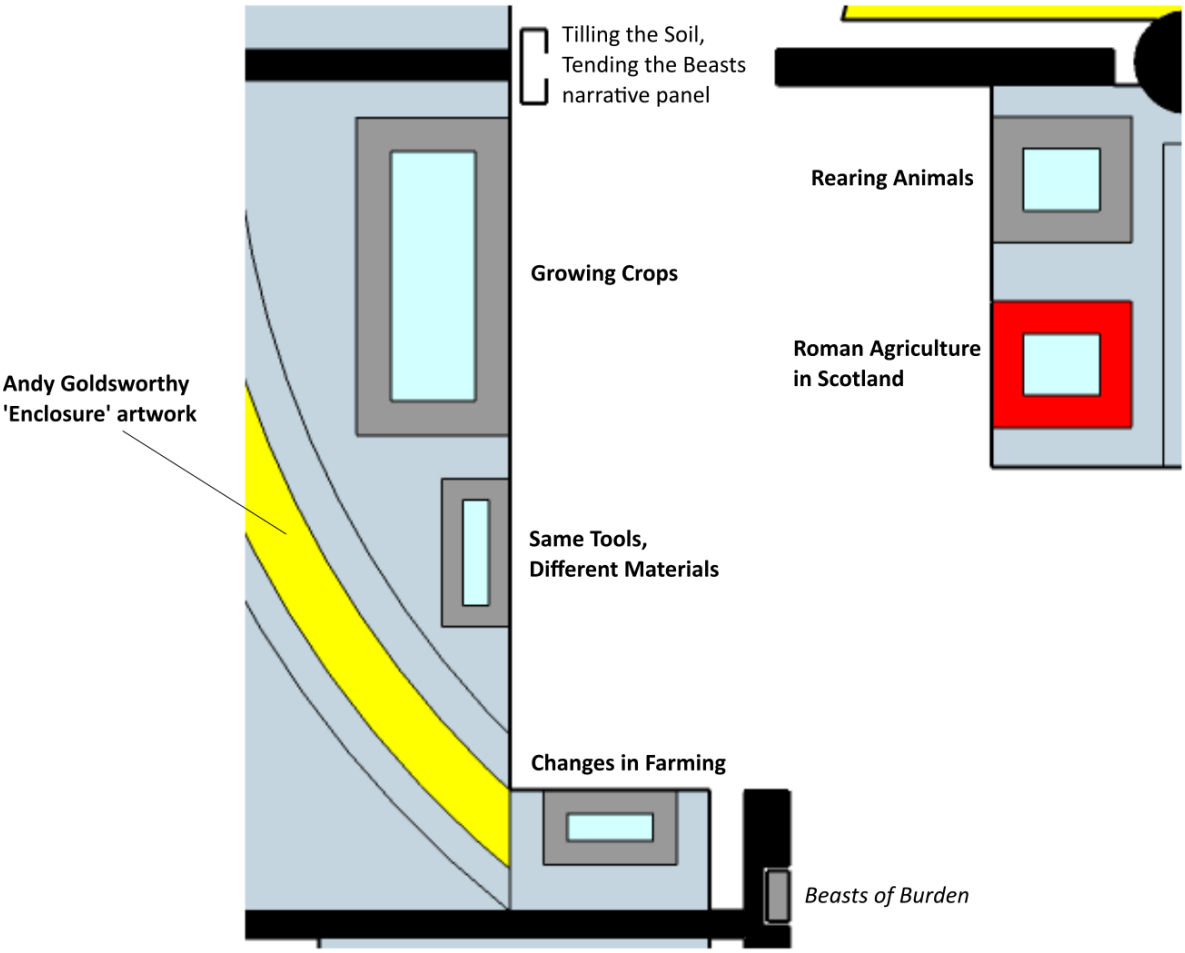
xii) Them and Us: Roman Invaders



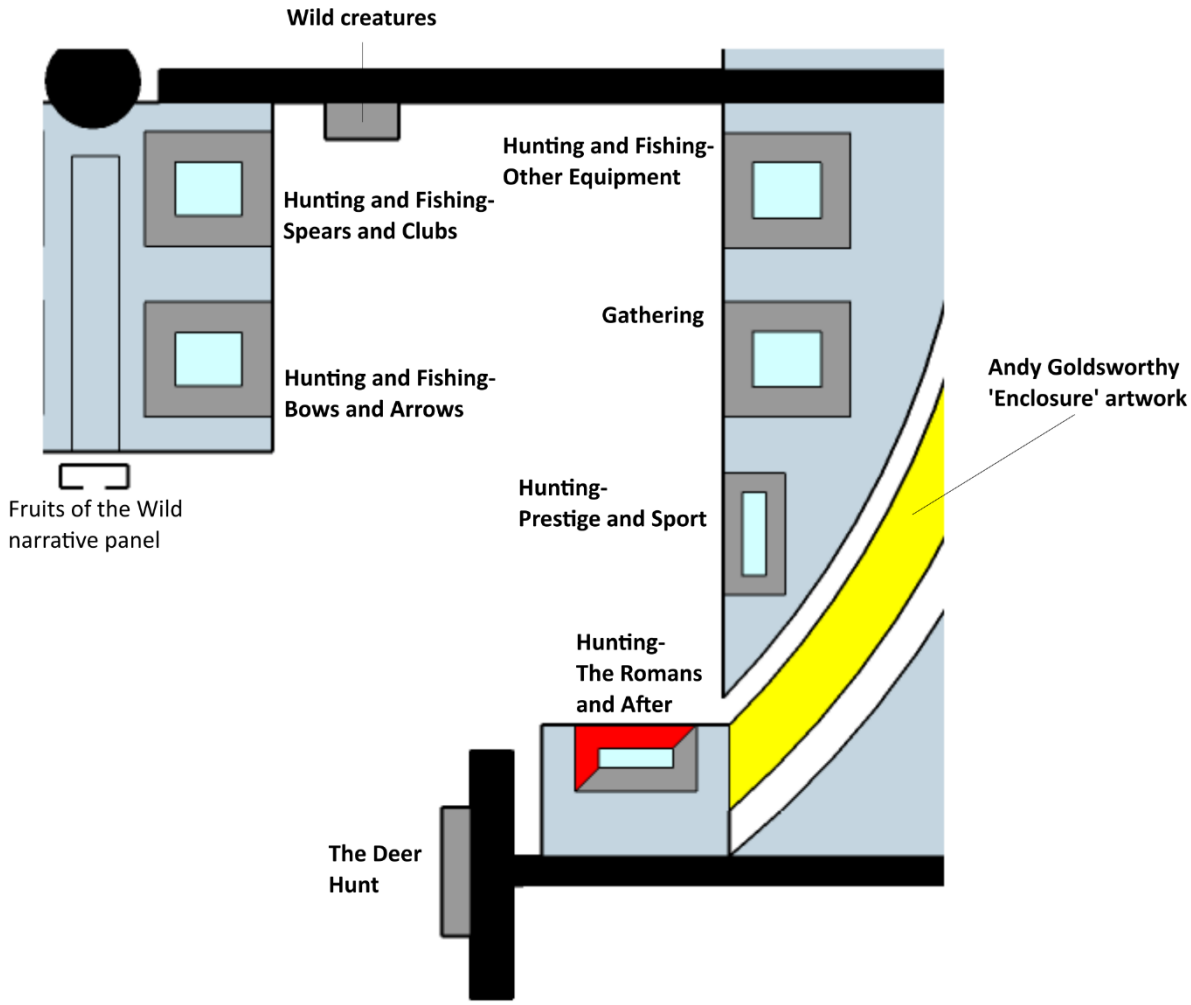
xiii) A Generous Land: Fat of the Land



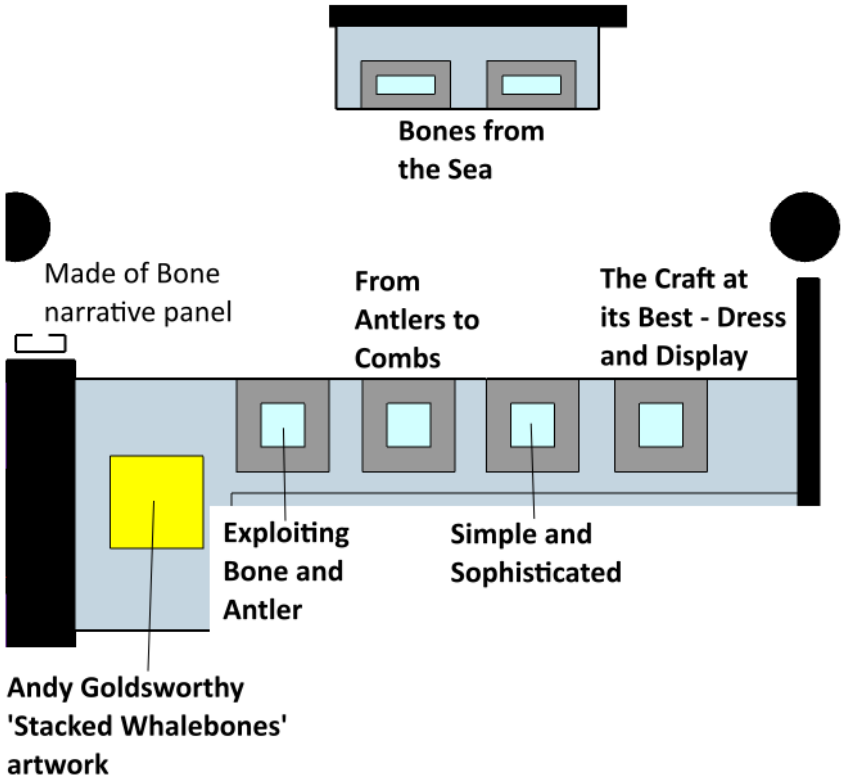
xiv) A Generous Land:
Tilling the Soil, Tending the Beasts



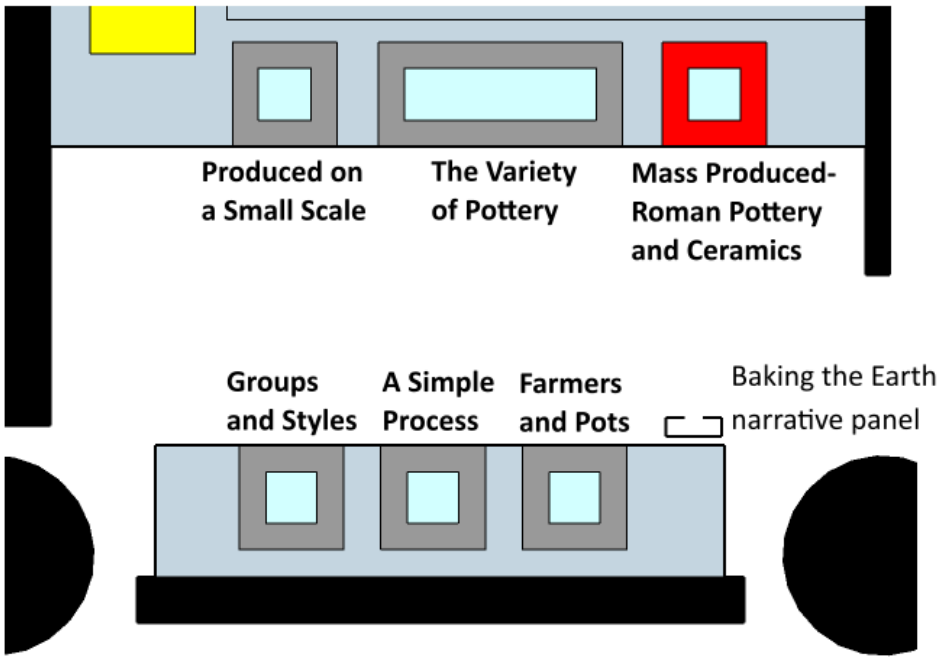
xv) A Generous Land: Fruits of the Wild



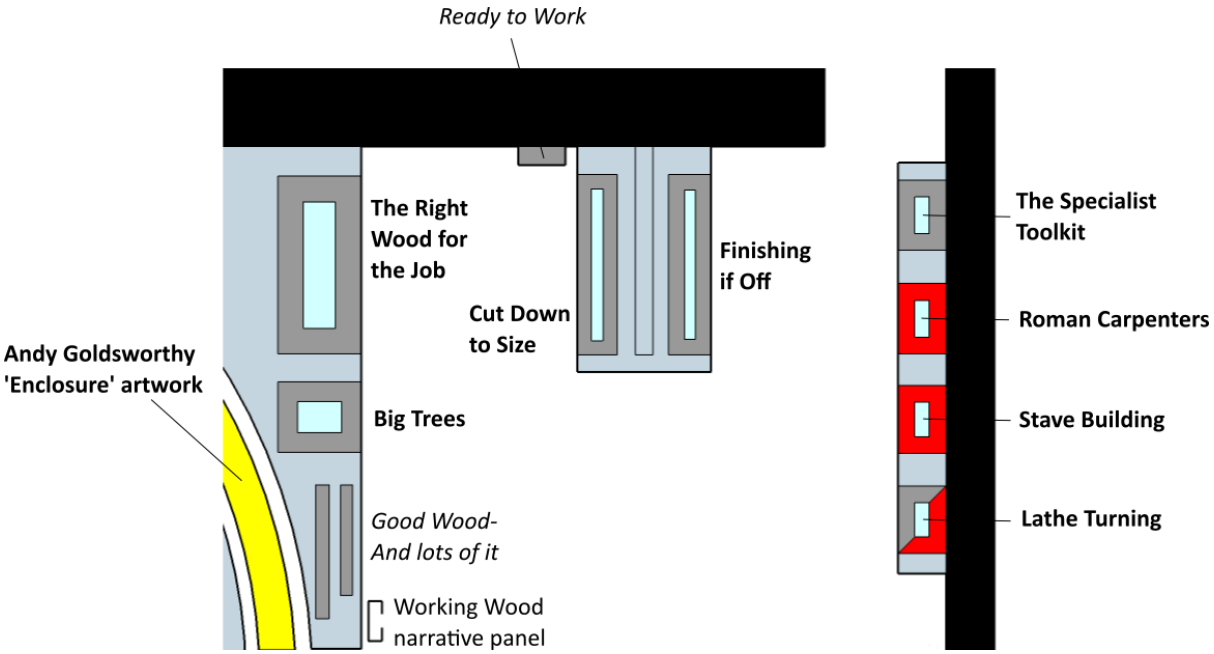
xvi) A Generous Land: Made of Bone



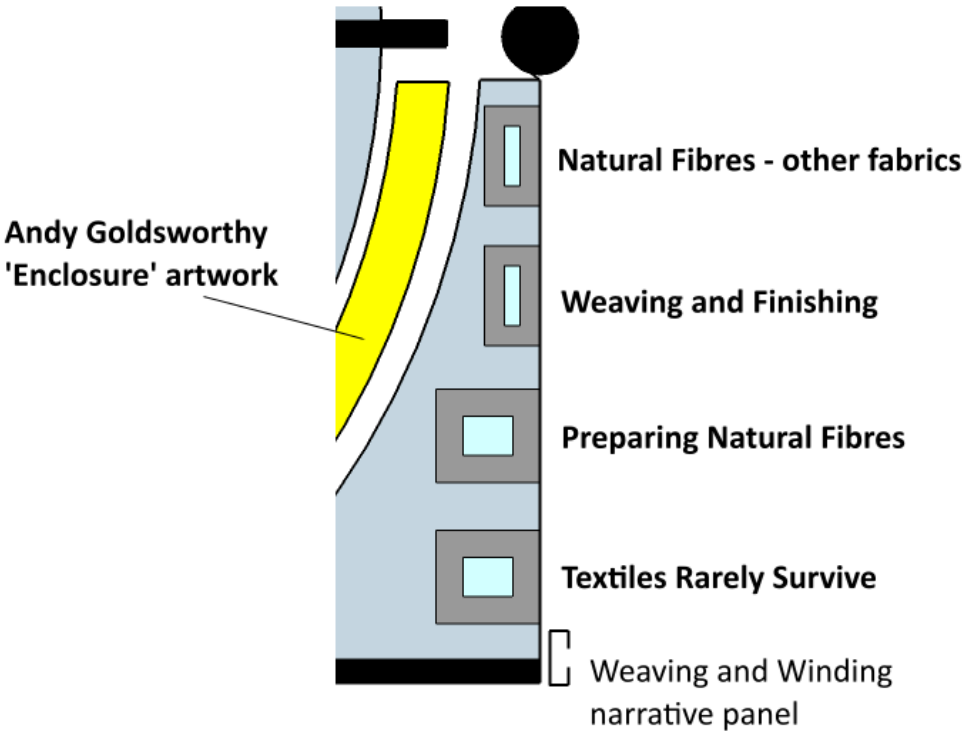
xvii) A Generous Land: Baking the Earth



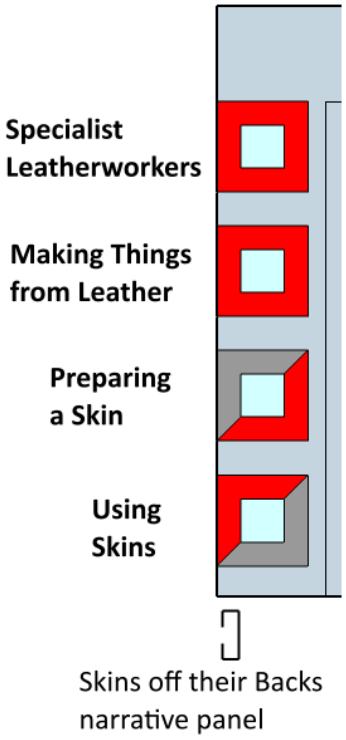
xviii) A Generous Land: Working Wood



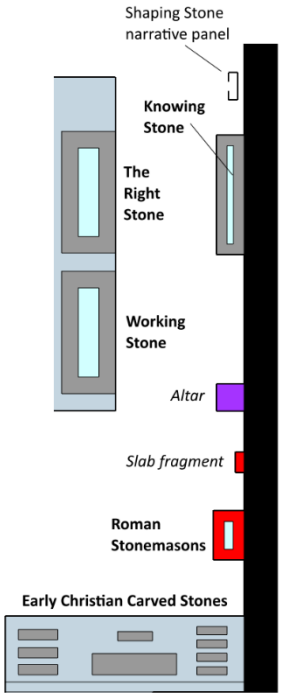
xix) A Generous Land: Weaving and Winding



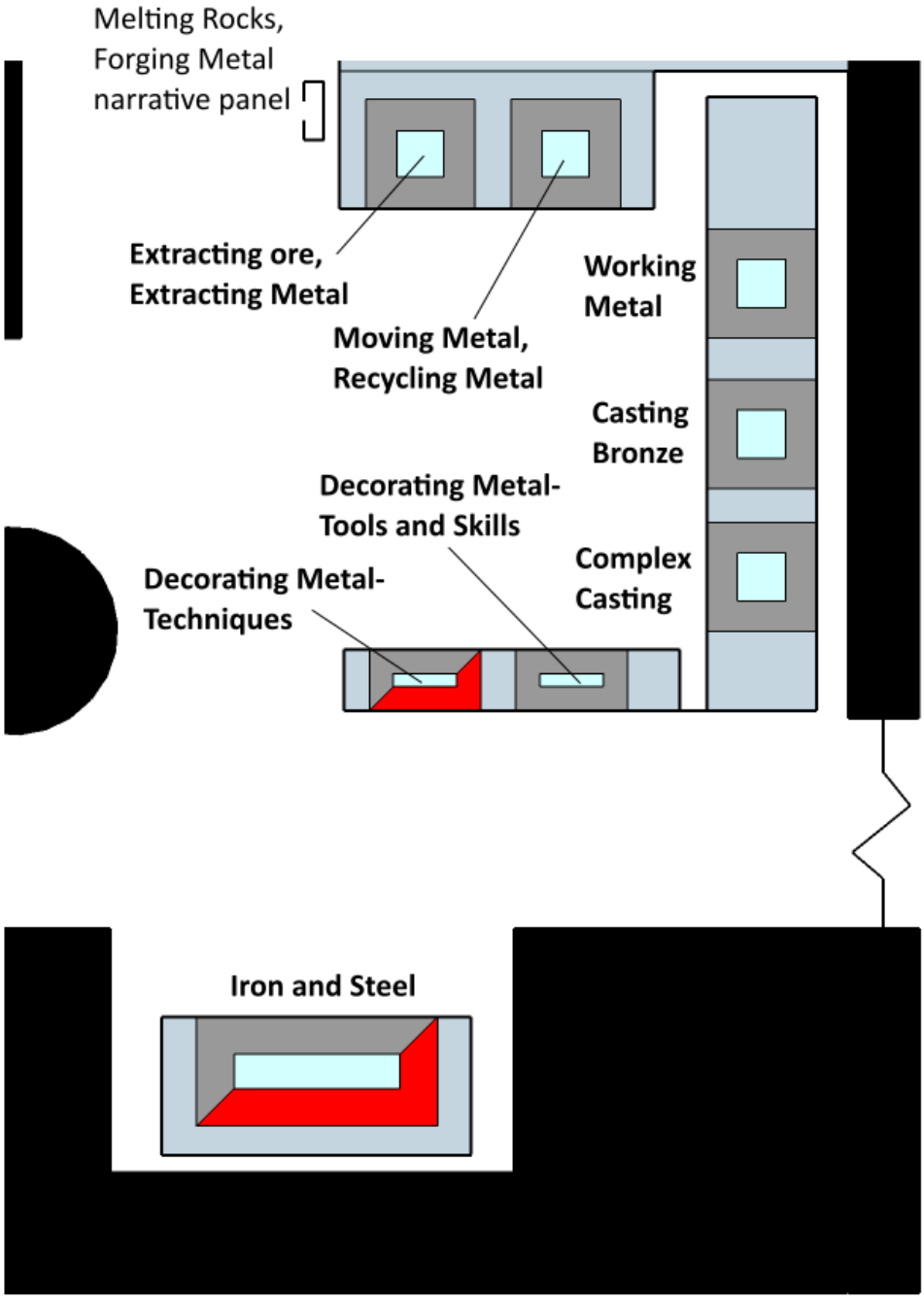
xx) A Generous Land: Skins off their Backs



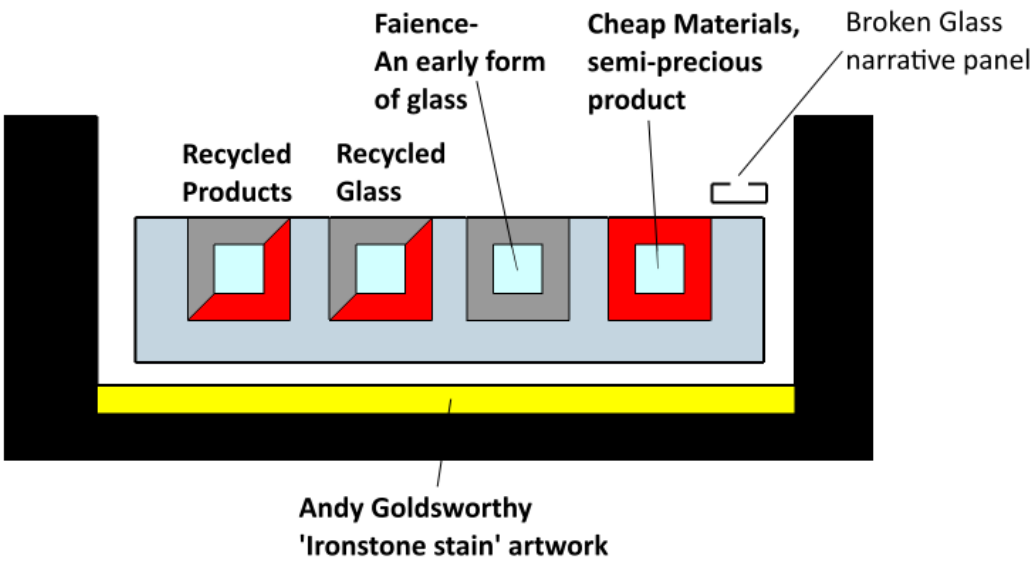
xxi) A Generous Land: Shaping Stone



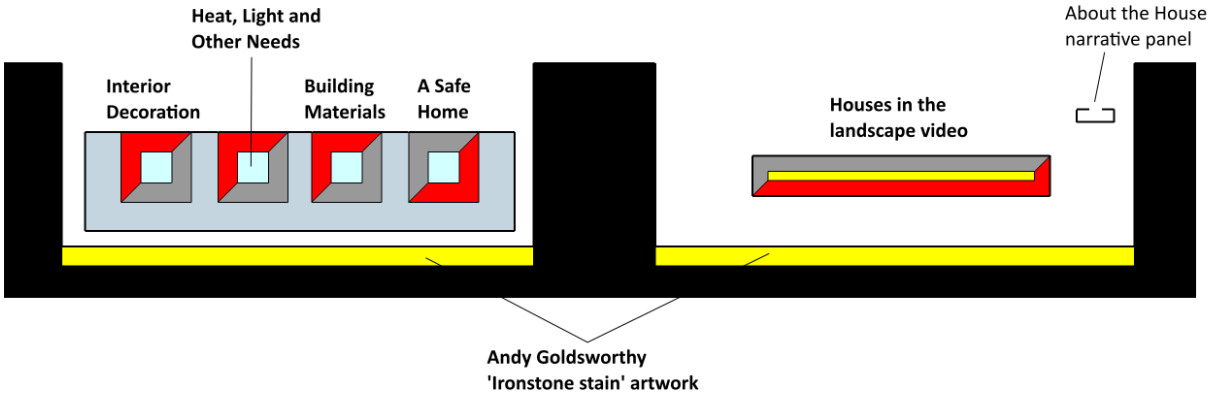
xxii) A Generous Land: Melting Rocks, Forging Metal



xxiii) A Generous Land: Broken Glass

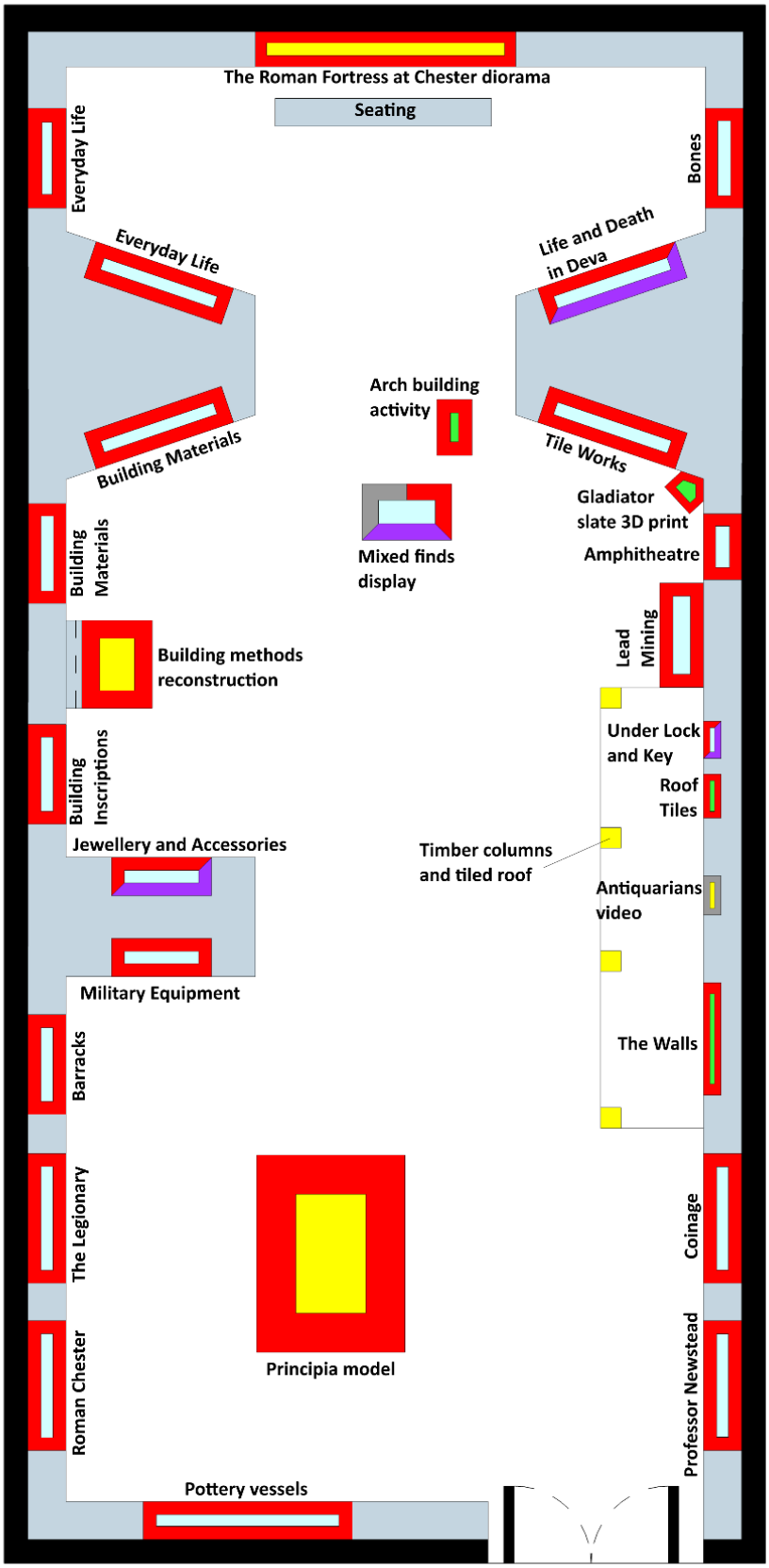


xxiv) A Generous Land: About the House

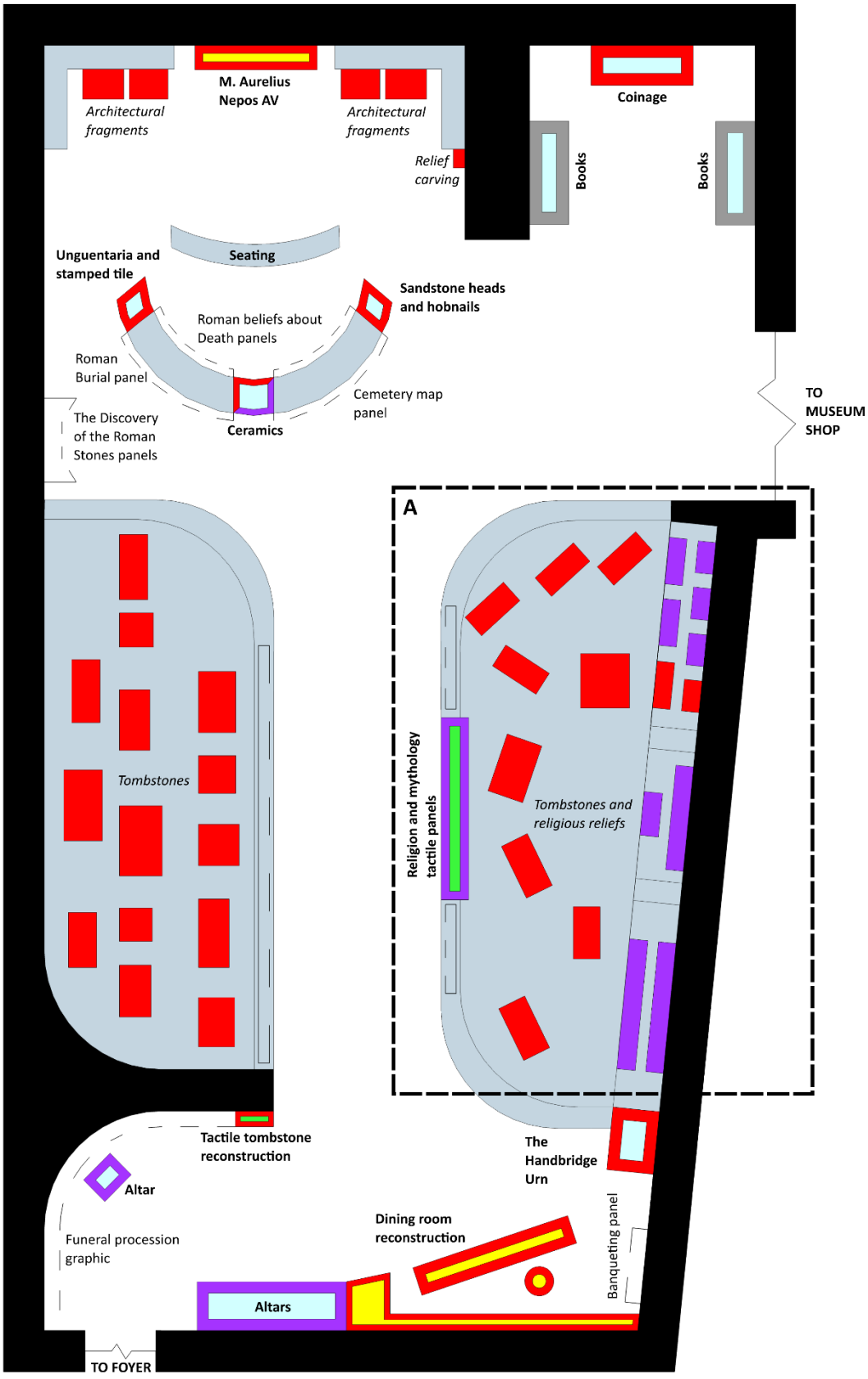


Appendix B. C1: Grosvenor Museum schematic plans (not to scale)

i) Newstead Gallery

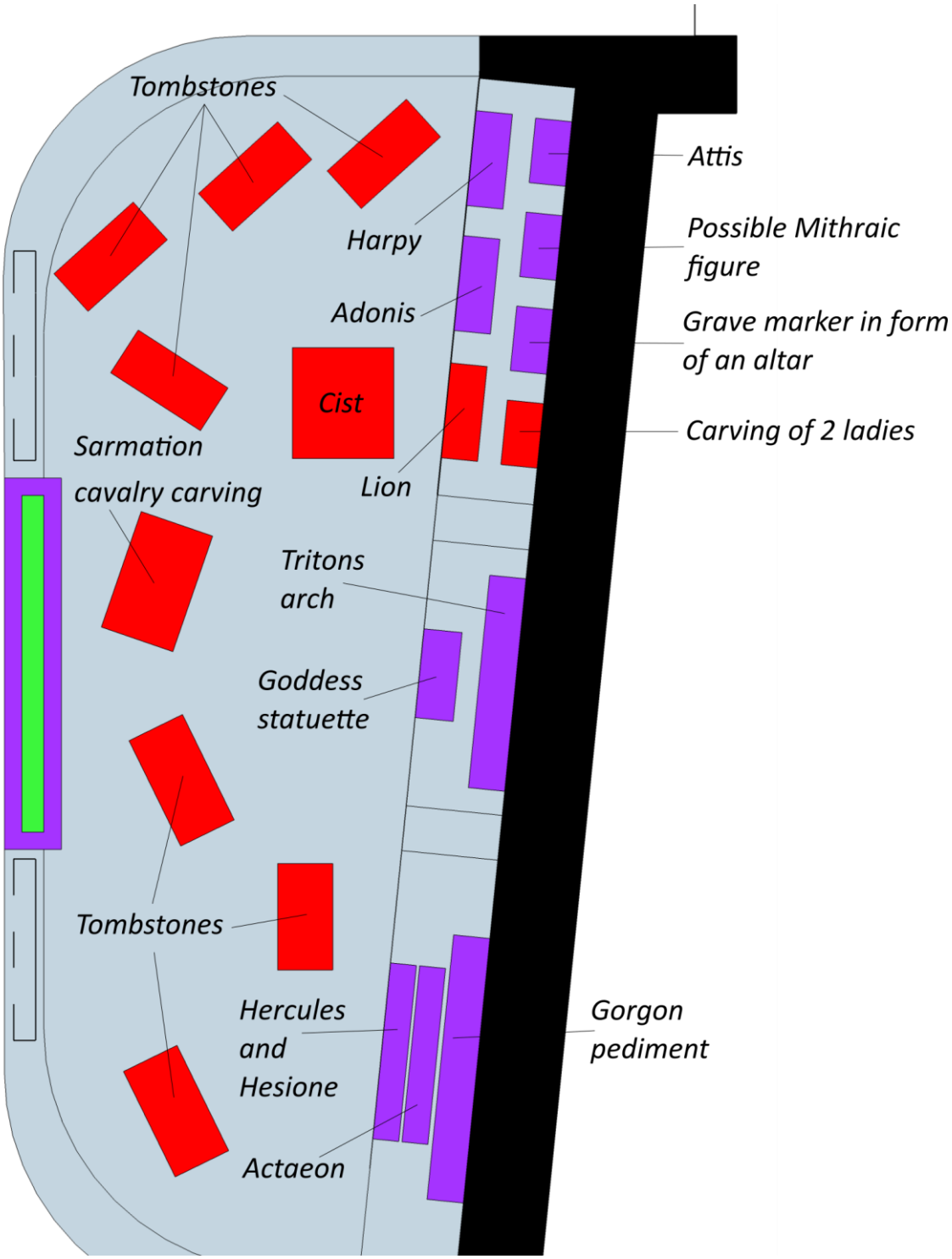


ii) Stories in Stone Gallery



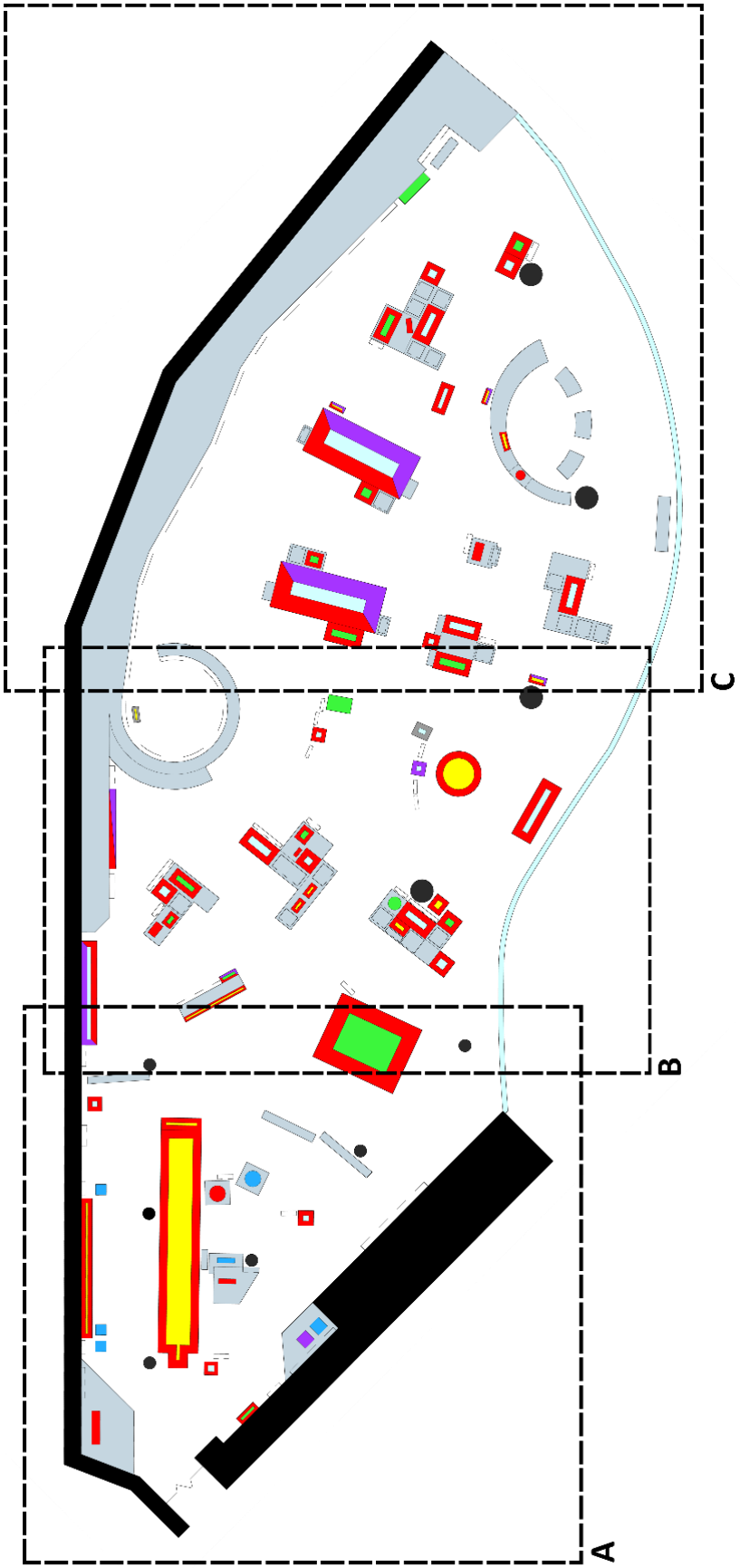
Appendix B. C1: Grosvenor Museum schematic plans (not to scale)

iii) Stories in Stone Section A

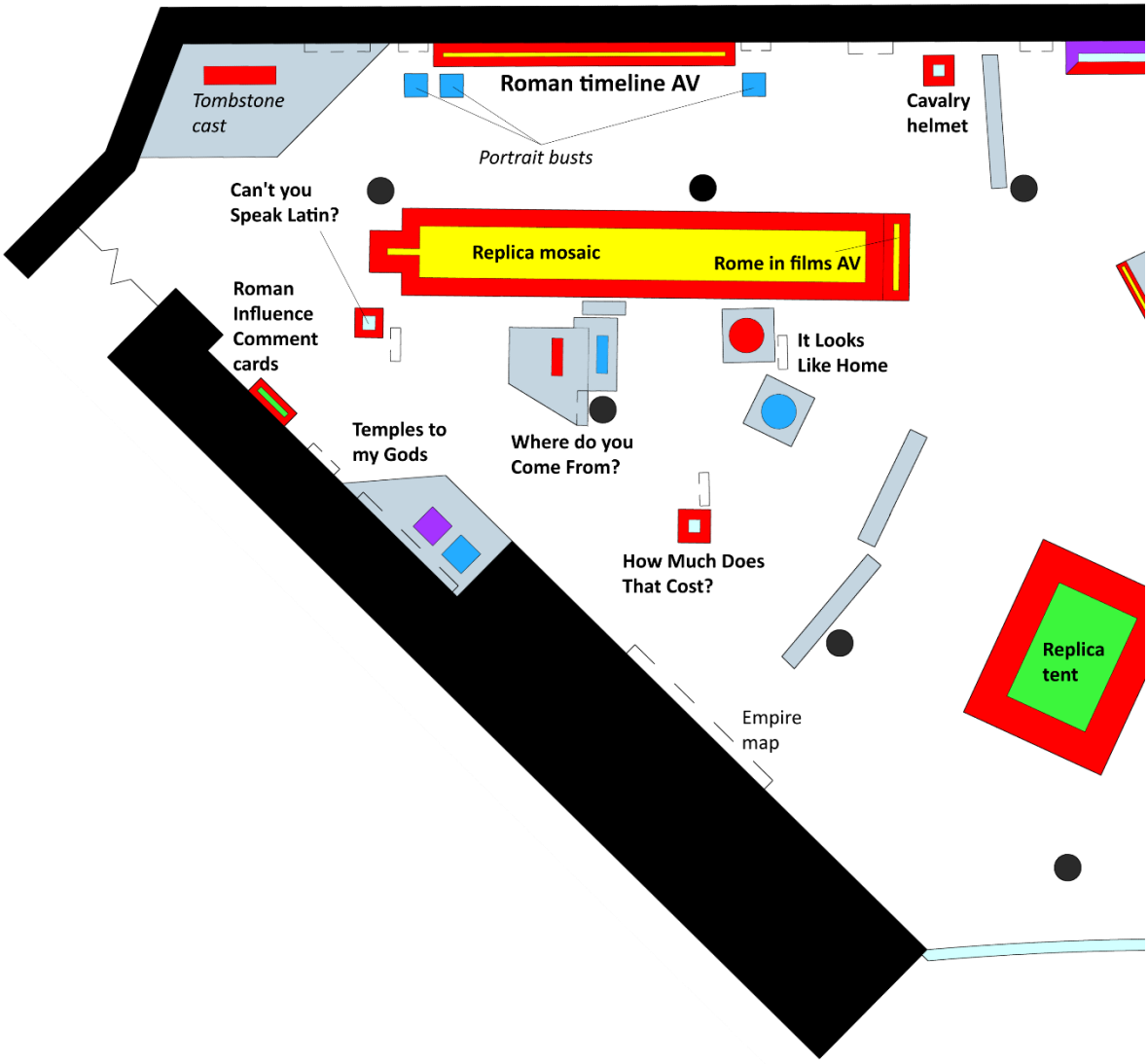


Appendix B. C2: Tullie House Museum schematic plans (not to scale)

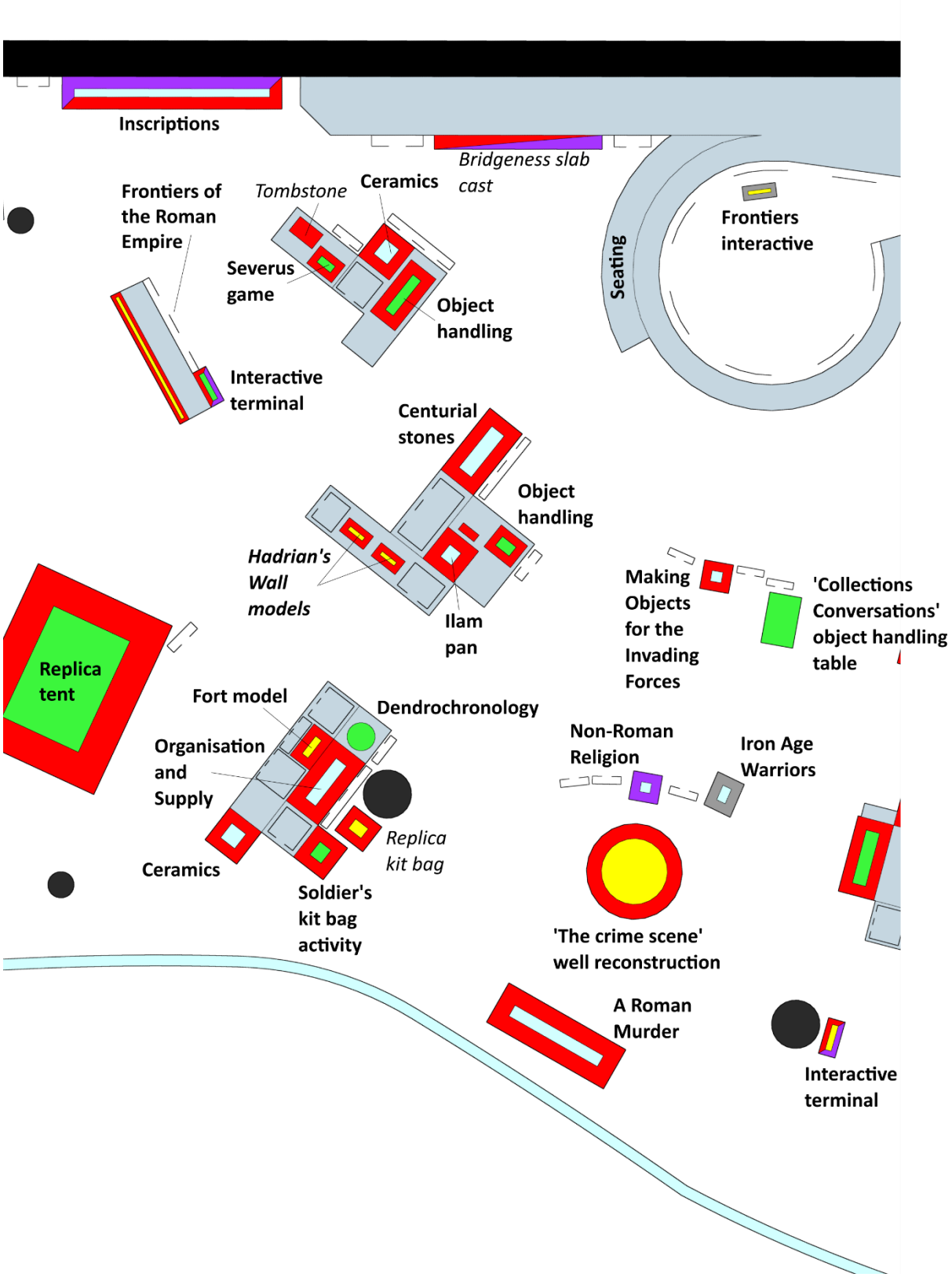
i) Frontier Gallery Section Overview



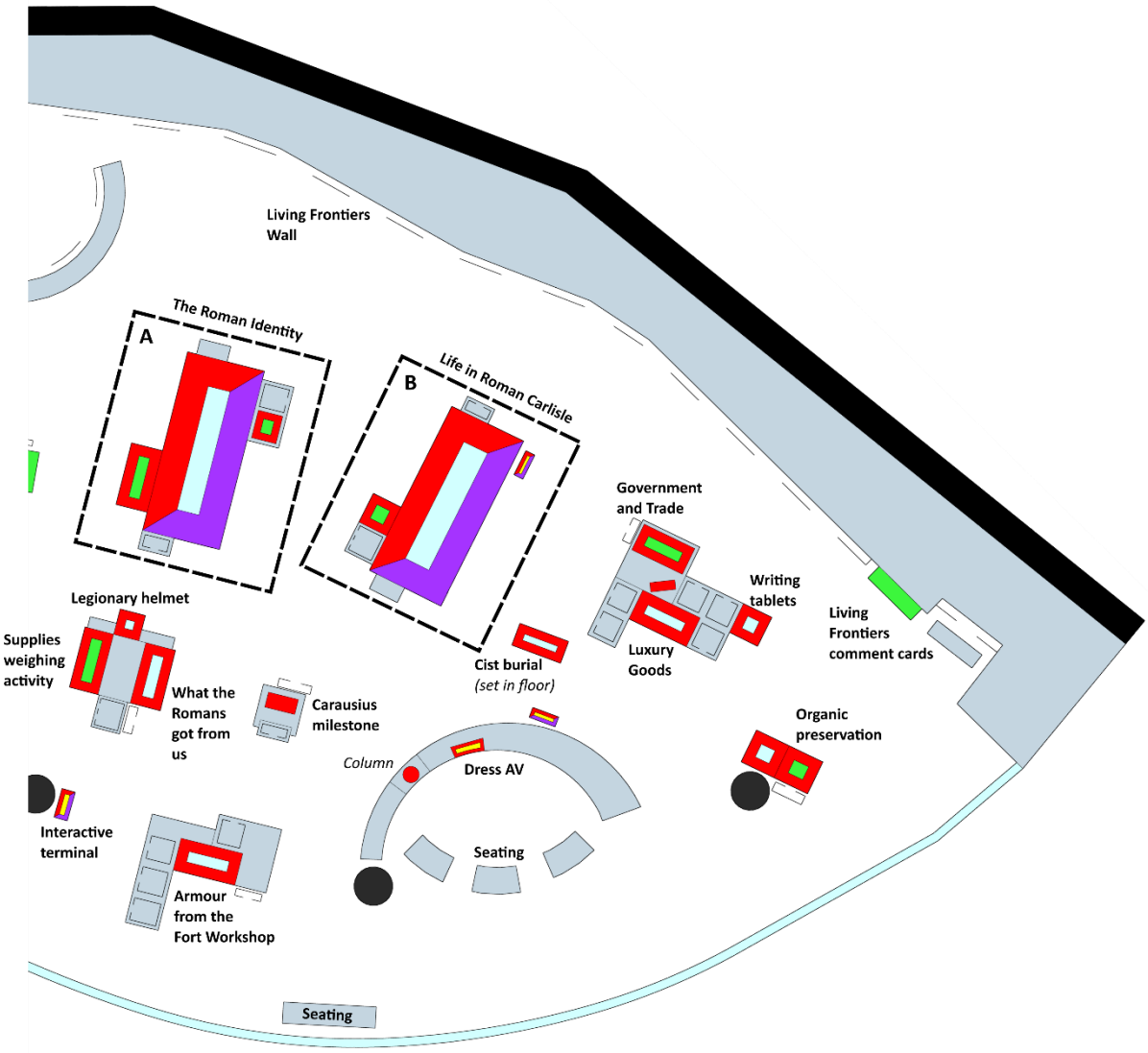
ii) Frontier Gallery Section A



iii) Frontier Gallery Section B

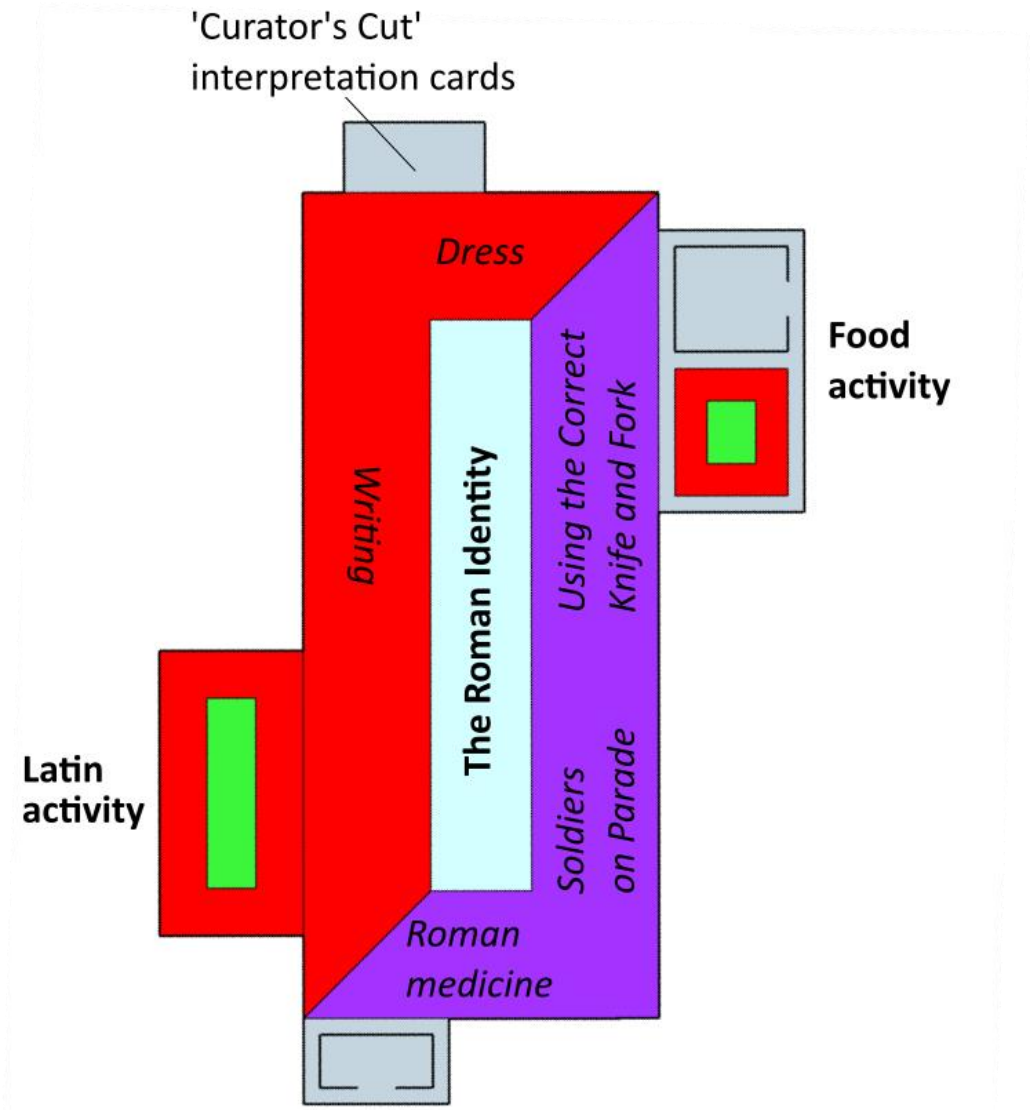


iv) Frontier Gallery Section C

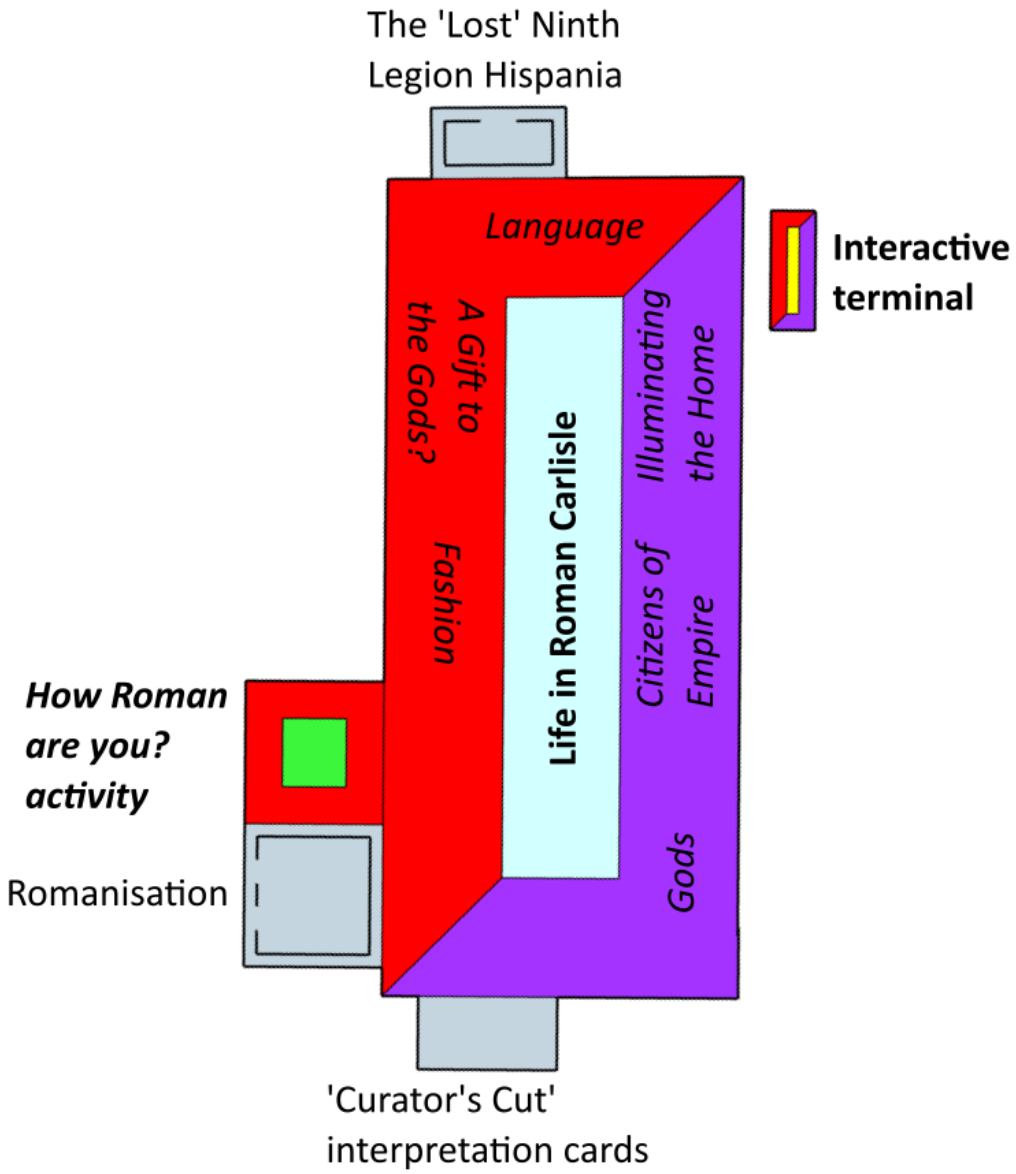


Appendix B. C2: Tullie House Museum schematic plans (not to scale)

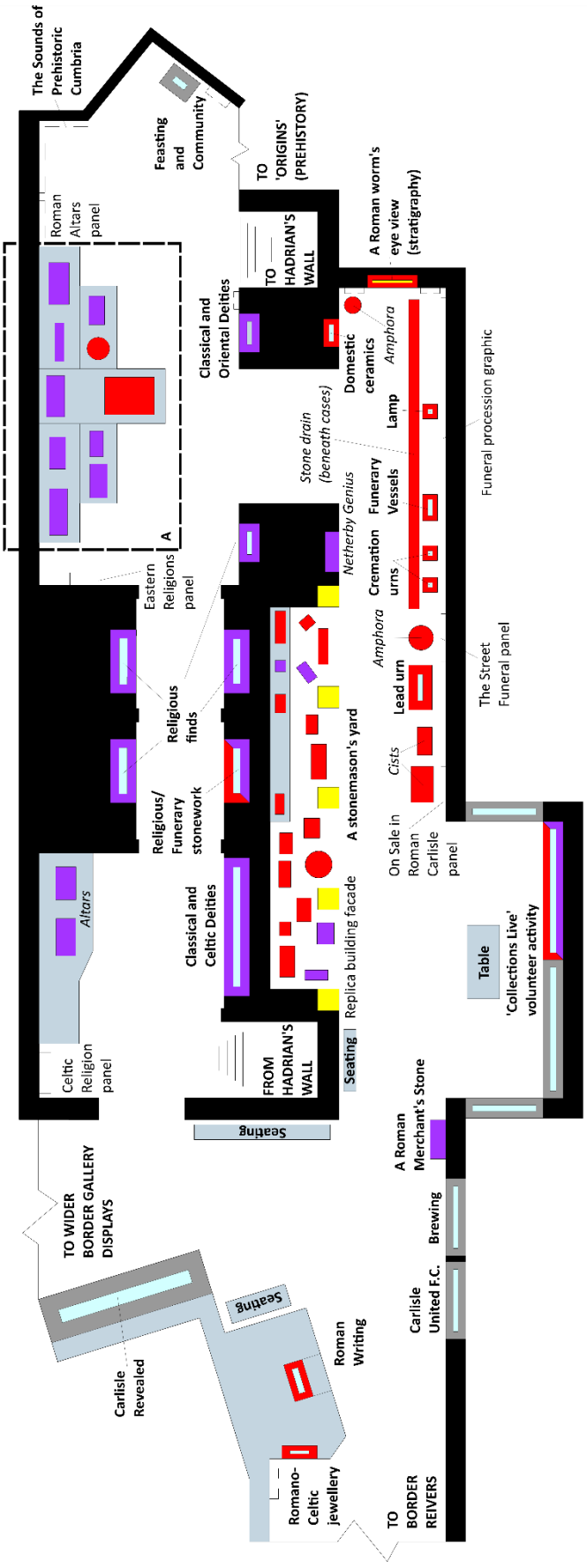
v) Frontier Gallery Section C, Subsection A



vi) Frontier Gallery Section C, Subsection B

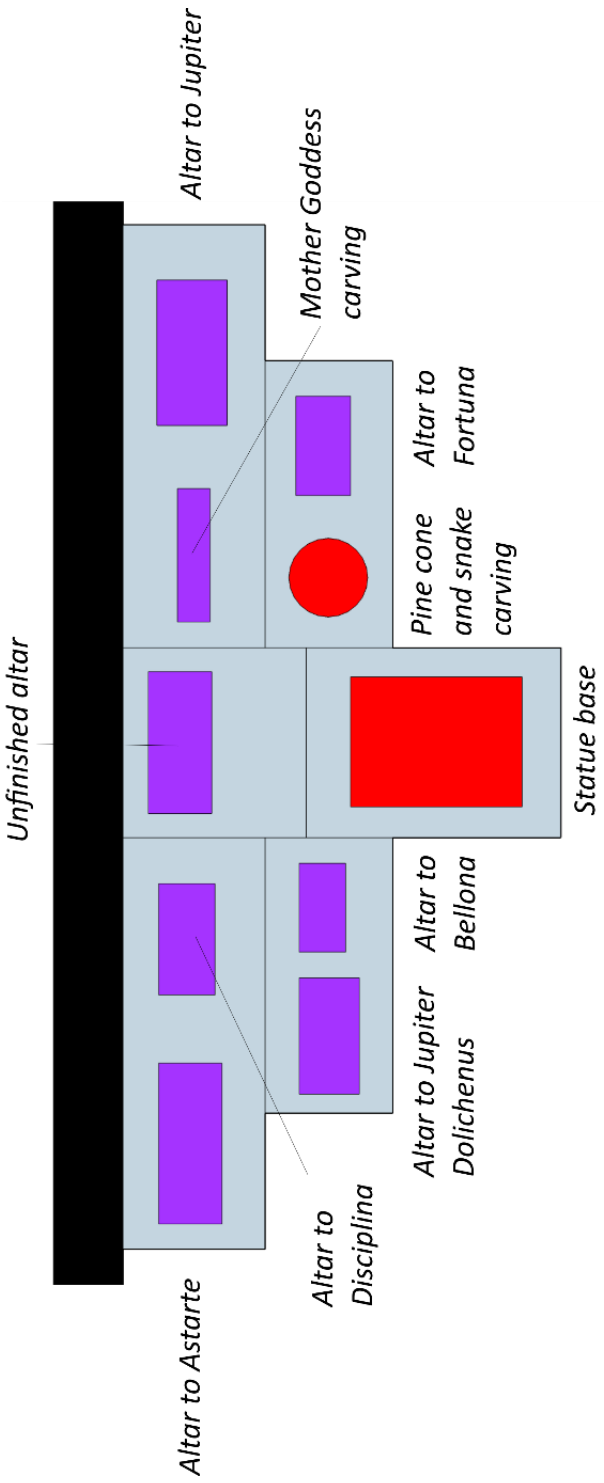


vii) Border Gallery

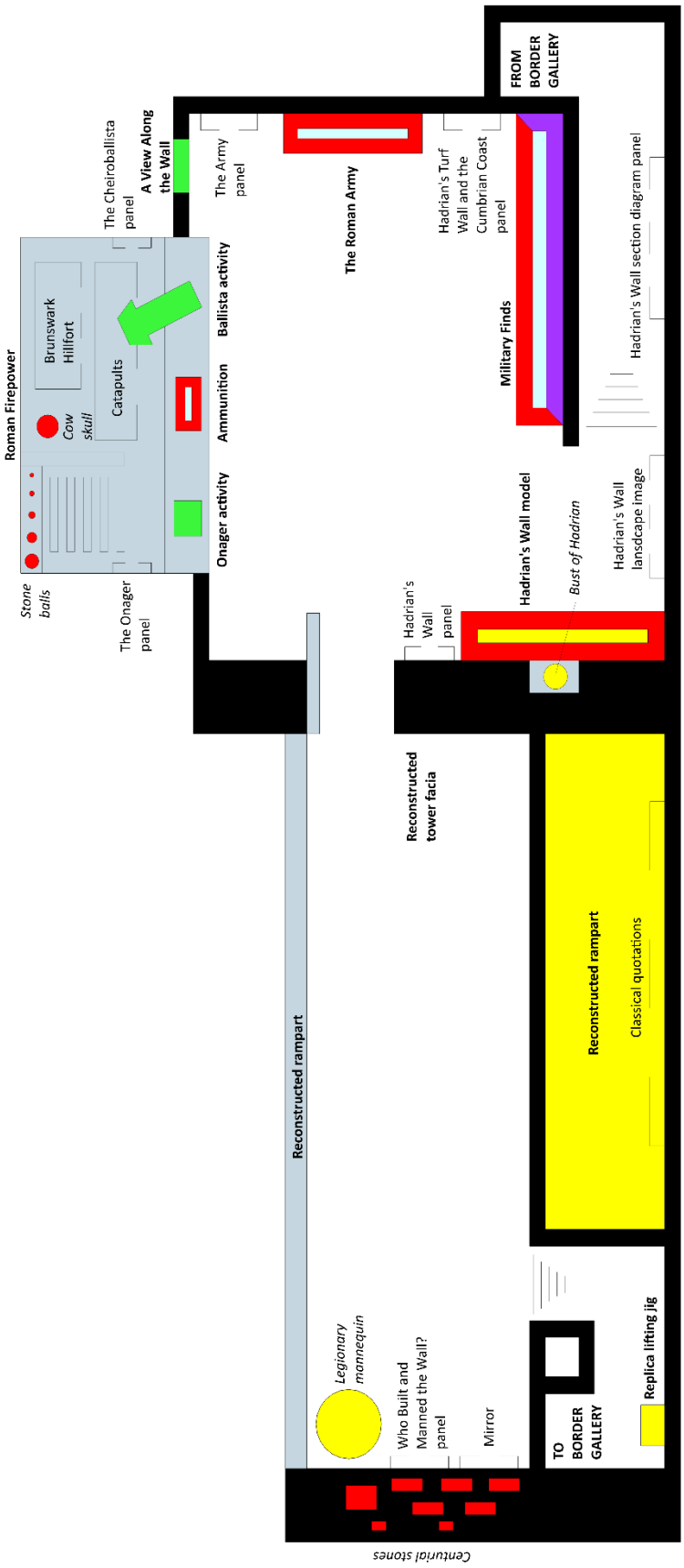


Appendix B. C2: Tullie House Museum schematic plans (not to scale)

viii) Border Gallery Section A

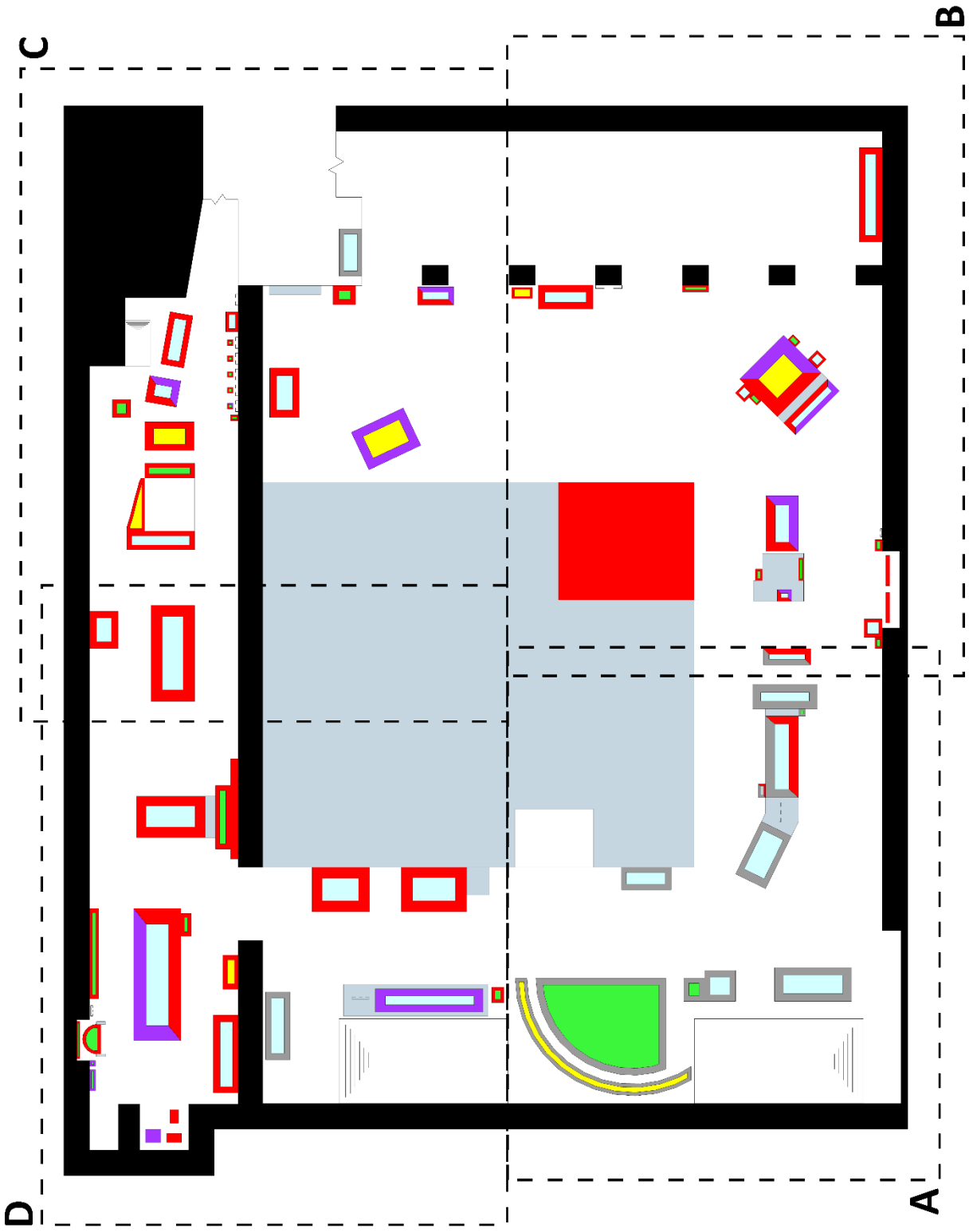


ix) Hadrian's Wall Walk



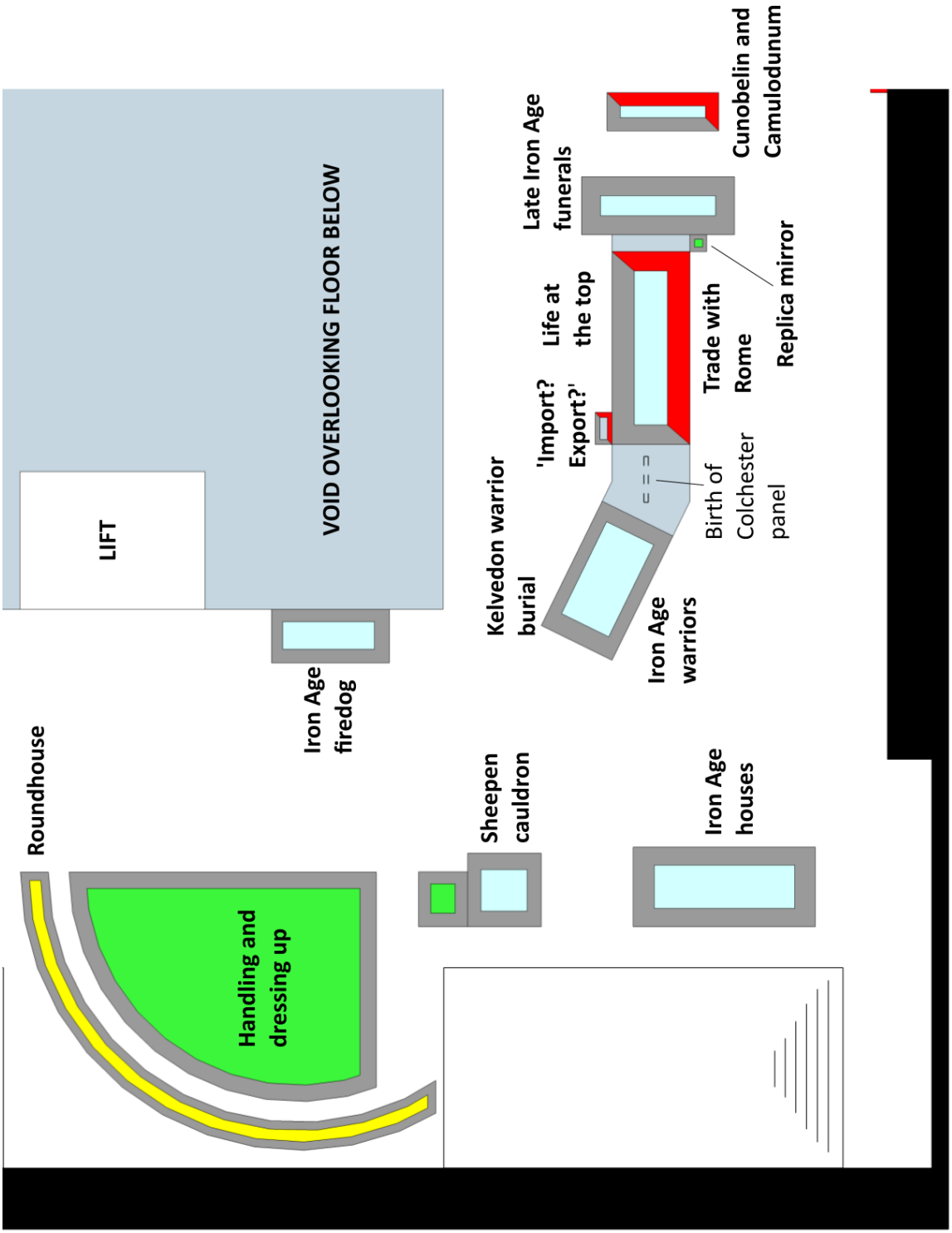
Appendix B. C3: Colchester Castle Museum schematic plans (not to scale)

i) Section Overview



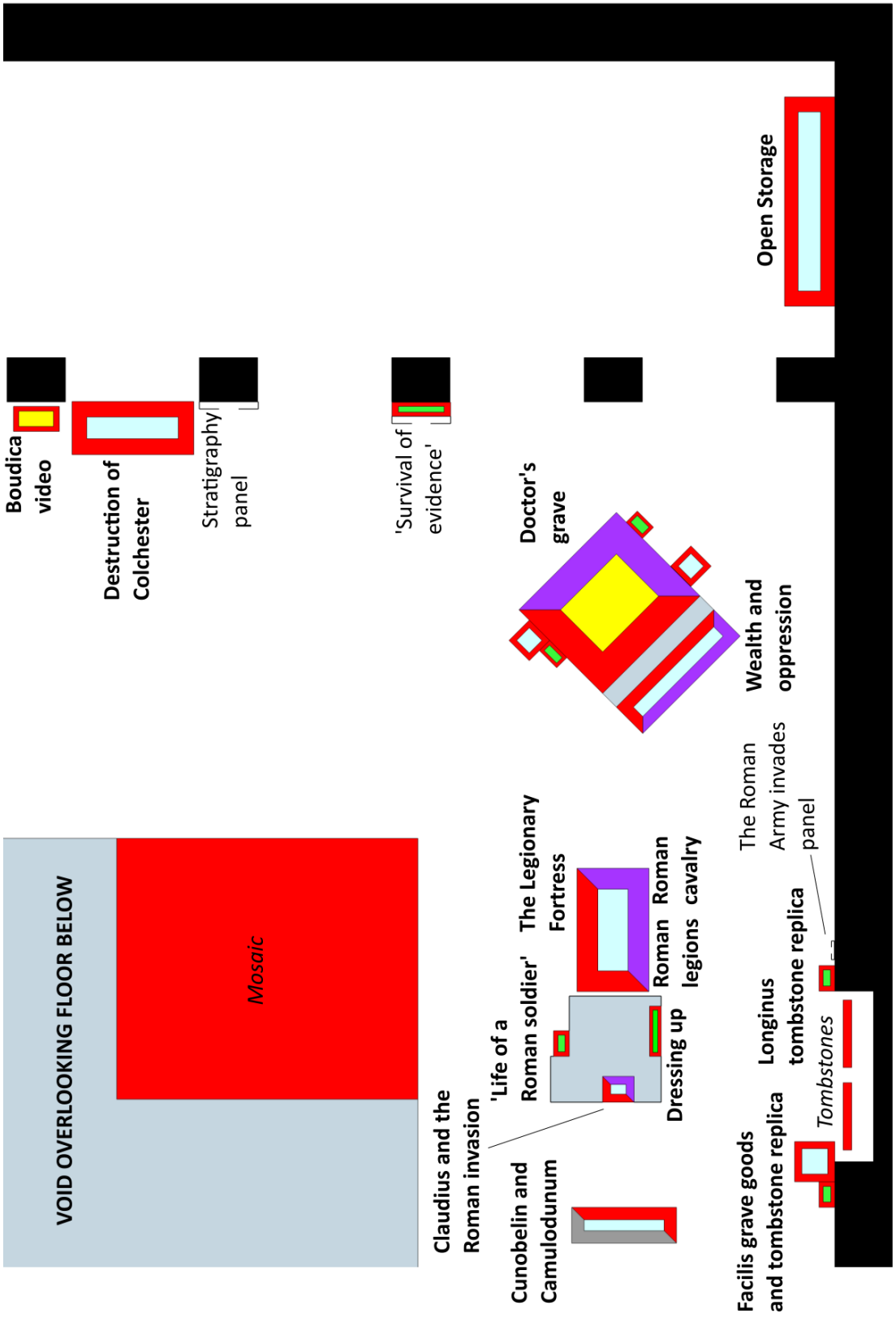
Appendix B. C3: Colchester Castle Museum schematic plans (not to scale)

ii) Section A



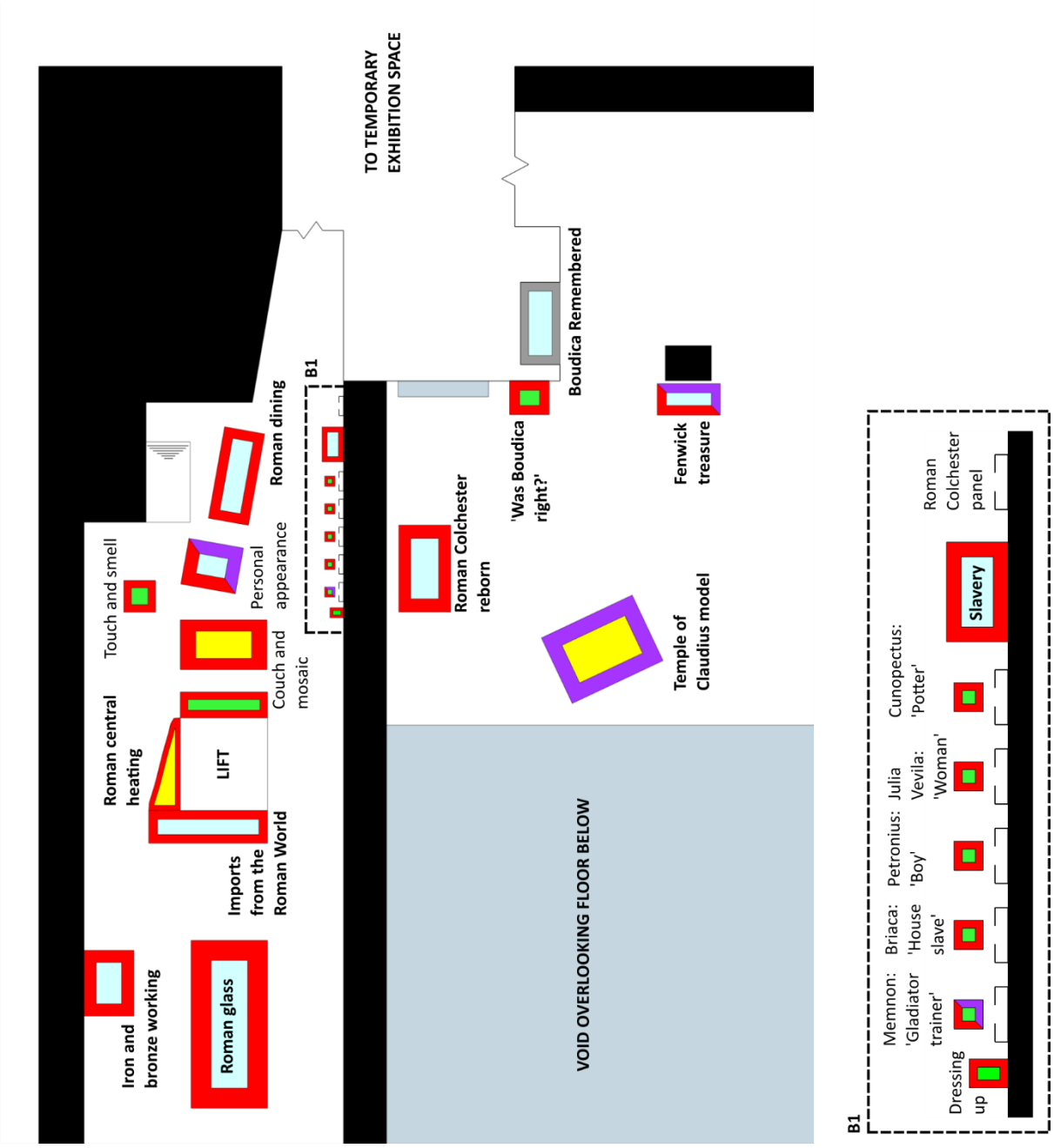
Appendix B. C3: Colchester Castle Museum schematic plans (not to scale)

iii) Section B

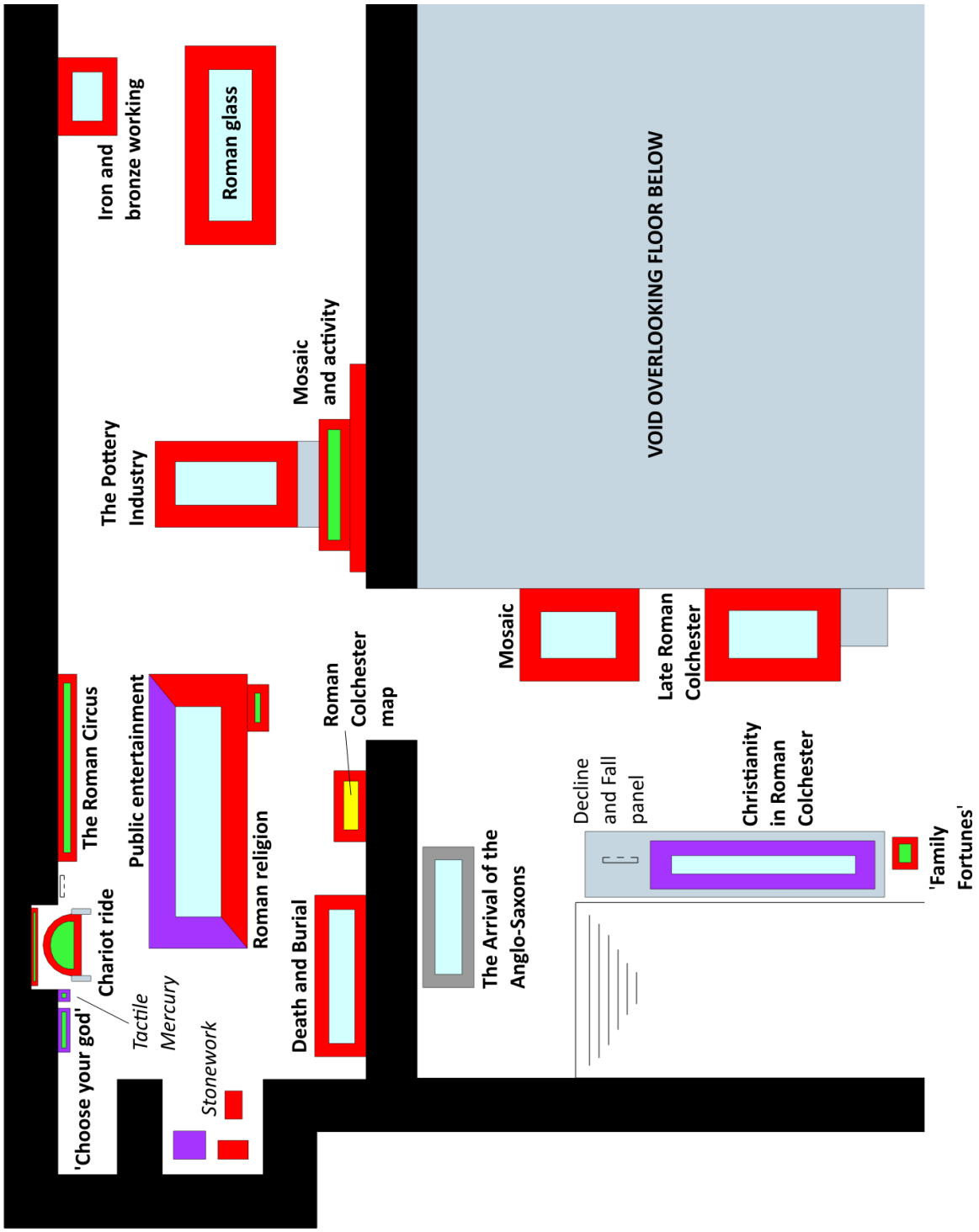


Appendix B. C3: Colchester Castle Museum schematic plans (not to scale)

iv) Section C

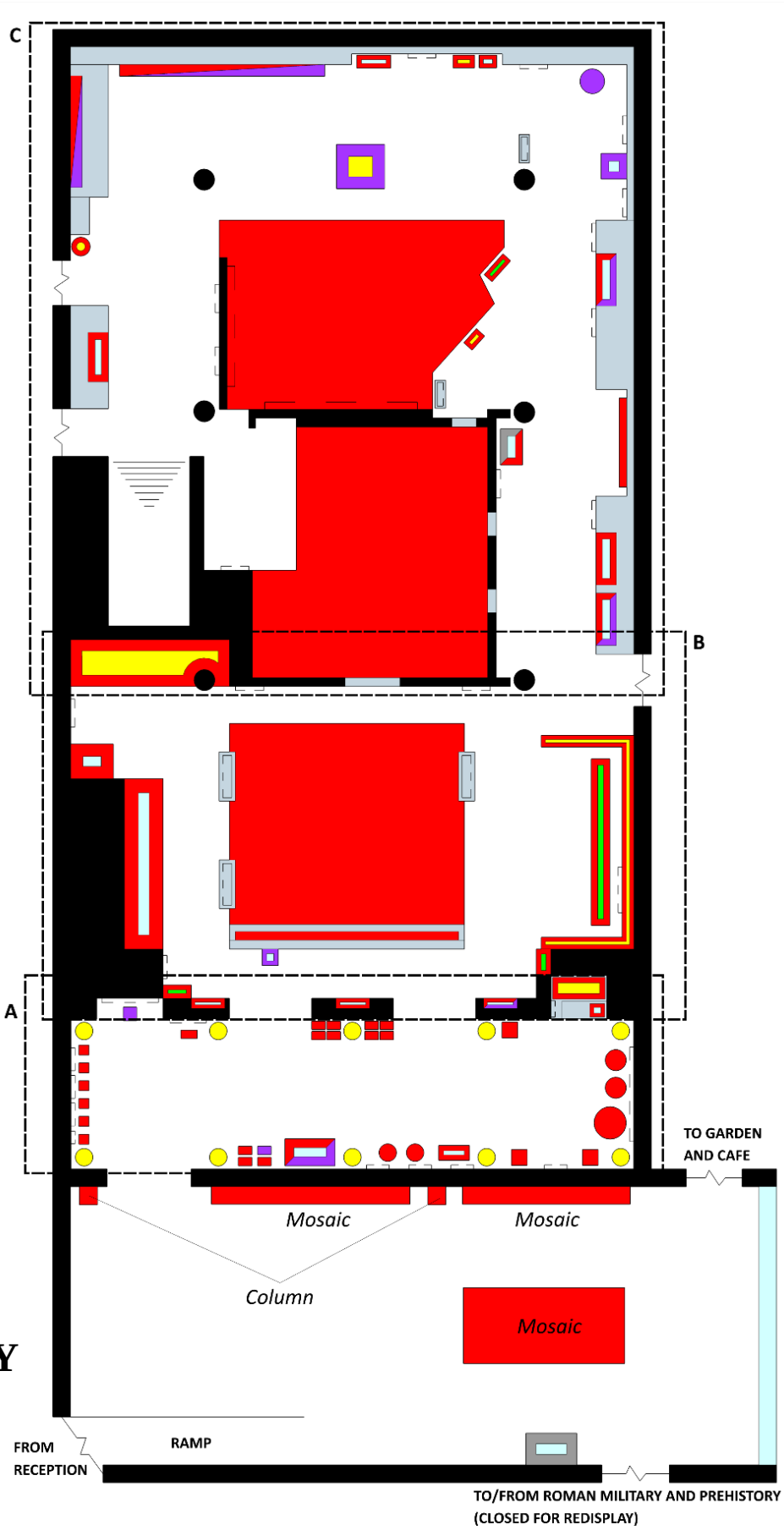


v) Section D

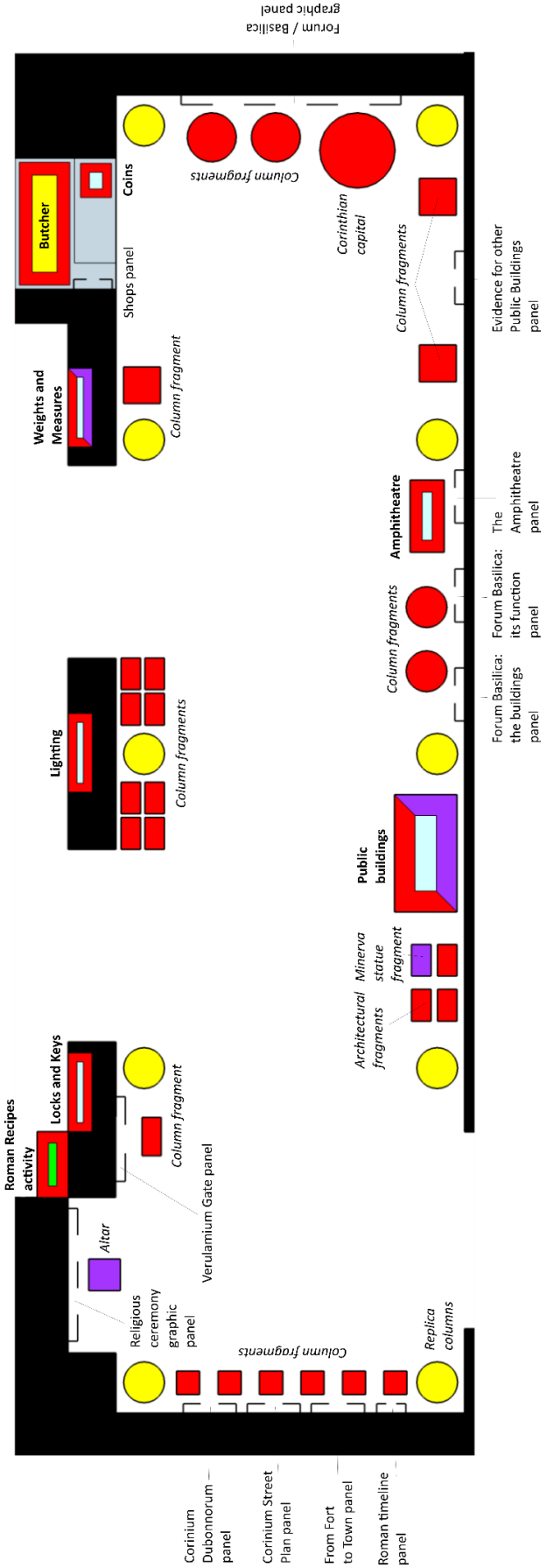

Iron and bronze working
Roman glass
VOID OVERLOOKING FLOOR BELOW
The Pottery Industry
Mosaic and activity
Mosaic
Late Roman Colchester
Roman Colchester map
The Roman Circus
Public entertainment
Roman religion
Chariot ride
'Choose your god'
Tactile
Mercury
Stonework
Death and Burial
The Arrival of the Anglo-Saxons
Decline and Fall panel
Christianity in Roman Colchester
'Family Fortunes'

Appendix B. C4: Corinium Museum schematic plans (not to scale)

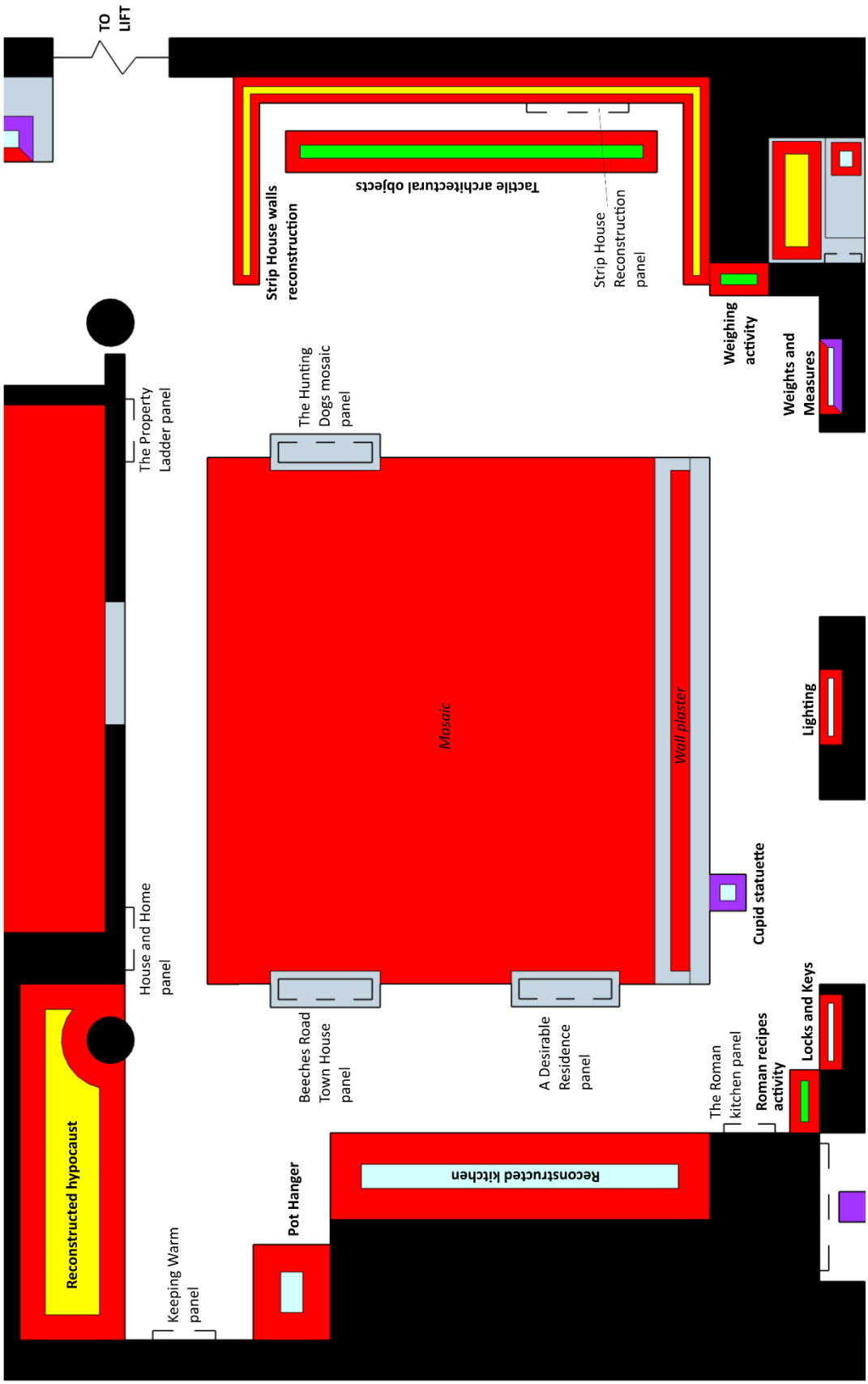
i) Roman Main Gallery Section Overview



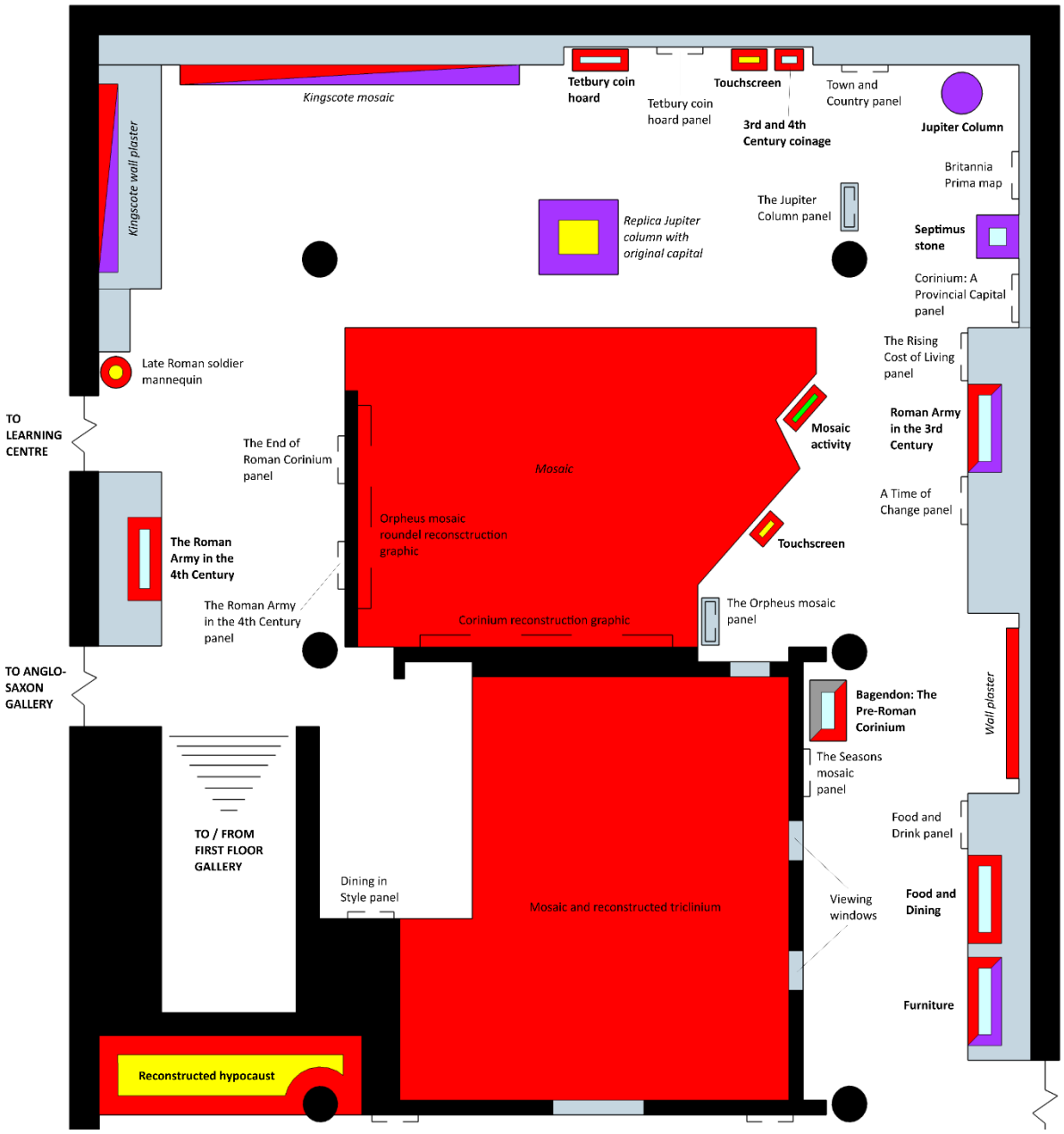
ii) Roman Main Gallery, Section A



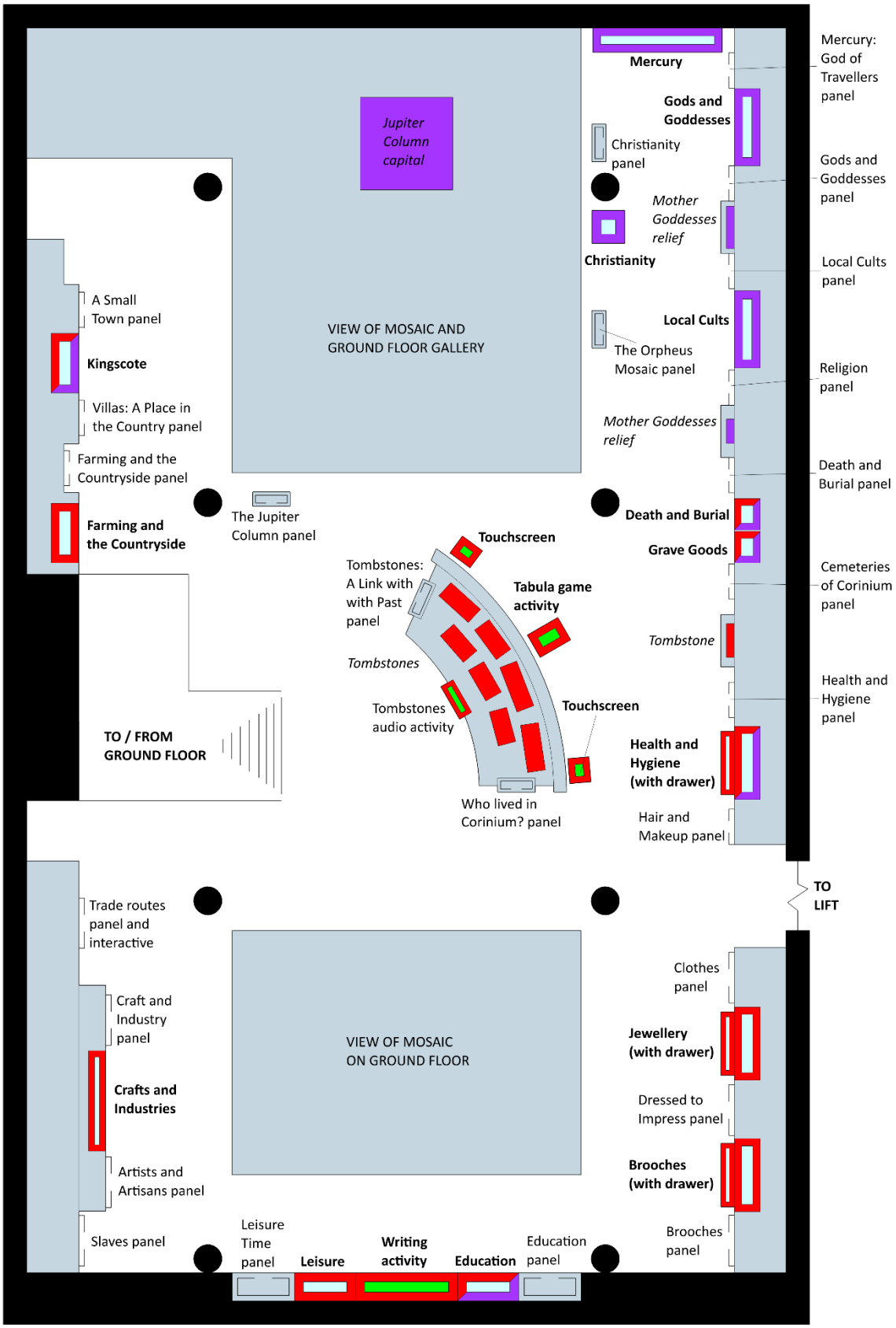
iii) Roman Main Gallery, Section B



iv) Roman Main Gallery, Section C

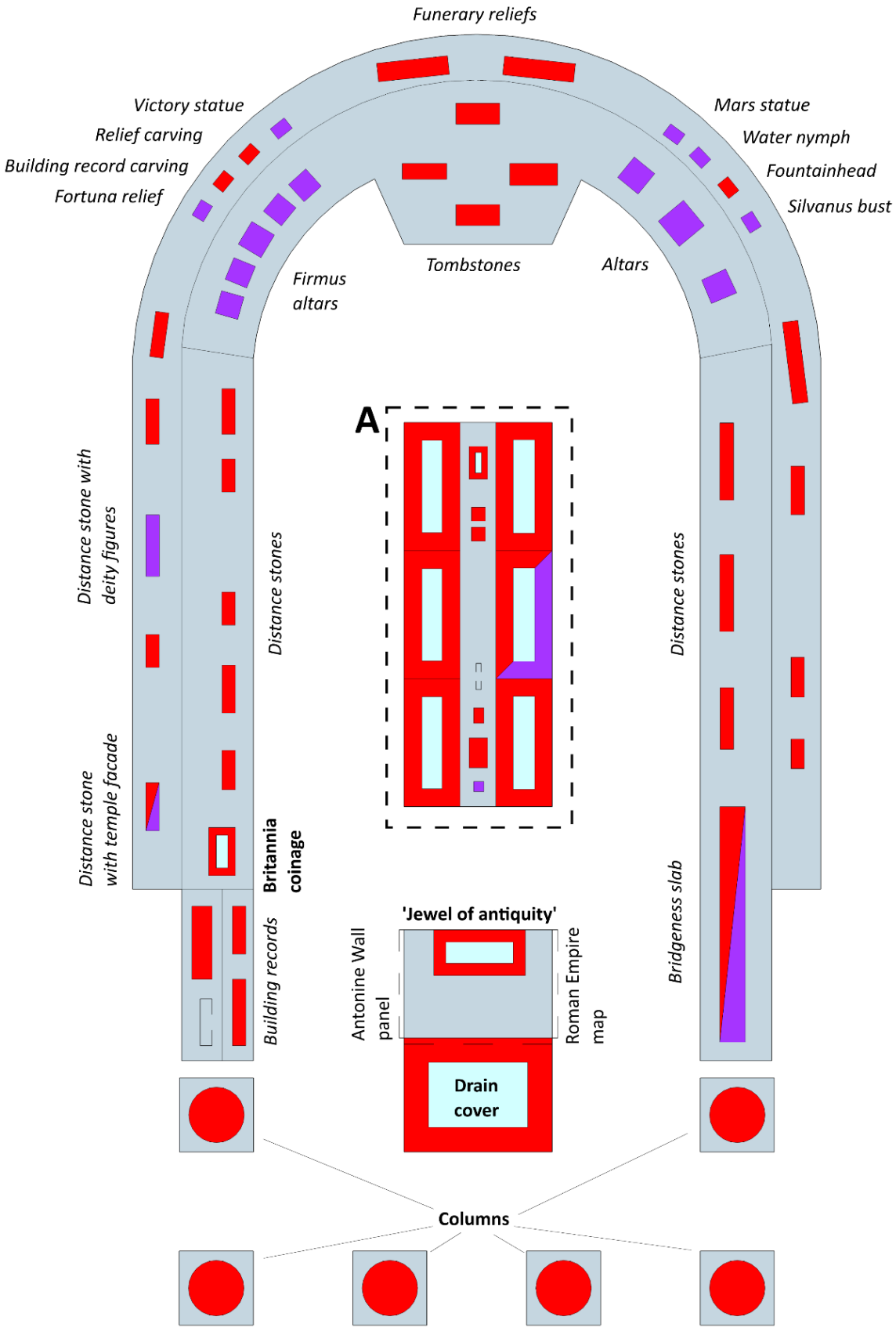


v) Upper Roman Gallery

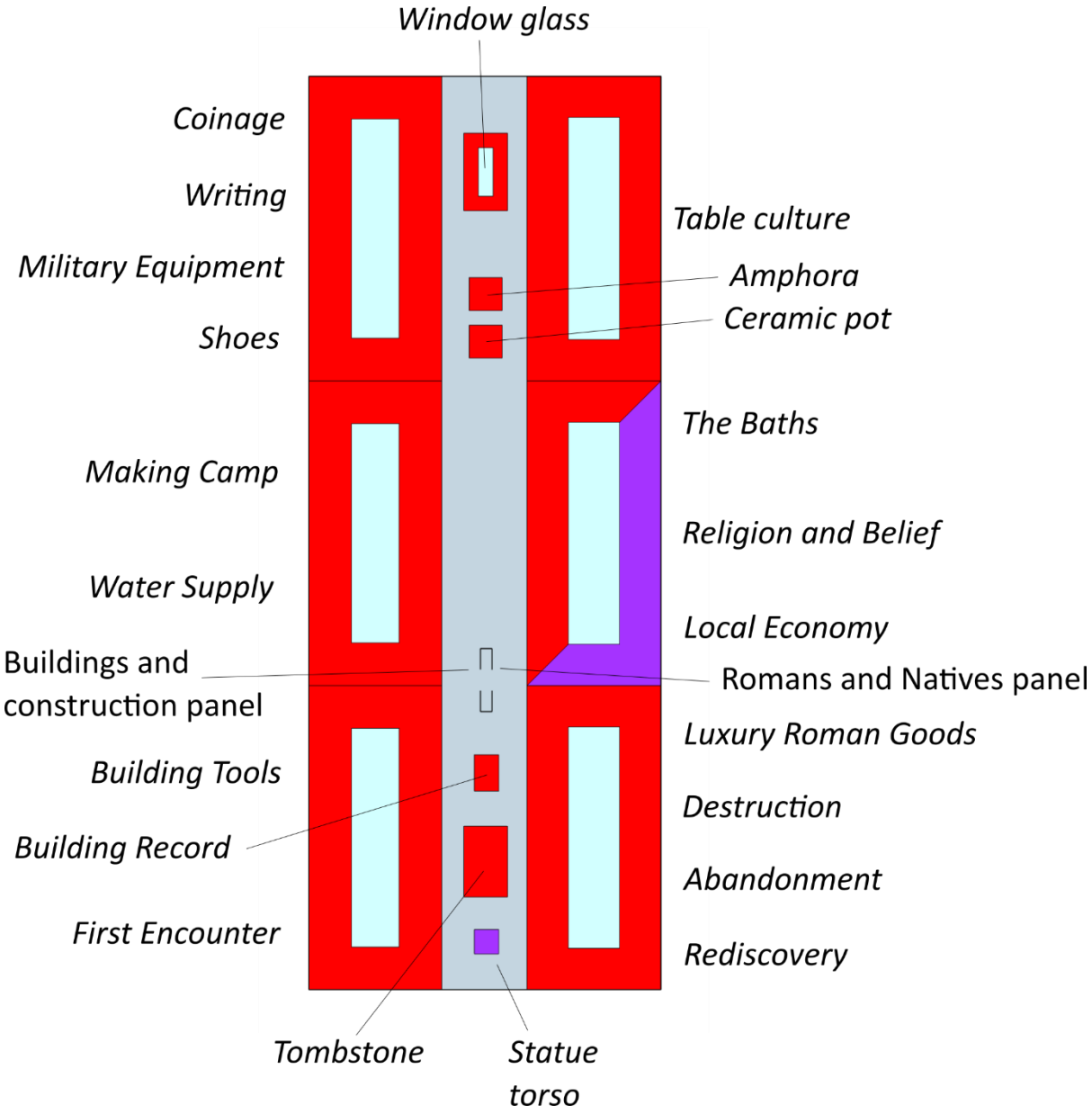


Appendix B. C5: Hunterian schematic plans (not to scale)

i) Overview

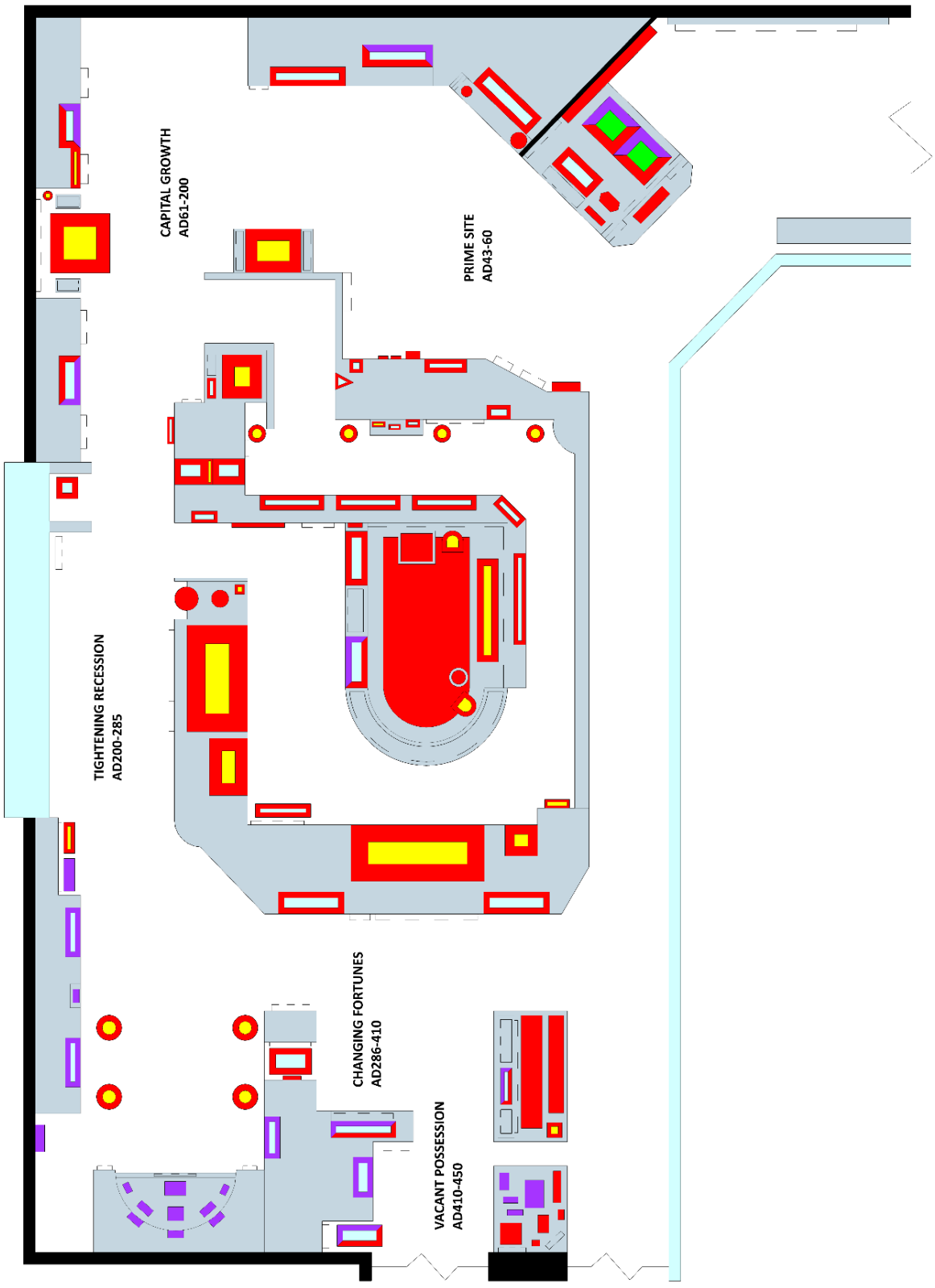


ii) Section A

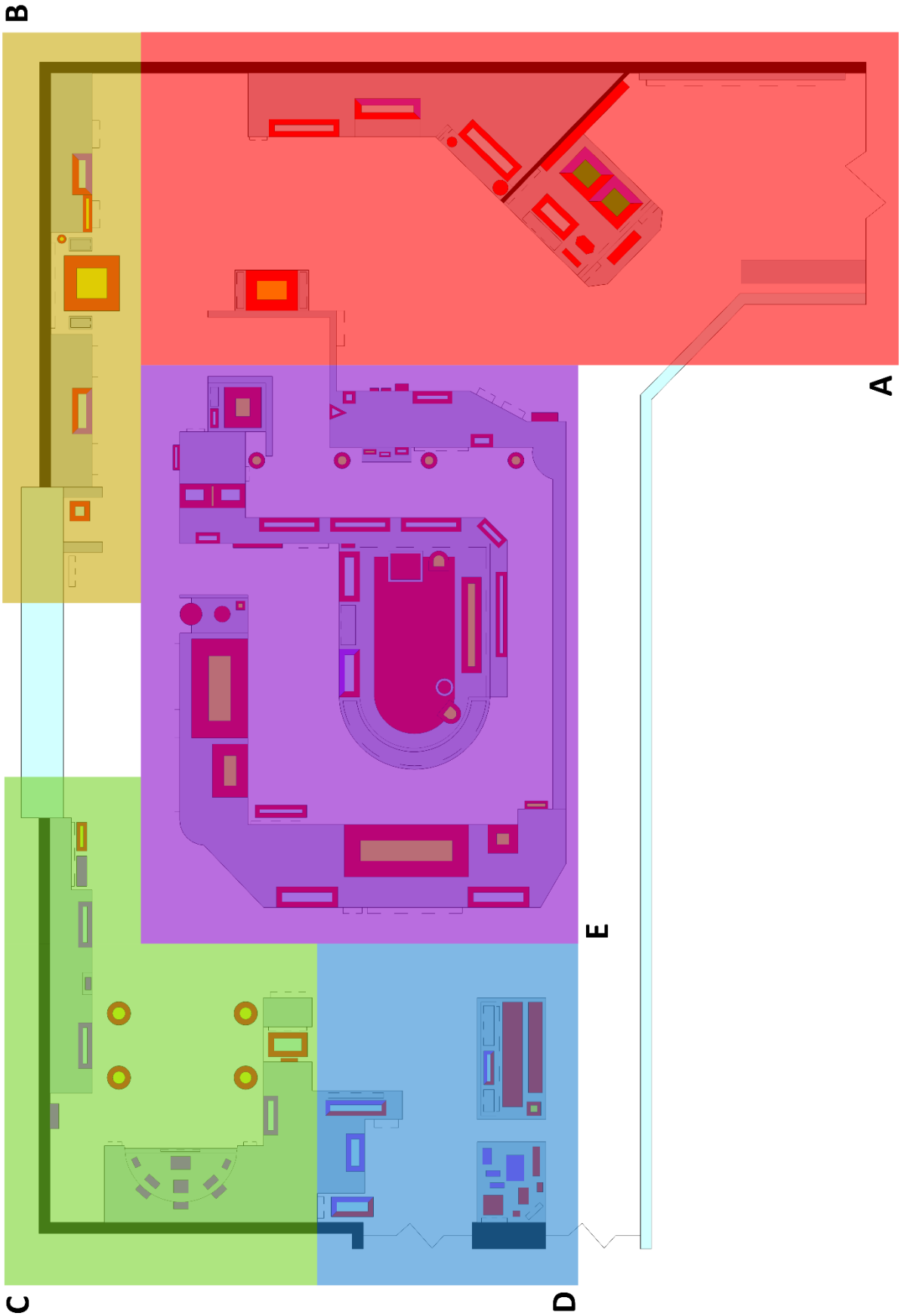

Window glass
Coinage
Writing
Military Equipment
Shoes
Making Camp
Water Supply
Buildings and construction panel
Building Tools
Building Record
First Encounter
Table culture
Amphora
Ceramic pot
The Baths
Religion and Belief
Local Economy
Romans and Natives panel
Luxury Roman Goods
Destruction
Abandonment
Rediscovery
Tombstone
Statue torso

Appendix B. C6: Museum of London schematic plans (not to scale)

i) Thematic Areas

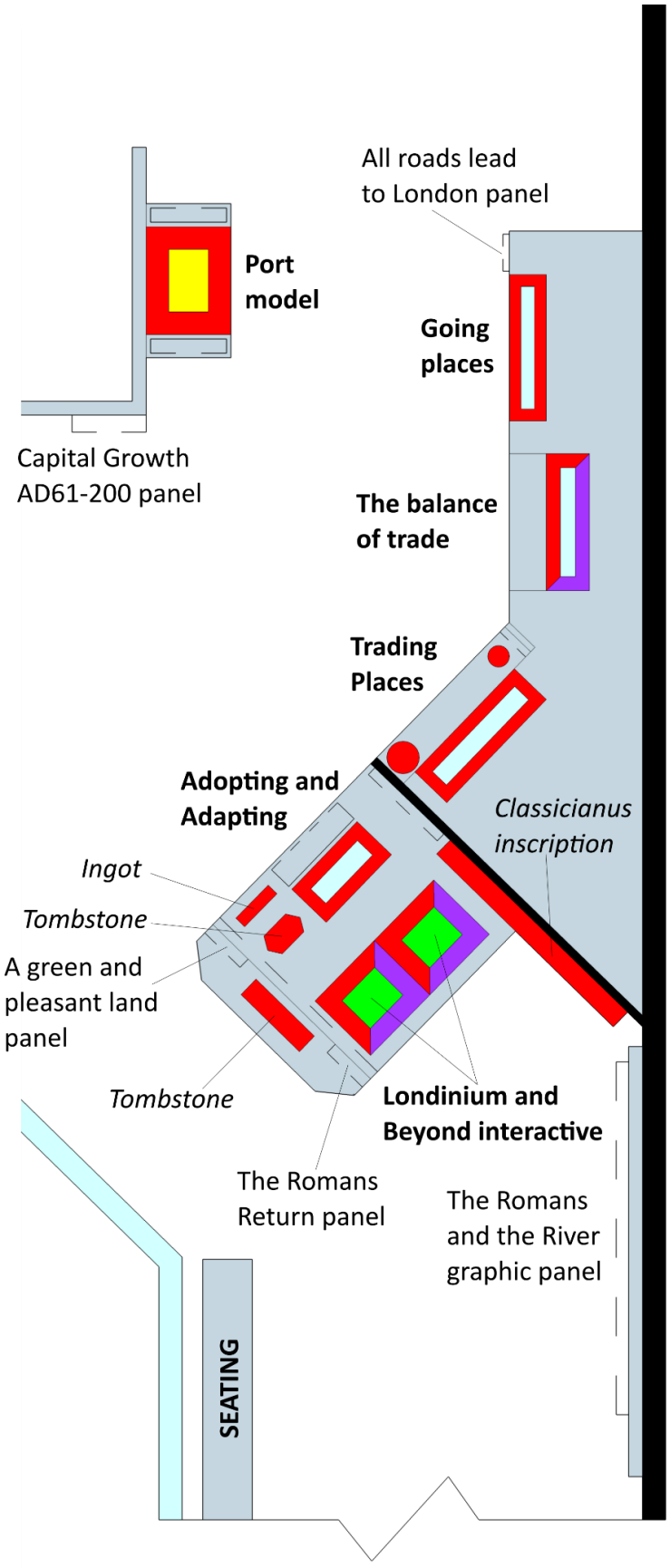


ii) Section Overview



Appendix B. C6: Museum of London schematic plans (not to scale)

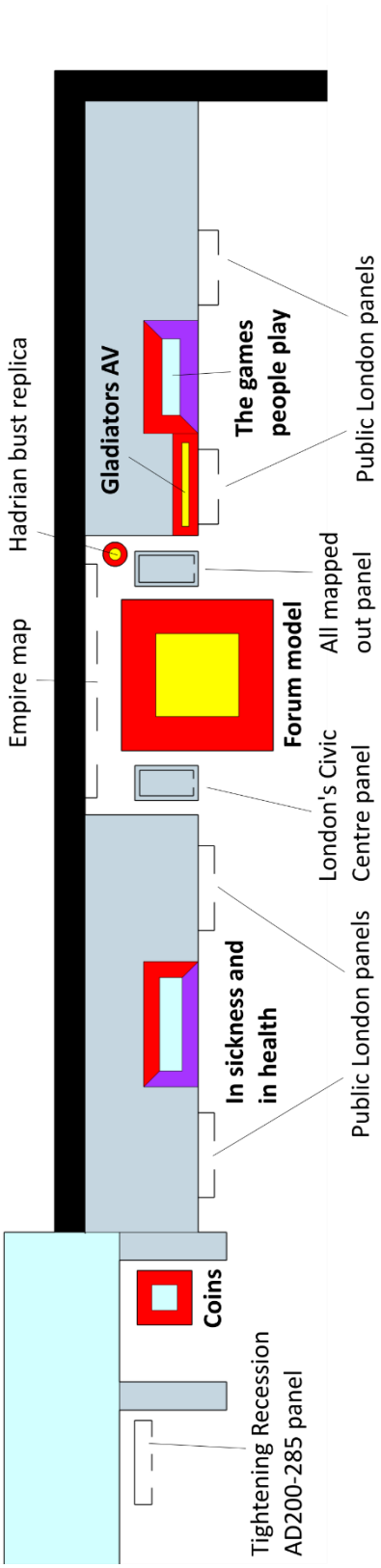
iii) Section A



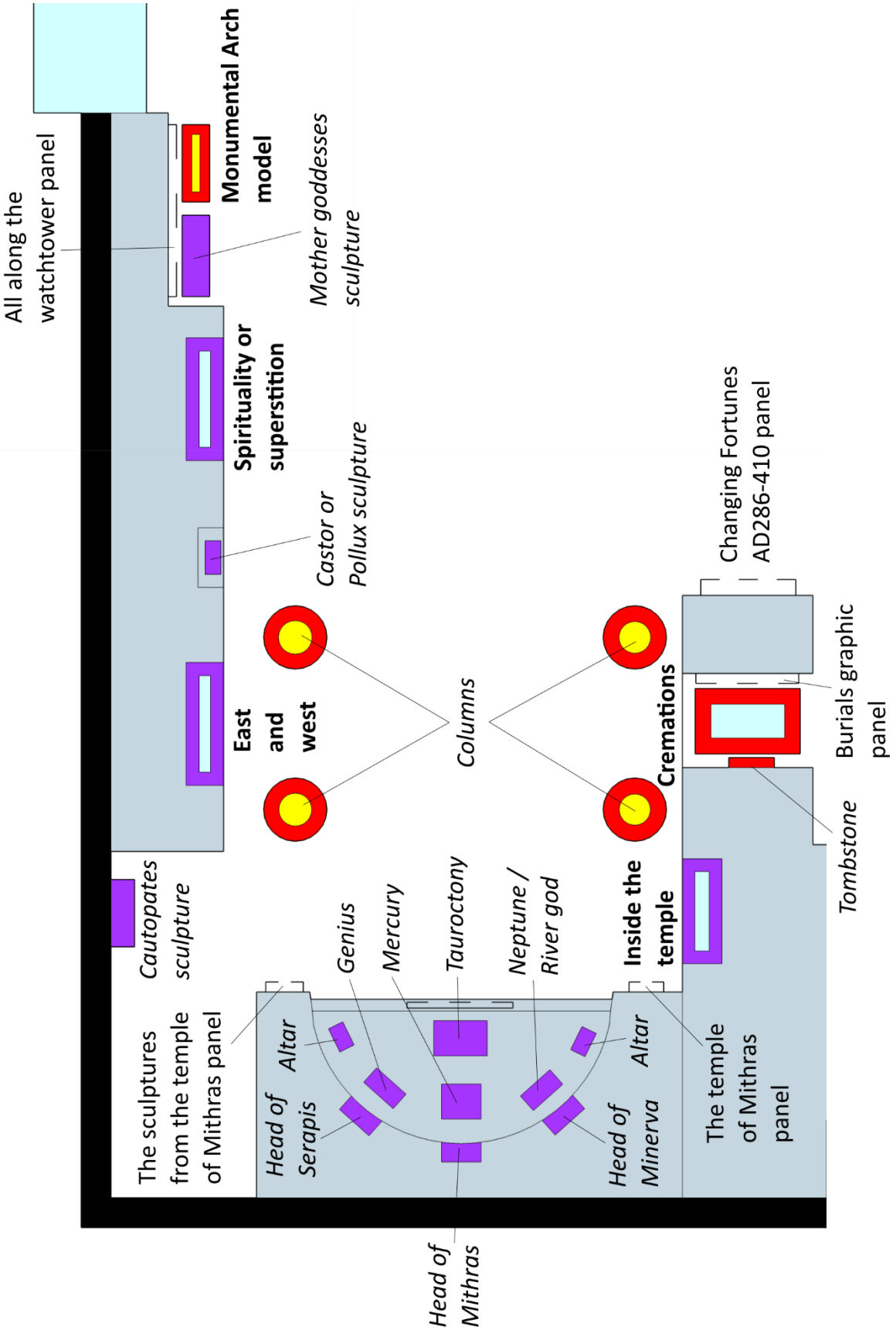
FROM LONDON BEFORE LONDON

Appendix B. C6: Museum of London schematic plans (not to scale)

iv) Section B

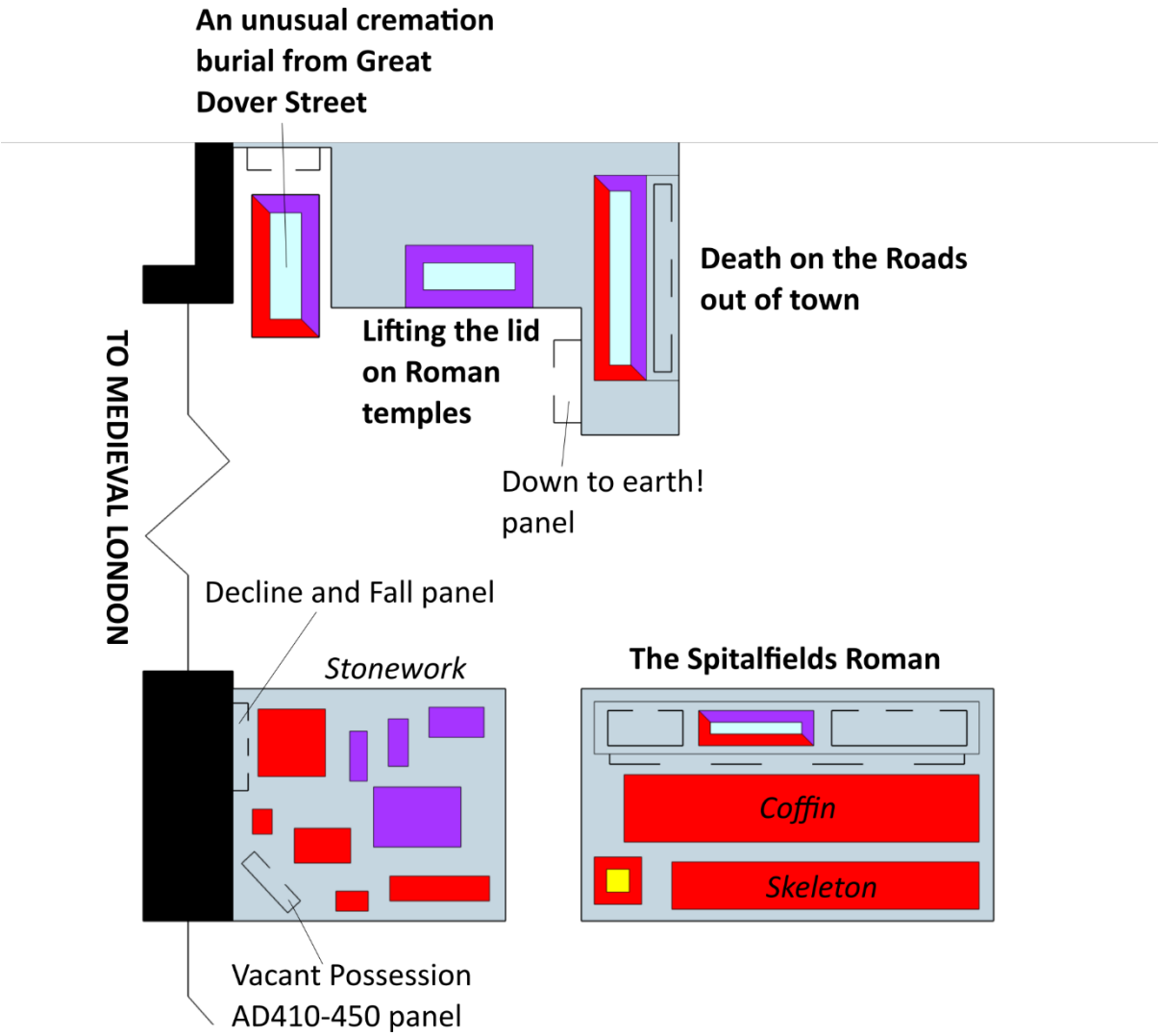


v) Section C

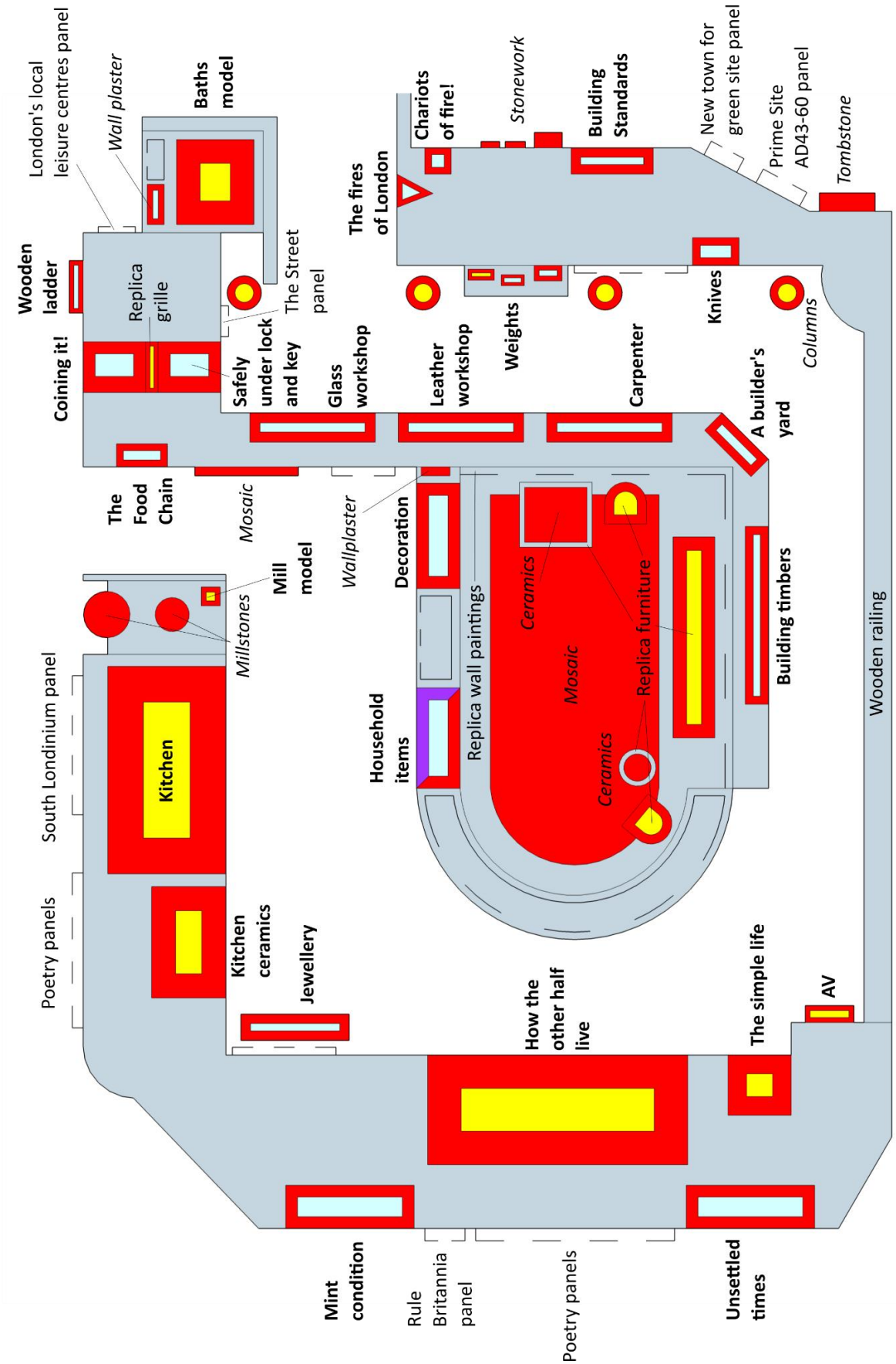

All along the watchtower panel
Monumental Arch model
Mother goddesses sculpture
Spirituality or superstition
Castor or Pollux sculpture
East and west
Columns
Cremations
Changing Fortunes AD286-410 panel
Burials graphic panel
Tombstone
Cautopates sculpture
The sculptures from the temple of Mithras panel
Genius
Mercury
Tauroctony
Neptune / River god
Inside the temple
Head of Altar
Head of Serapis
Head of Minerva
Altar
The temple of Mithras panel
Head of Mithras

Appendix B. C6: Museum of London schematic plans (not to scale)

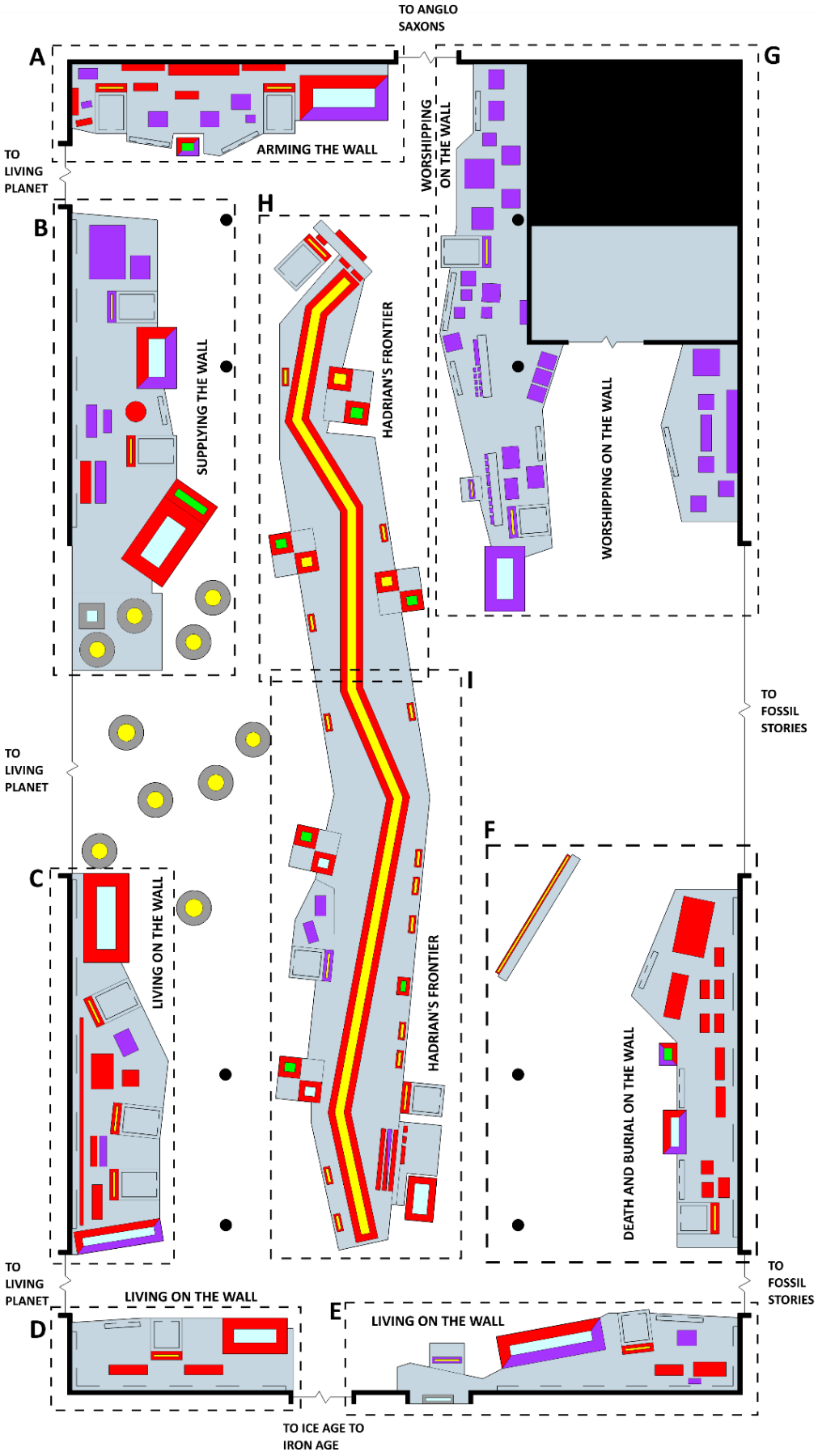
vi) Section D



vii) Section E

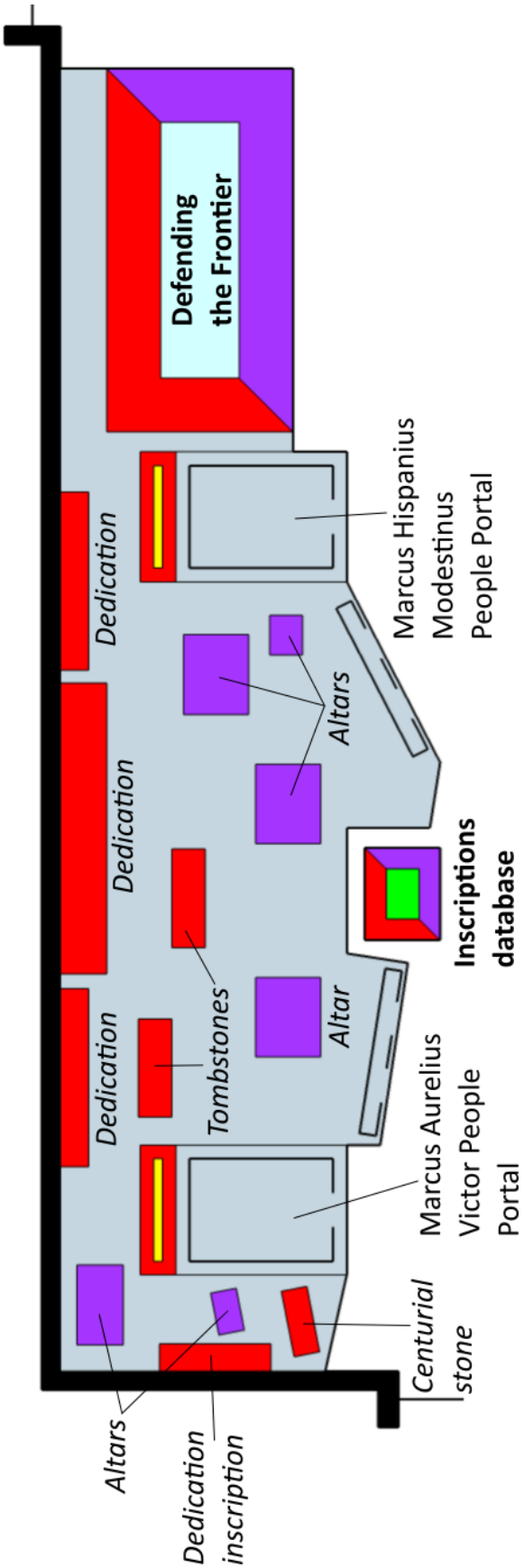


i) Section Overview

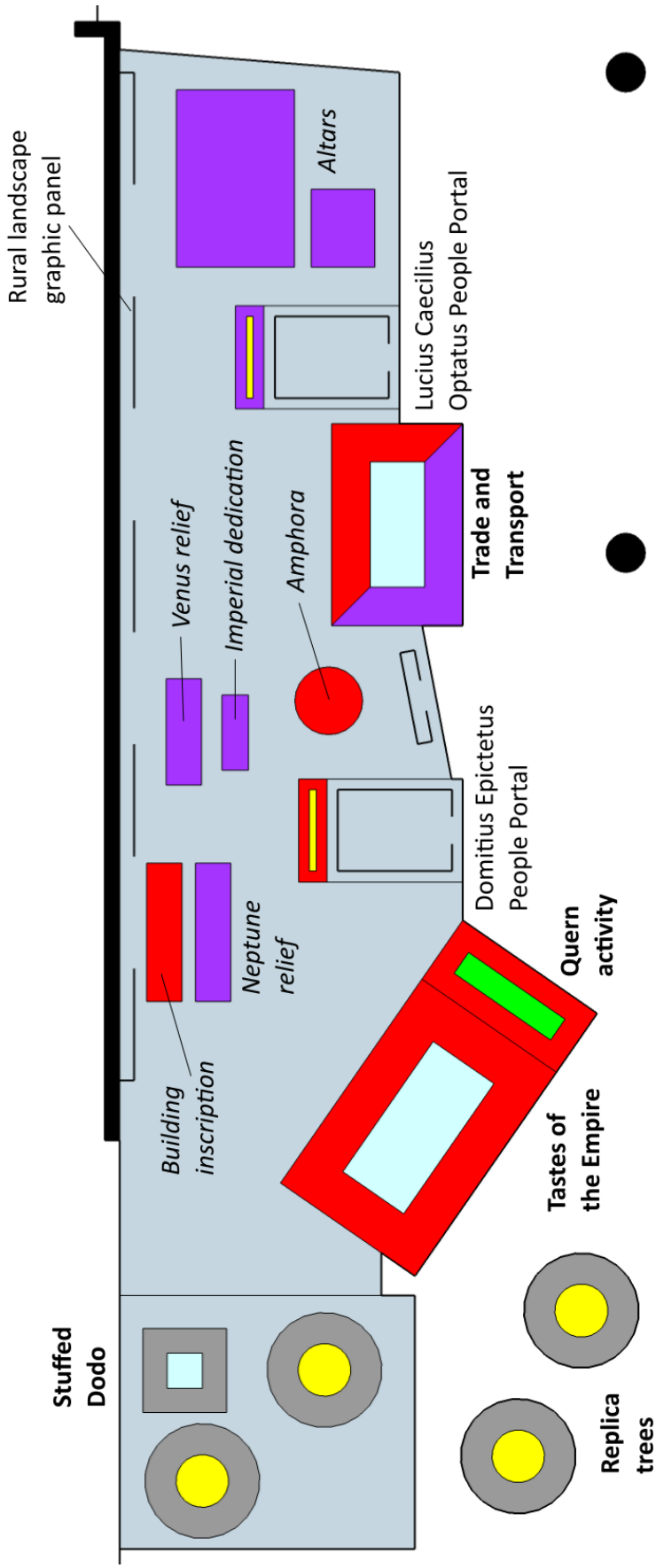


Appendix B. C7: Great North Museum schematic plans (not to scale)

ii) Section A

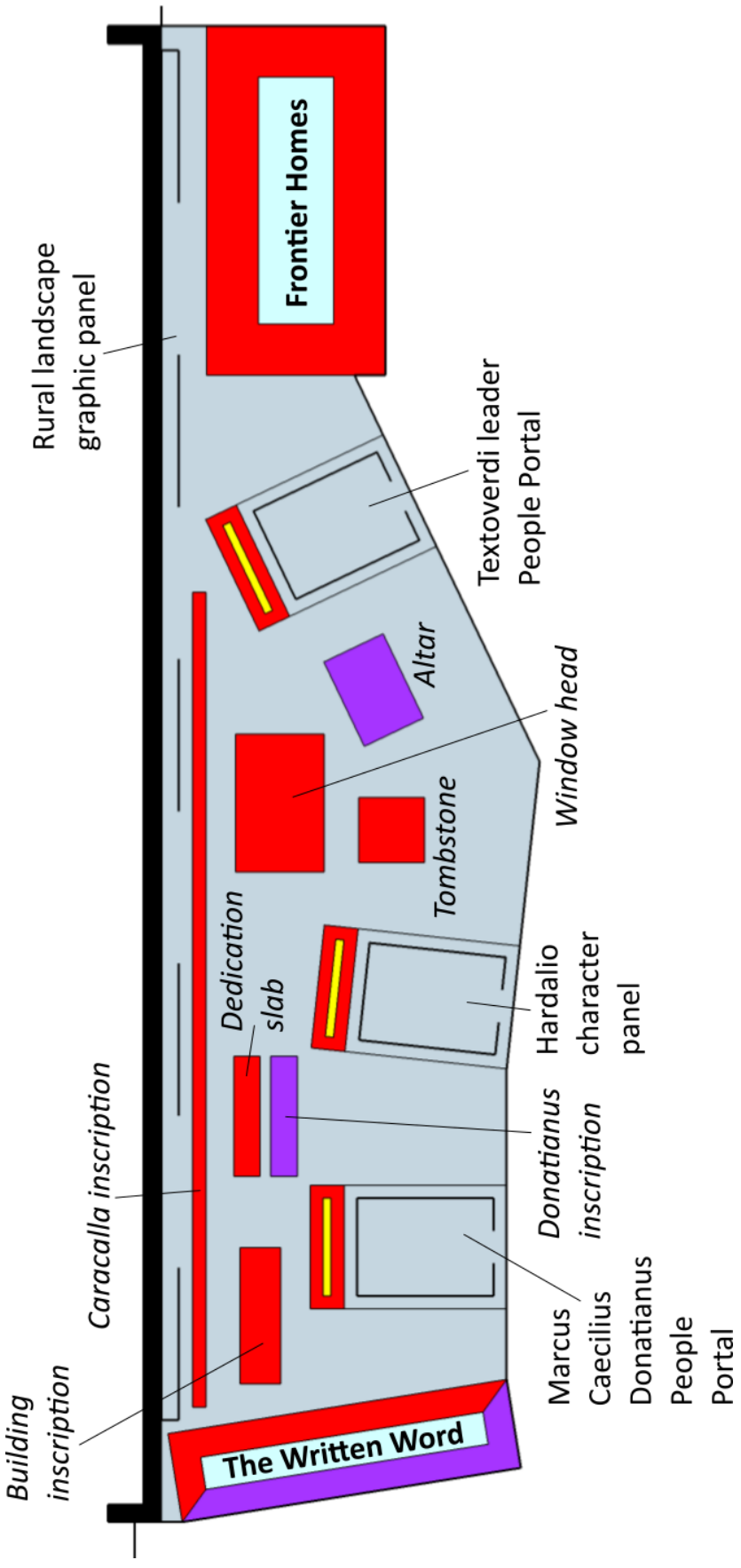


iii) Section B



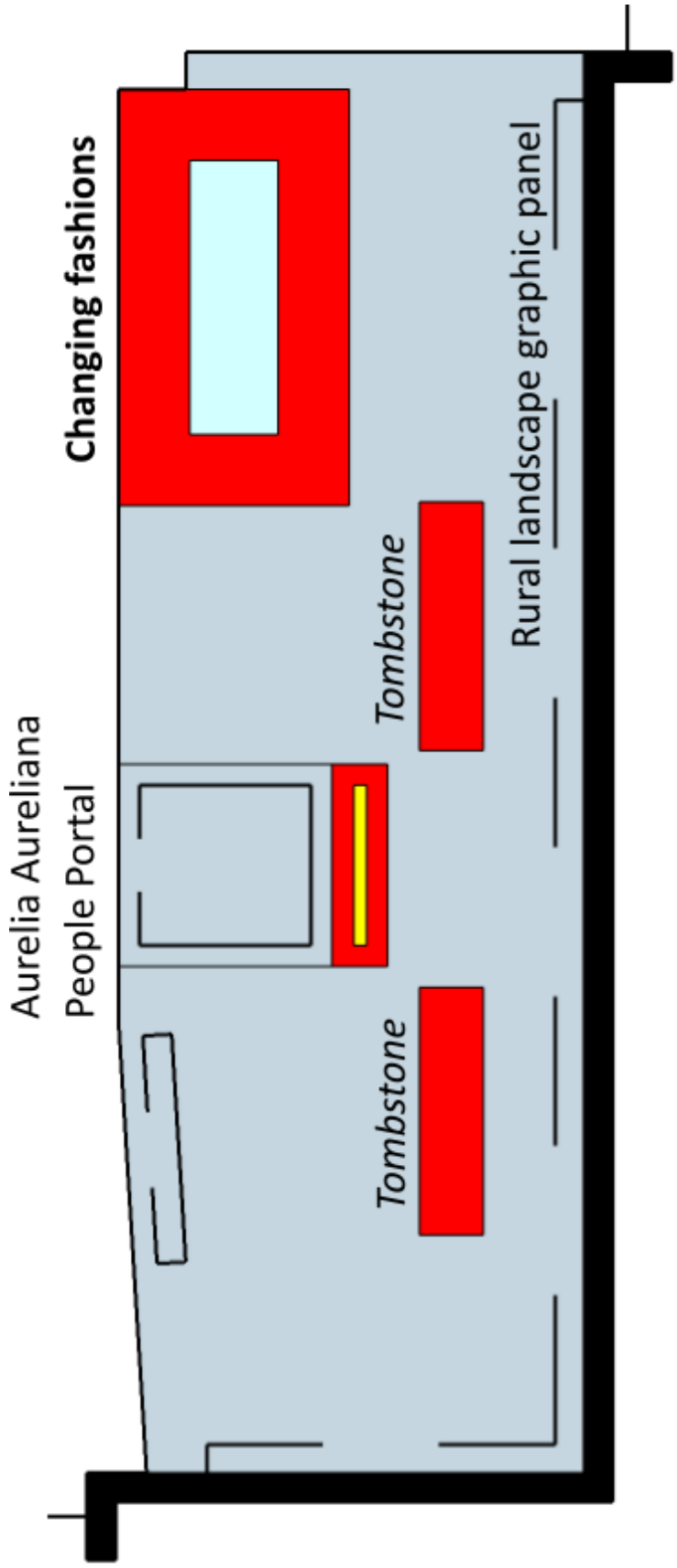
Appendix B. C7: Great North Museum schematic plans (not to scale)

iv) Section C

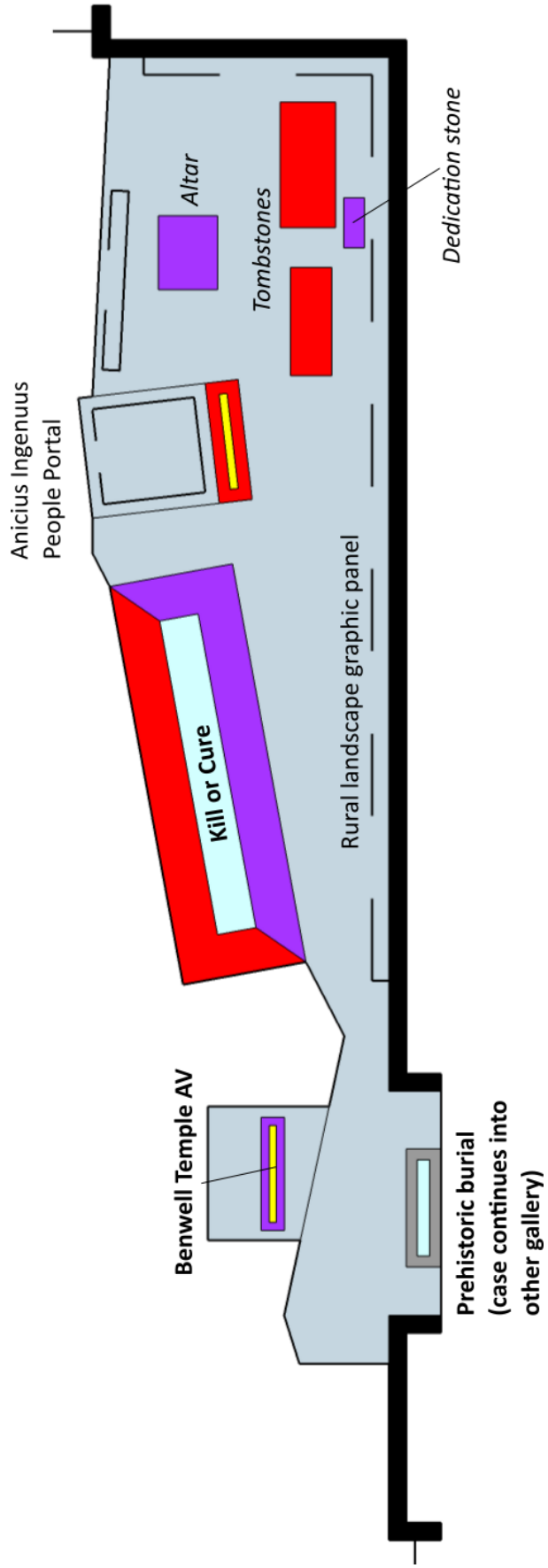


Appendix B. C7: Great North Museum schematic plans (not to scale)

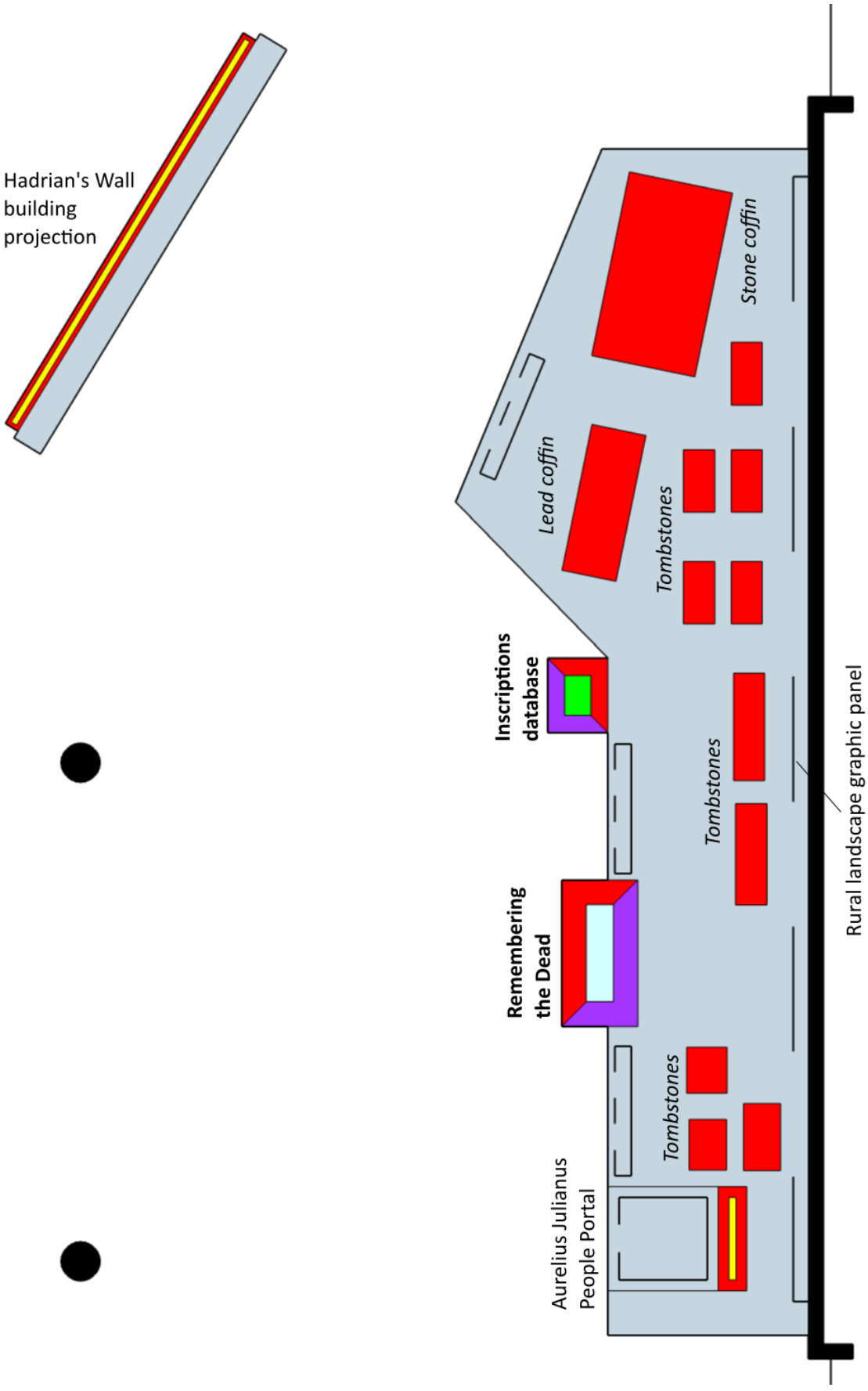
v) Section D



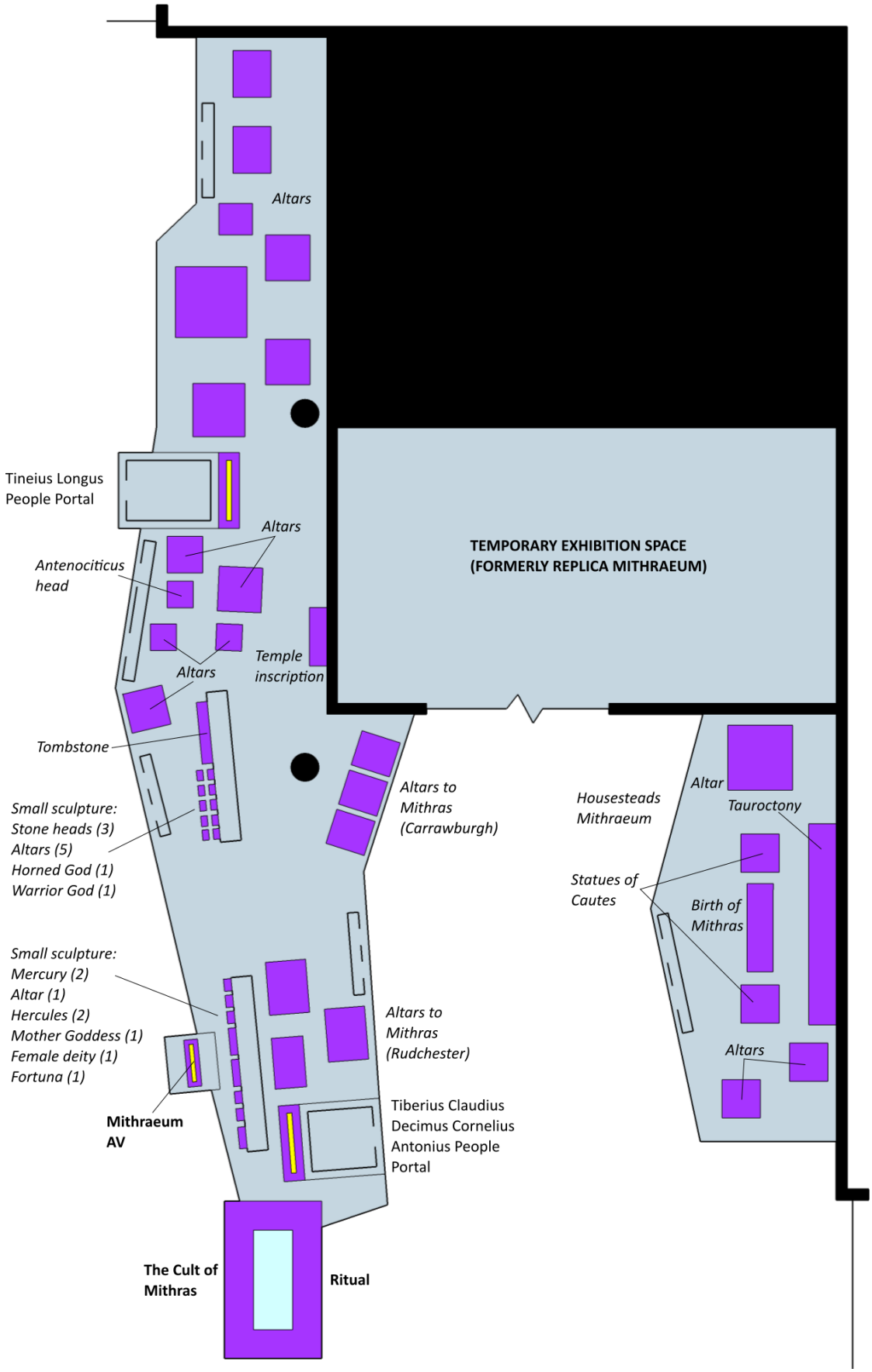
vi) Section E


Altar
Tombstones
Dedication stone
Anicius Ingenuus
People Portal
Rural landscape graphic panel
Kill or Cure
Benwell Temple AV
Prehistoric burial
(case continues into
other gallery)

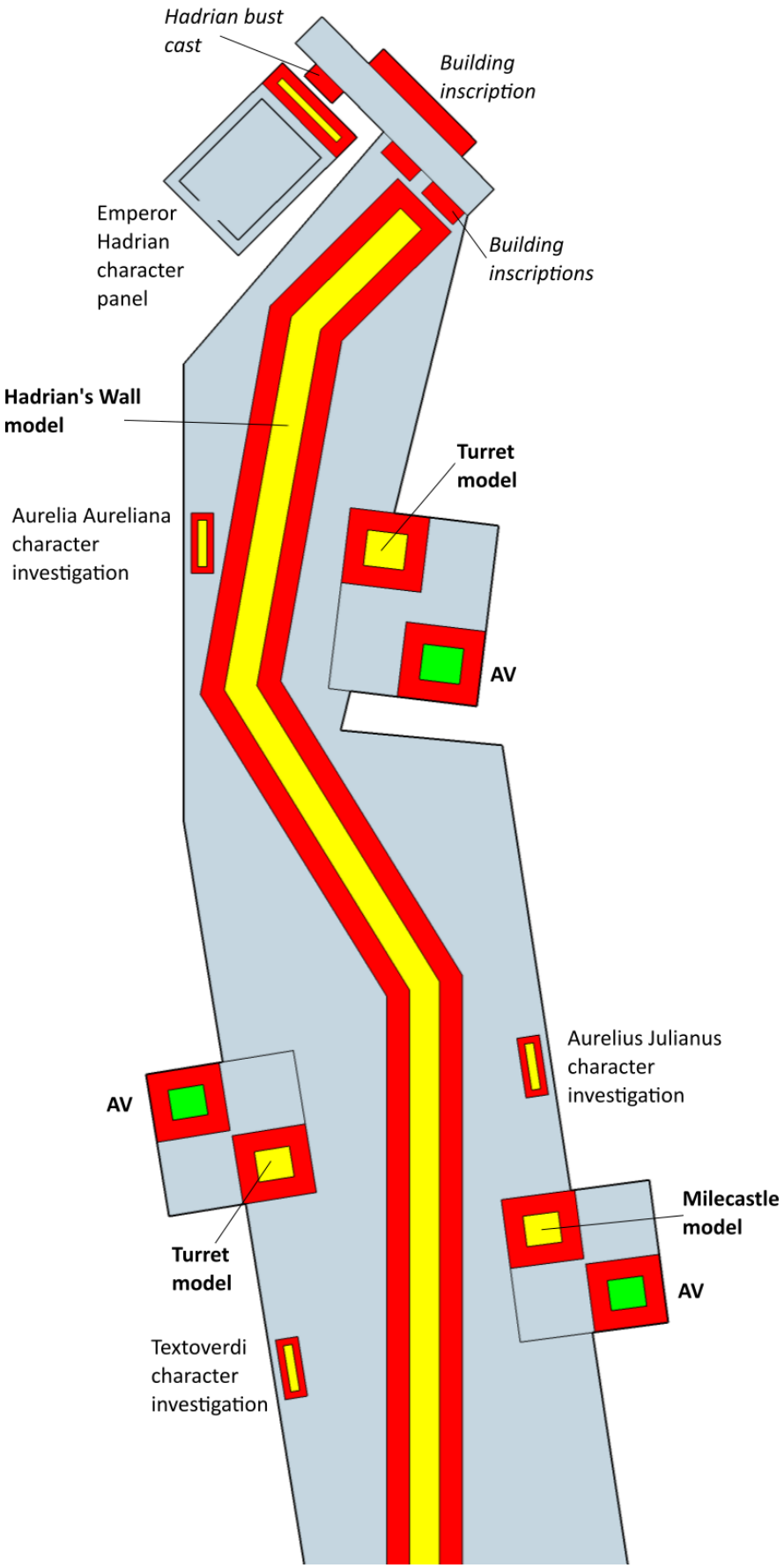
vii) Section F



viii) Section G

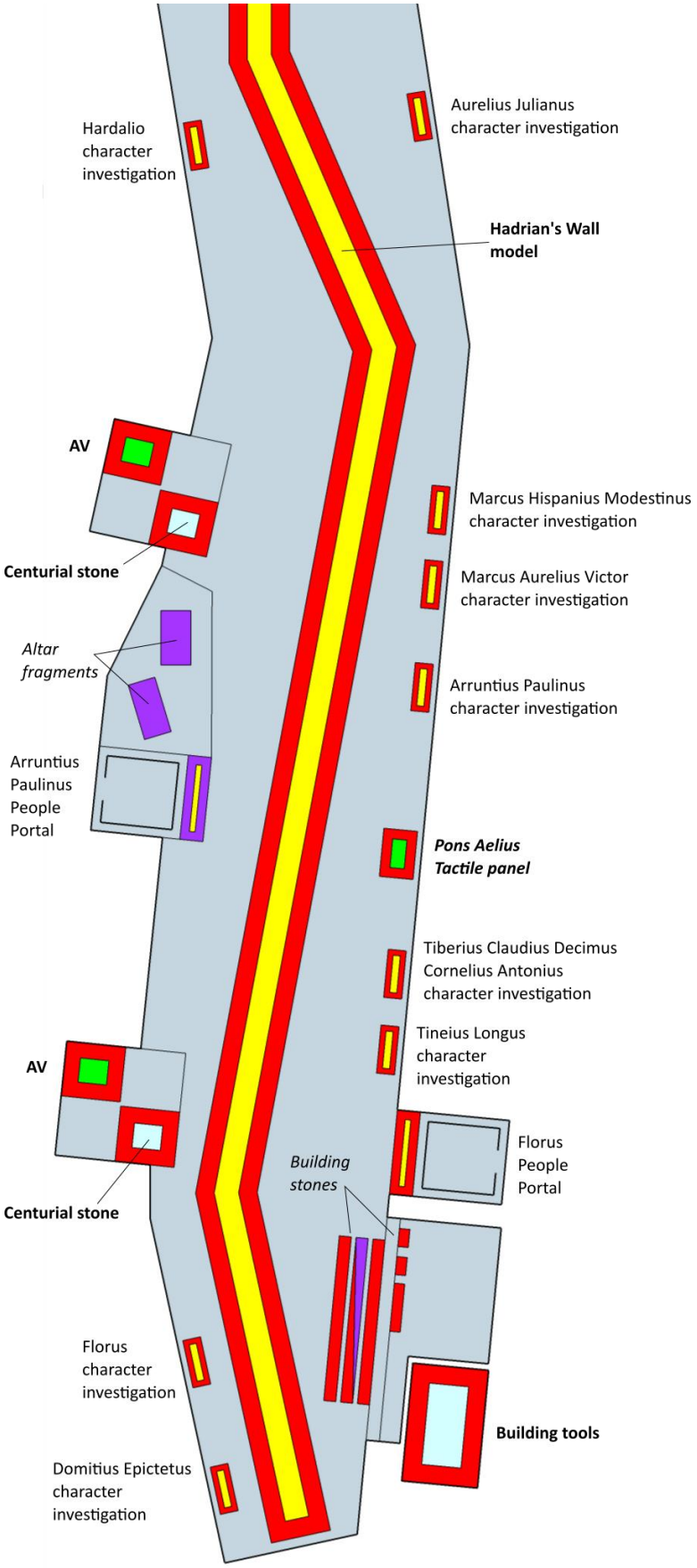


ix) Section H


Hadrian bust cast
Building inscription
Emperor Hadrian character panel
Building inscriptions
Hadrian's Wall model
Turret model
Aurelia Aureliana character investigation
AV
AV
Aurelius Julianus character investigation
Milecastle model
Turret model
AV
Textoverdi character investigation

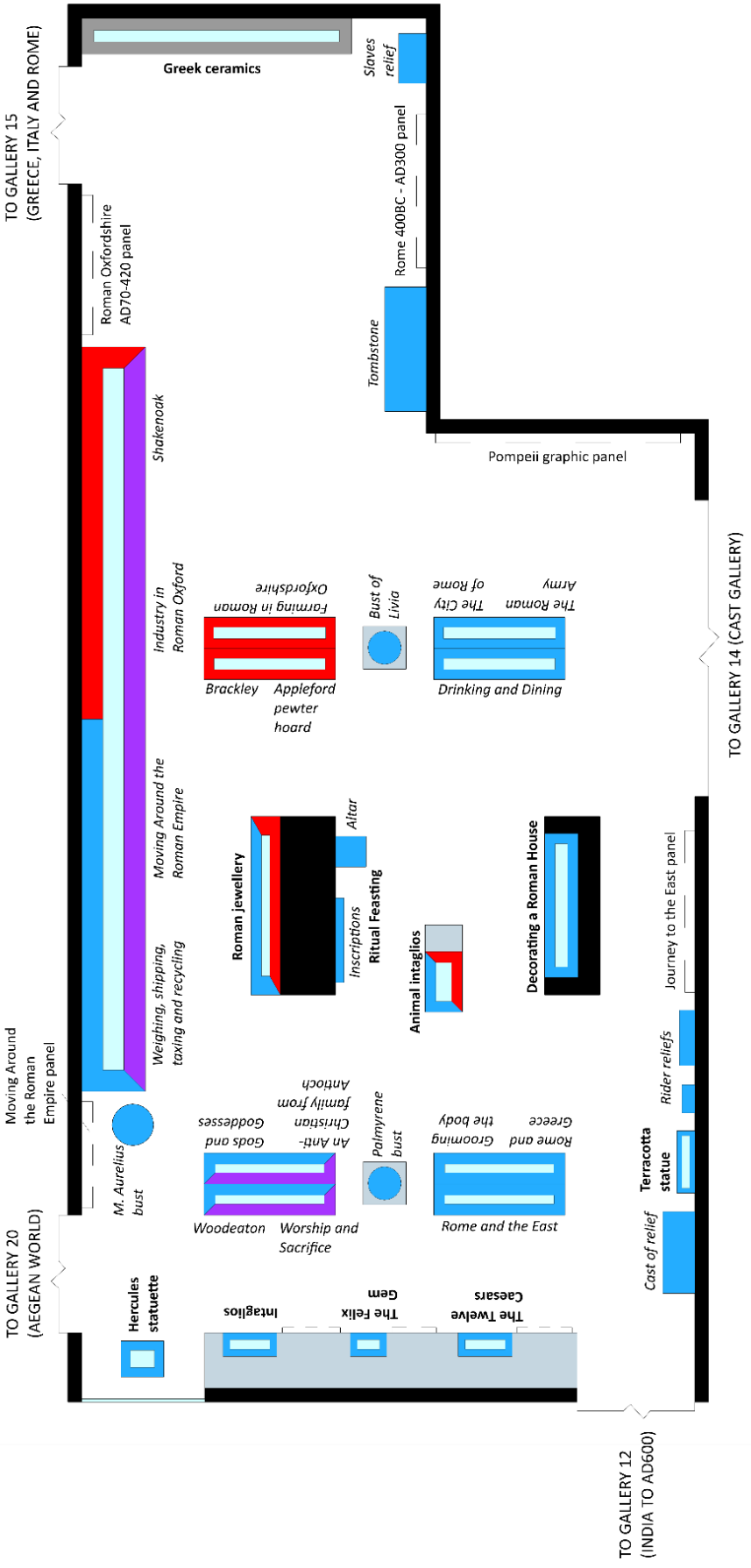
Appendix B. C7: Great North Museum schematic plans (not to scale)

x) Section I



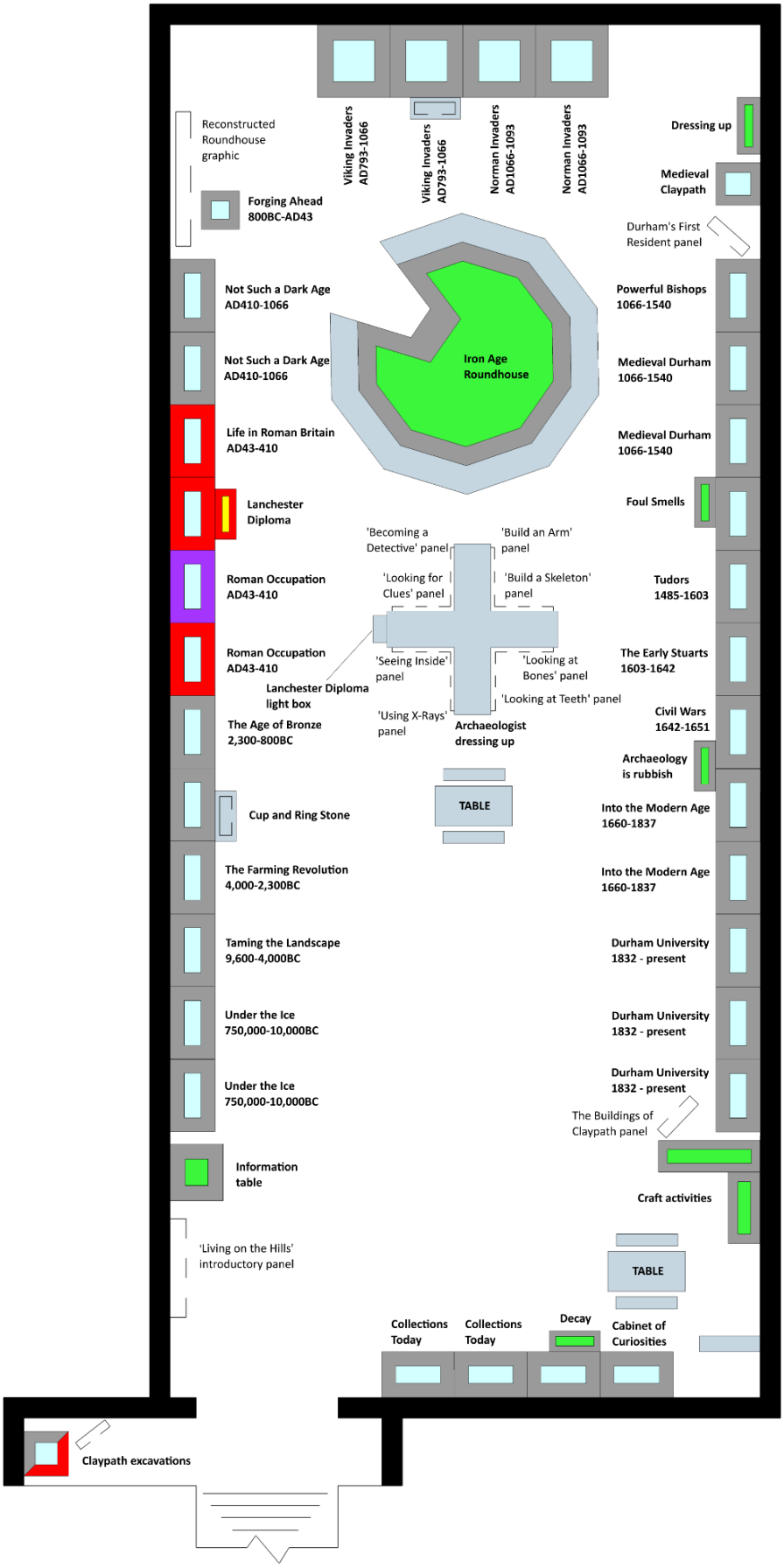
Appendix B. C8: Ashmolean Museum schematic plan (not to scale)

i) Overview



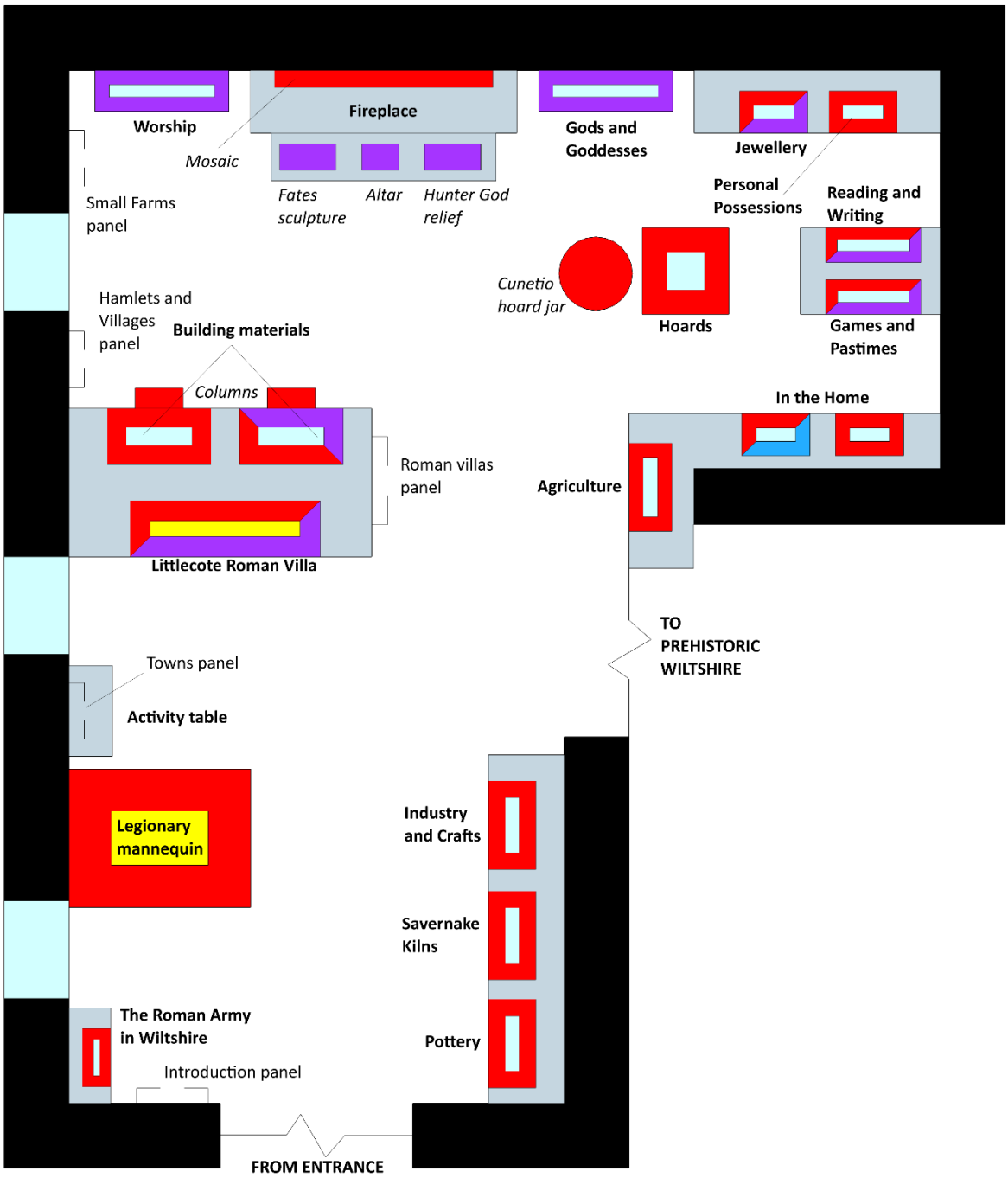
Appendix B. C9: Durham University Archaeology Museum schematic plan (not to scale)

i) Overview



Appendix B. C10: Wiltshire County Museum schematic plan (not to scale)

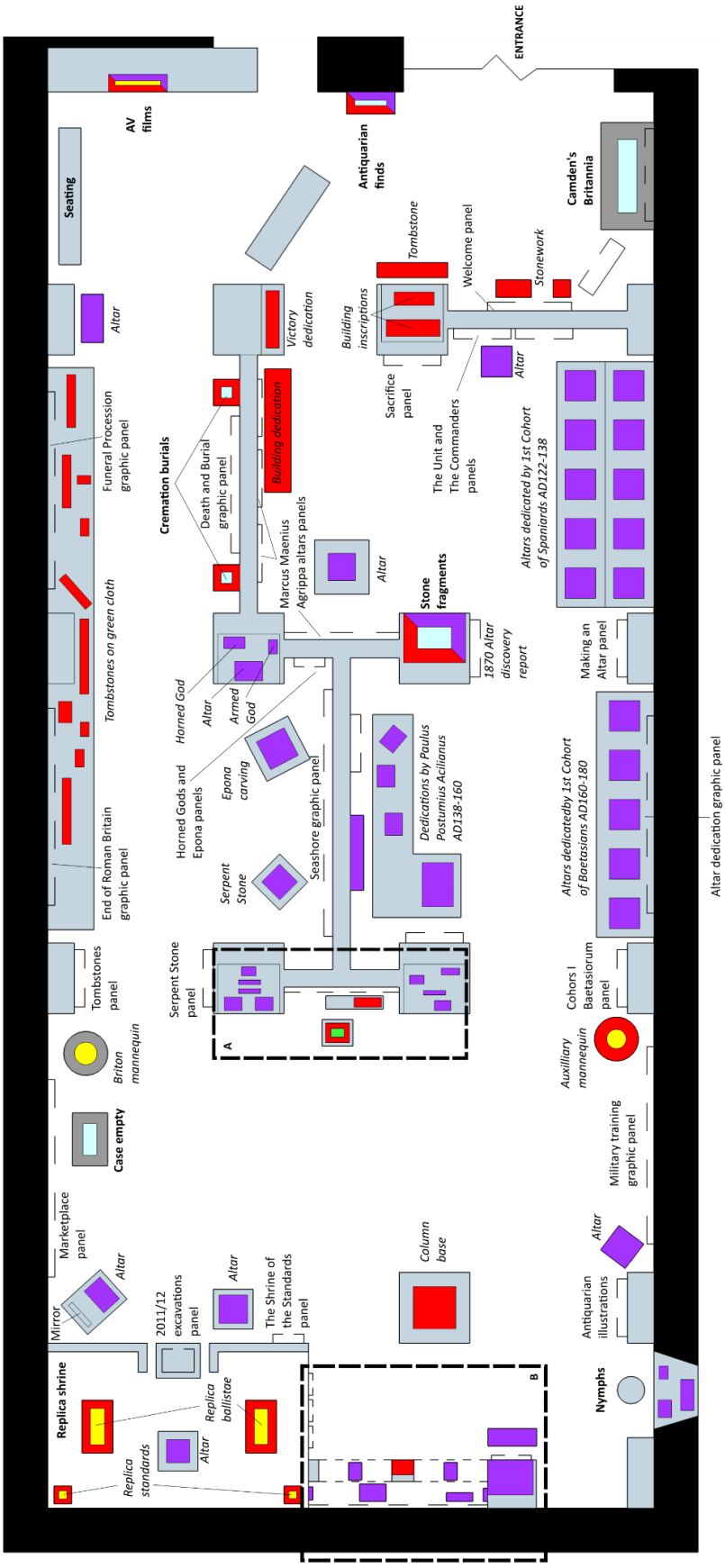
i) Overview



Appendix B. D1: Senhouse Museum (Maryport) schematic plans (not to scale)

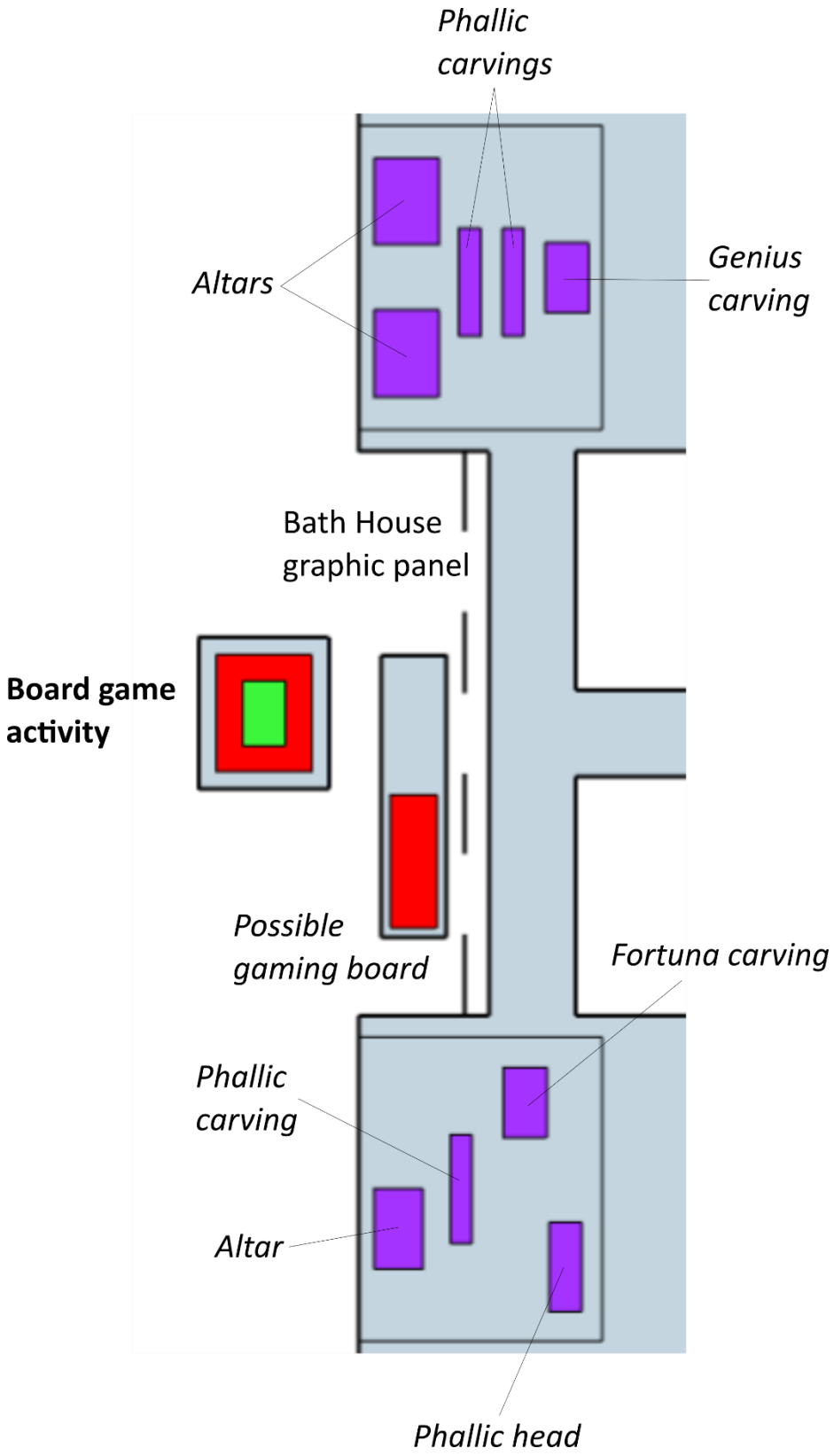
i) Section Overview

ii) Section A

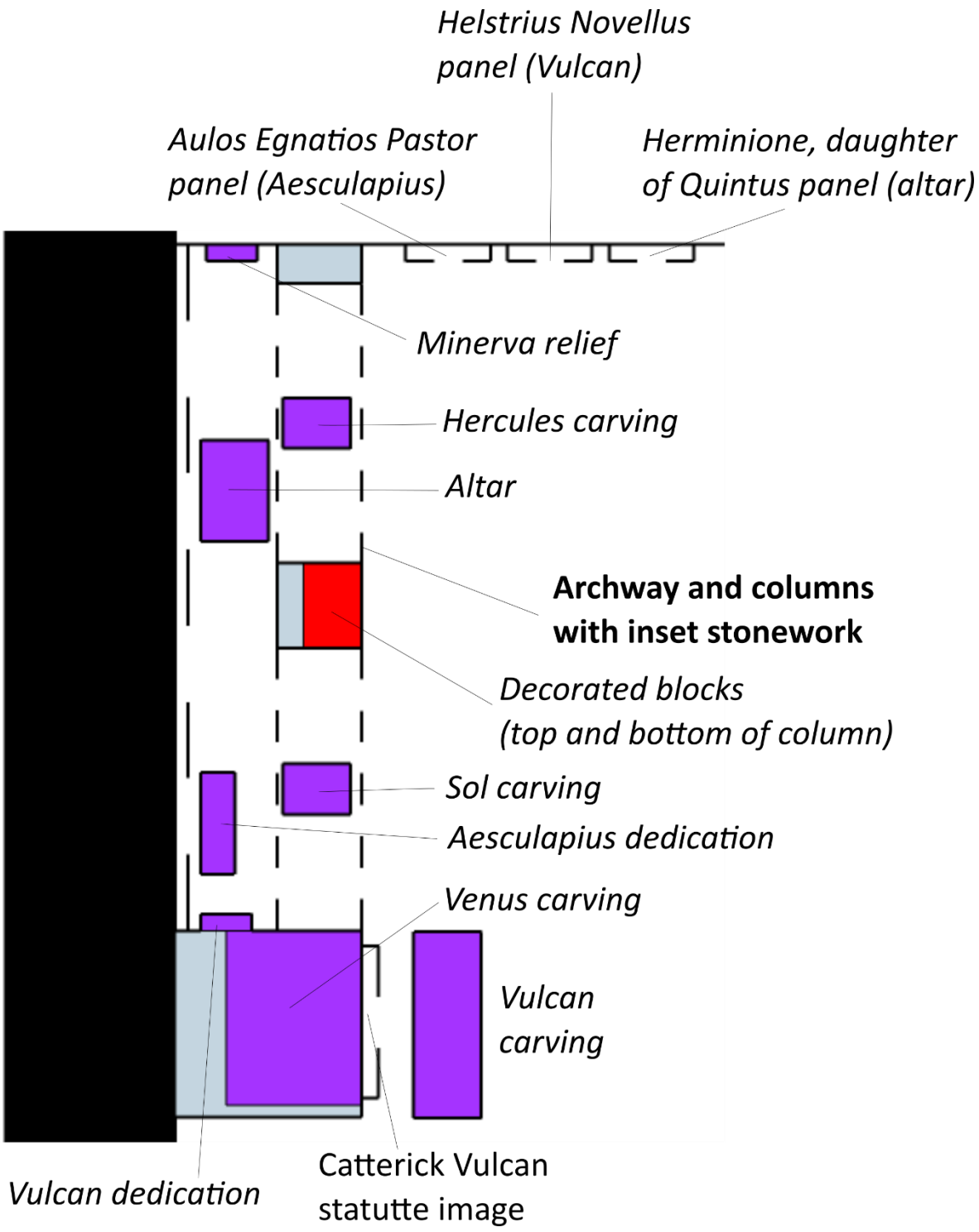

ENTRANCE
AV films
Seating
Antiquarian finds
Camden's Britannia
Tombstone
Welcome panel
Stonework
Altar
Victory dedication
Building inscriptions
Sacrifice panel
The Unit and The Commanders panels
Altars dedicated by 1st Cohort of Spaniards AD122-138
Funeral Procession graphic panel
Cremation burials
Death and Burial graphic panel
Building dedication
Marcus Maenius Agrippa altars panels
Altar
Stone fragments
1870 Altar discovery report
Making an Altar panel
Tombstones on green cloth
Horned God
Altar
Armed God
Horned Gods and Epona panels
Epona carving
Seashore graphic panel
Dedications by Paulus Postumius Acilianus AD138-160
Altars dedicatedby 1st Cohort of Baetasians AD160-180
Altar dedication graphic panel
End of Roman Britain graphic panel
Serpent Stone
Tombstones panel
Serpent Stone panel
A
Cohors I Baetasiorum panel
Briton mannequin
Auxiliary mannequin
Case empty
Military training graphic panel
Marketplace panel
Altar
Column base
Altar
Mirror
2011/12 excavations panel
Altar
The Shrine of the Standards panel
Antiquarian illustrations
Replica shrine
Replica ballistae
B
Nymphs
Altar
Replica standards

Appendix B. D1: Senhouse Museum (Maryport) schematic plans (not to scale)

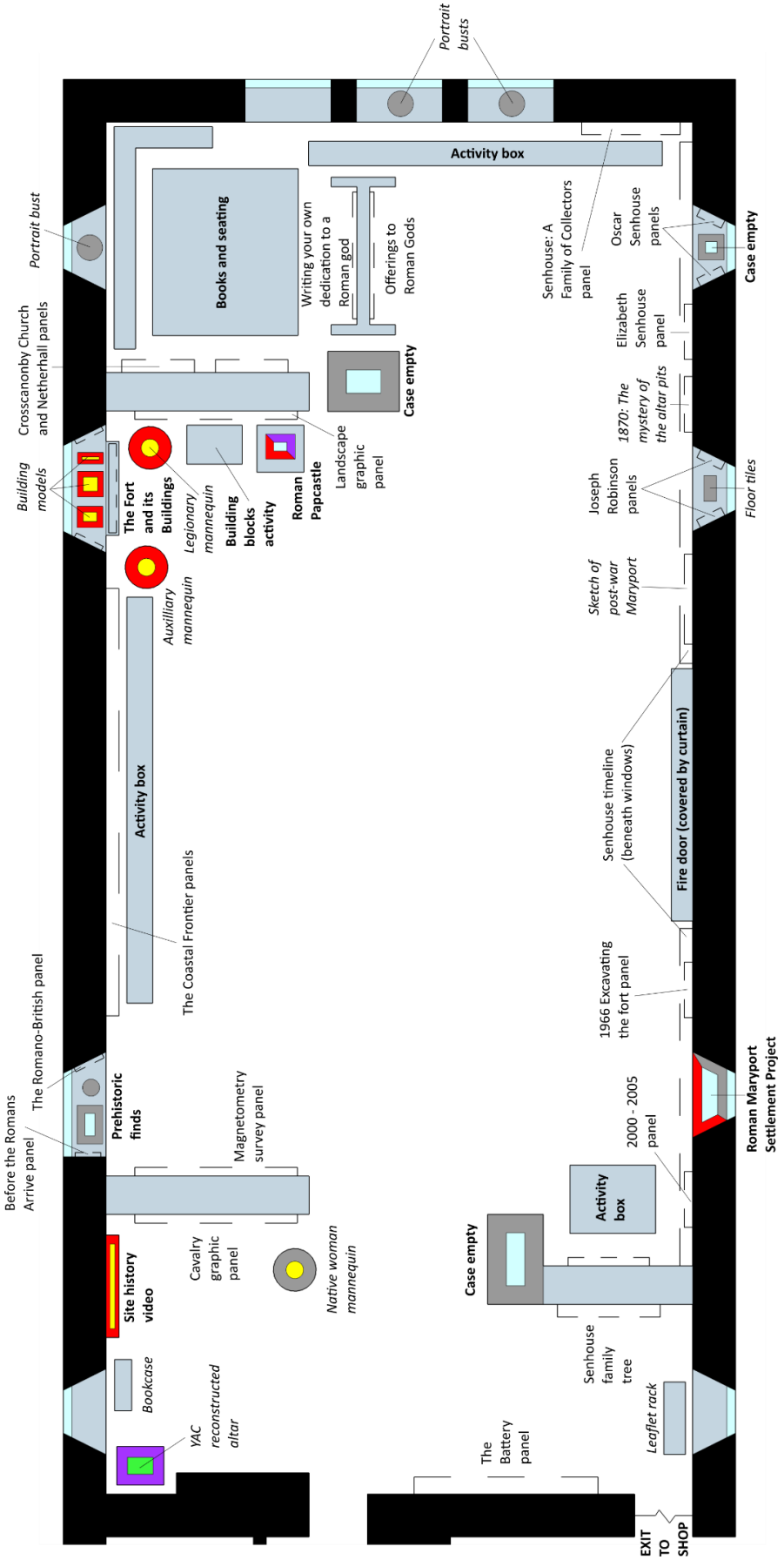
iii) Section A, Subsection A



iv) Section A, subsection B

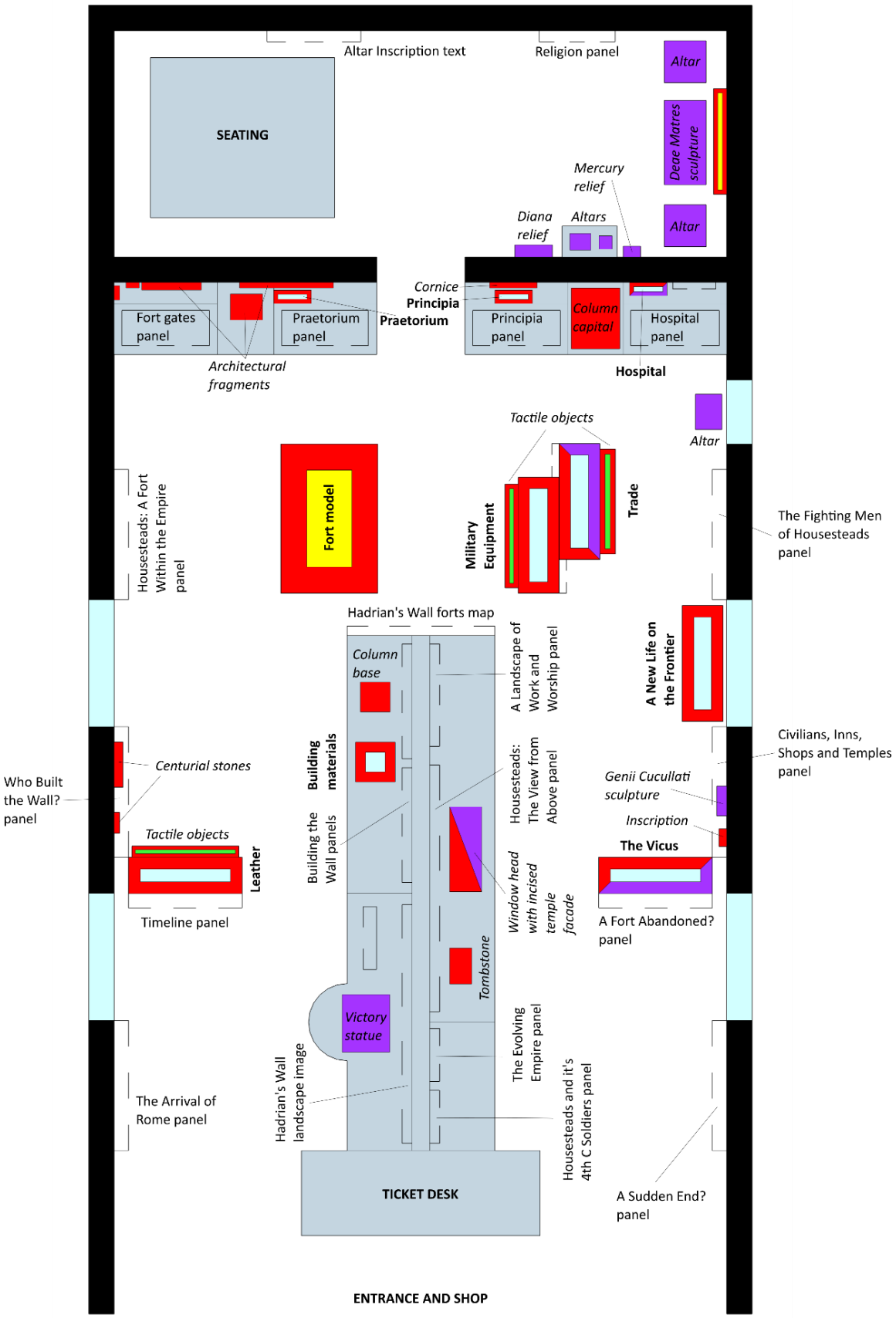


v) Section B


Portrait busts
Activity box
Books and seating
Writing your own dedication to a Roman god
Offerings to Roman Gods
Case empty
Senhouse: A Family of Collectors panel
Oscar Senhouse panels
Case empty
Portrait bust
Crosscanonby Church and Netherhall panels
Elizabeth Senhouse panel
1870: The mystery of the altar pits
Building models
The Fort and its Buildings
Legionary mannequin
Building blocks activity
Roman Papcastle
Landscape graphic panel
Joseph Robinson panels
Floor tiles
Auxiliary mannequin
Sketch of post-war Maryport
Activity box
The Coastal Frontier panels
Senhouse timeline (beneath windows)
Fire door (covered by curtain)
1966 Excavating the fort panel
The Romano-British panel
Before the Romans Arrive panel
Prehistoric finds
Magnetometry survey panel
2000 - 2005 panel
Roman Maryport Settlement Project
Site history video
Cavalry graphic panel
Native woman mannequin
Case empty
Activity box
Bookcase
YAC reconstructed altar
Senhouse family tree
Leaflet rack
The Battery panel
EXIT TO SHOP

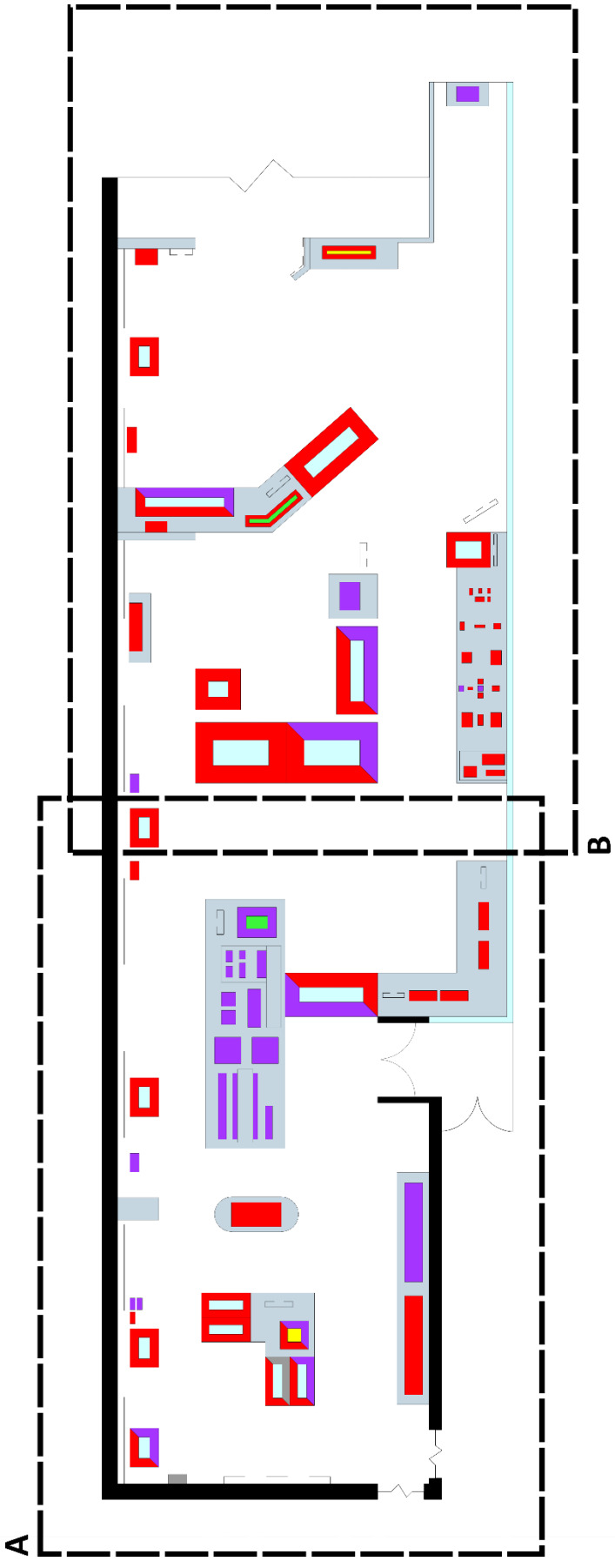
Appendix B. D2: Housesteads site museum schematic plan (not to scale)

i) Overview

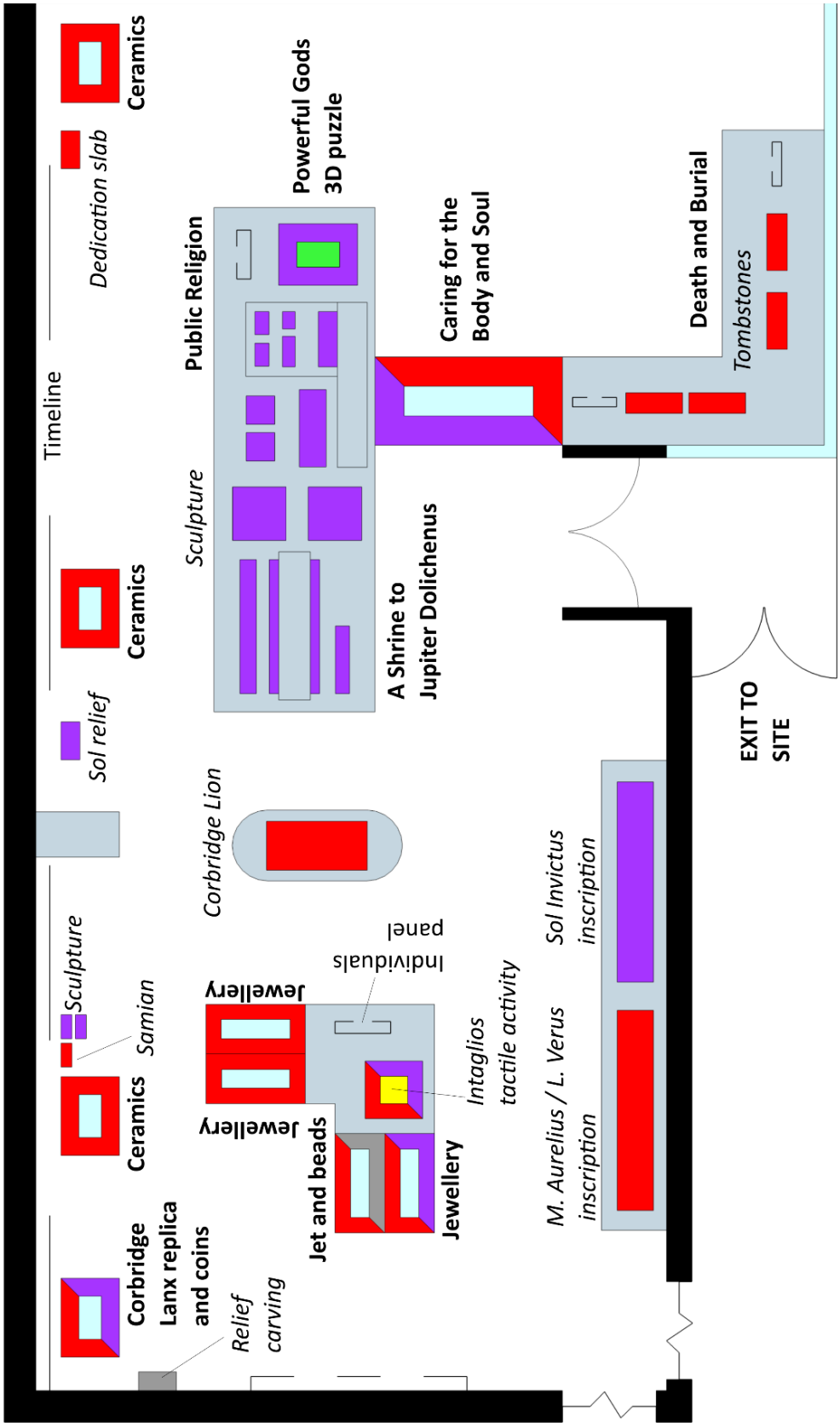


Appendix B. D3: Corbridge Museum schematic plans (not to scale)

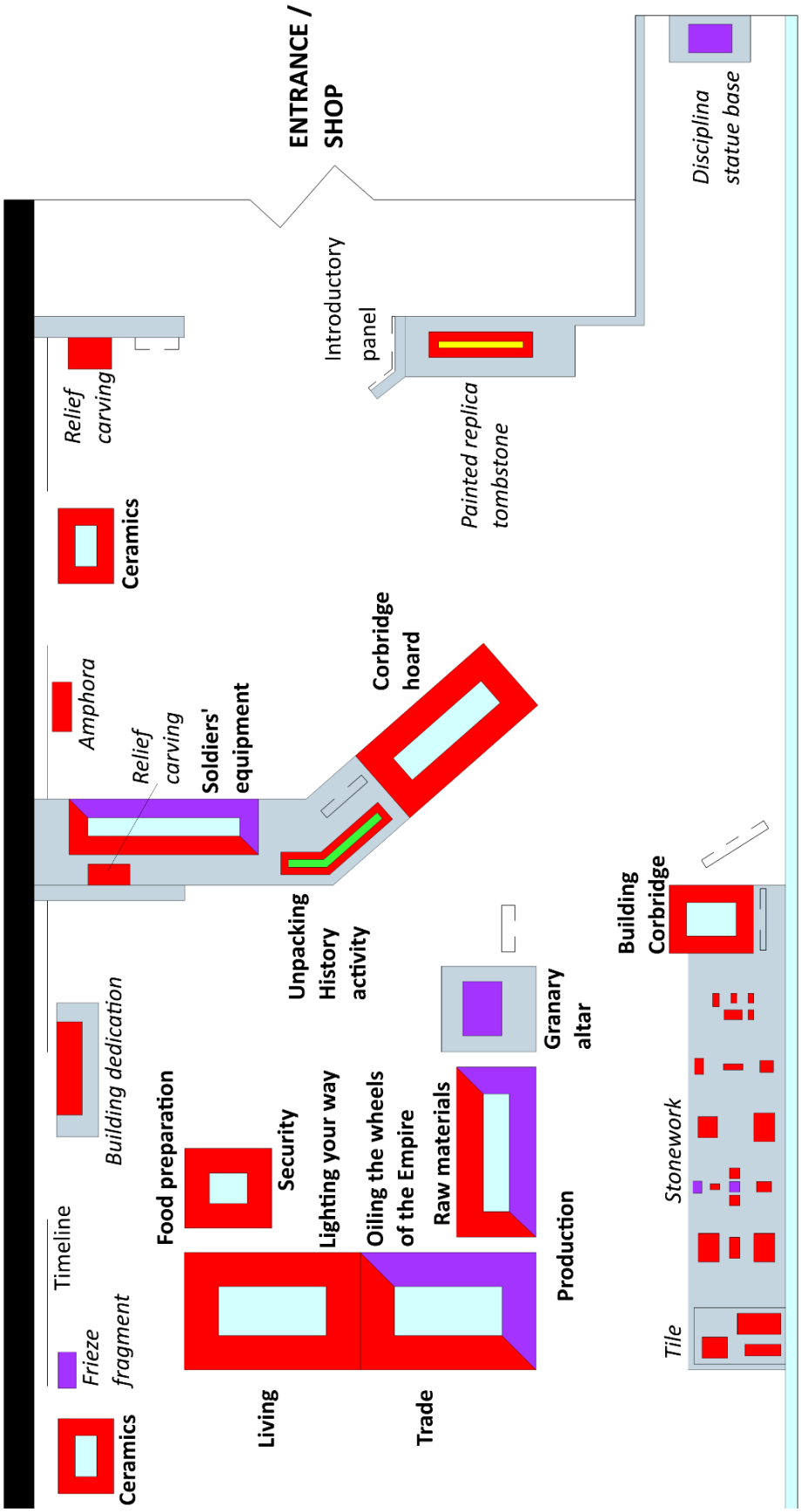
i) Section Overview



ii) Section A

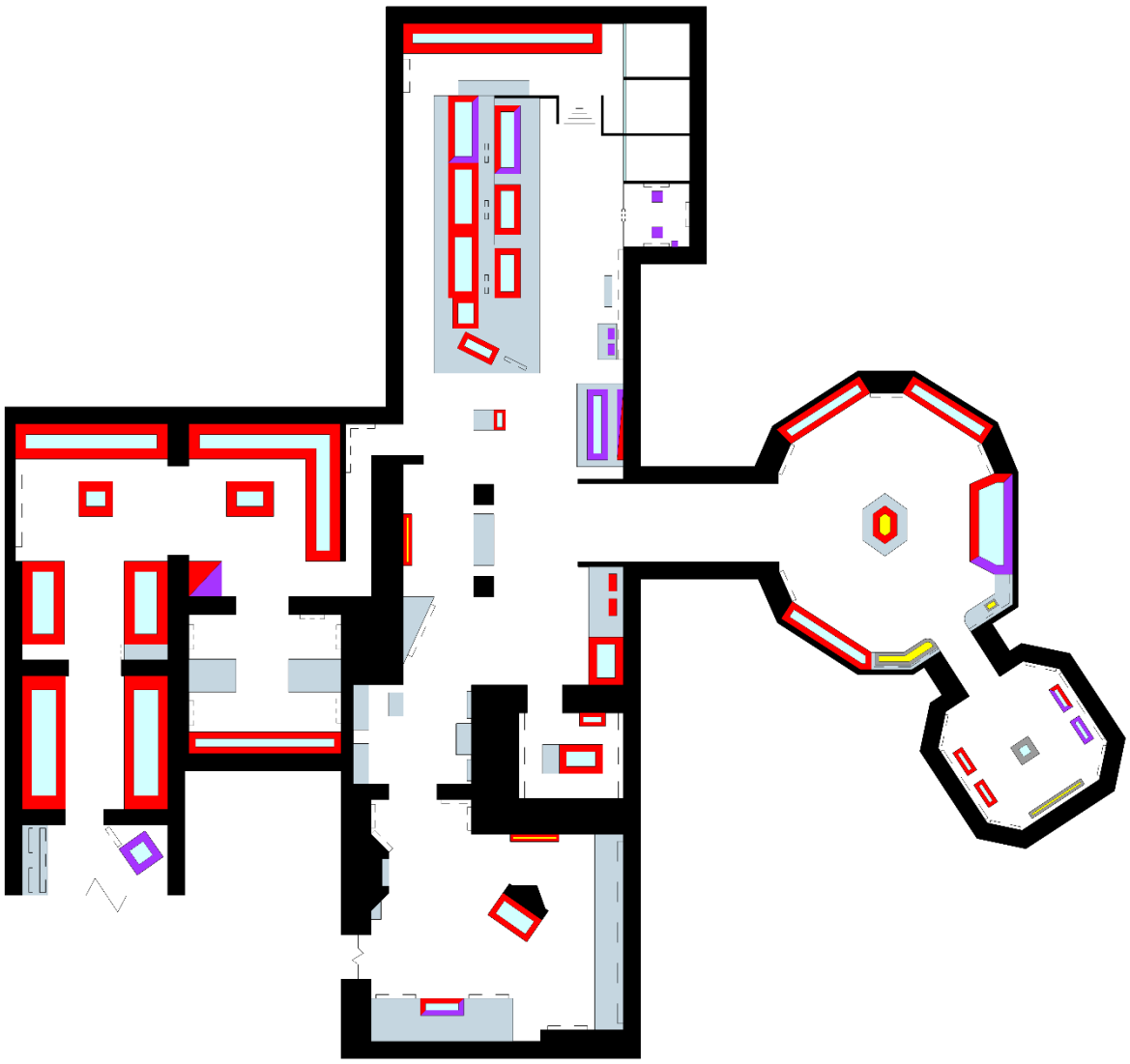

Ceramics
Dedication slab
Timeline
Public Religion
Powerful Gods
3D puzzle
Caring for the
Body and Soul
Death and Burial
Tombstones
Sculpture
A Shrine to
Jupiter Dolichenus
Ceramics
Sol relief
EXIT TO
SITE
Corbridge Lion
Sculpture
Samian
Ceramics
Jewellery
Individuals
panel
Jewellery
Intaglios
tactile activity
Sol Invictus
inscription
Jet and beads
Jewellery
M. Aurelius / L. Verus
inscription
Corbridge
Lanx replica
and coins
Relief
carving

iii) Section B

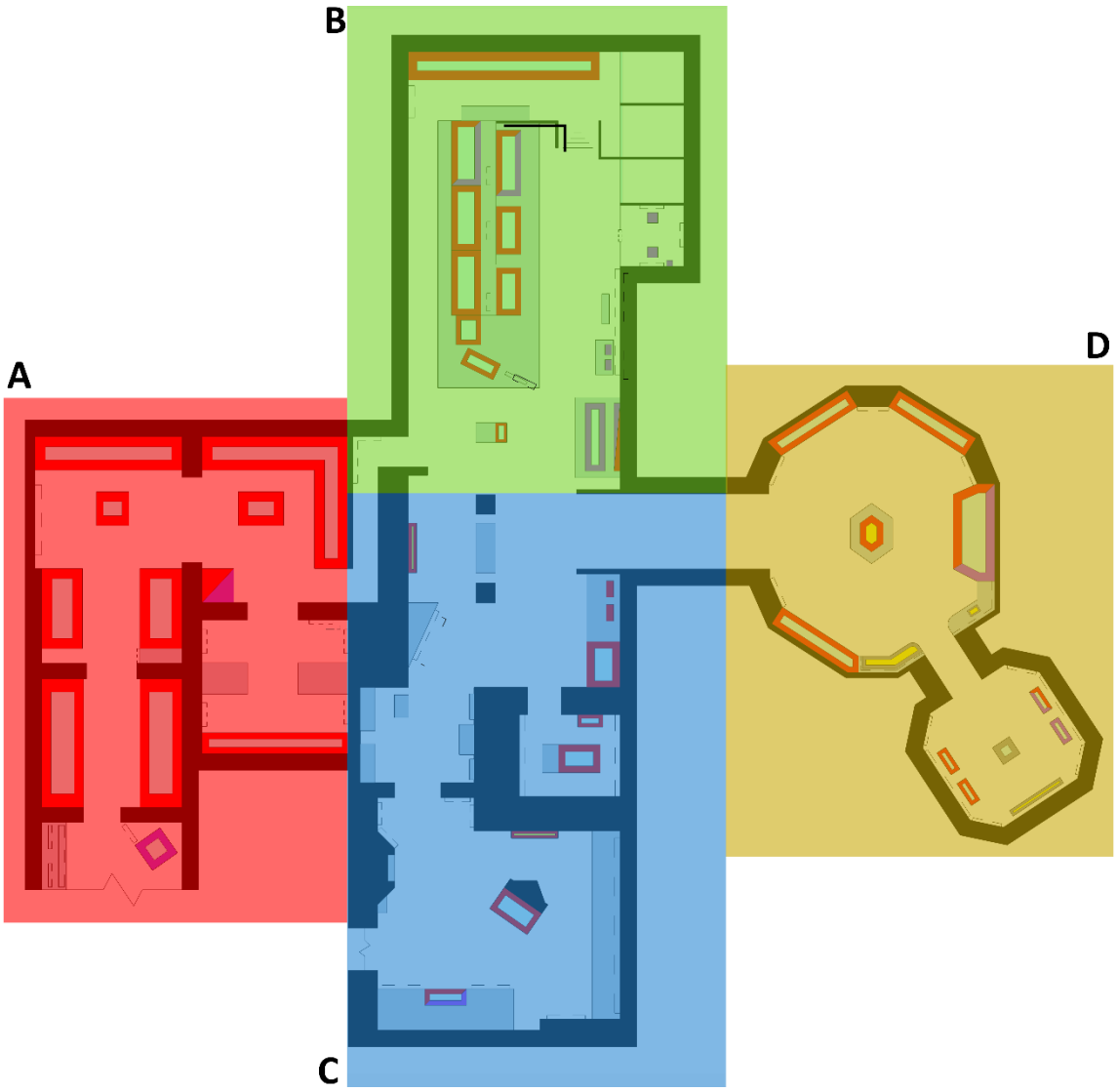


Appendix B. D4: Vindolanda schematic plans (not to scale)

i) Overview

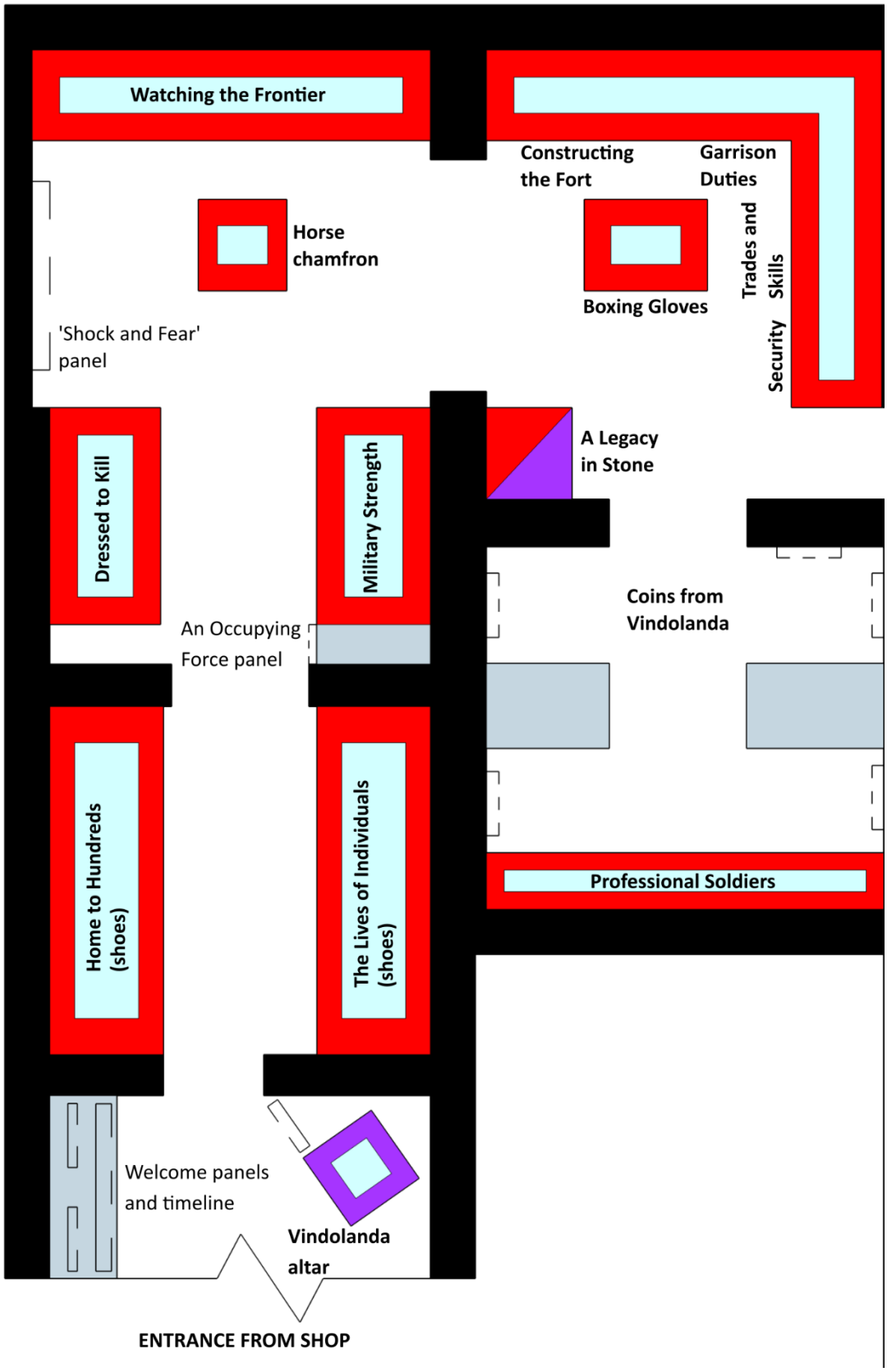


ii) Section Overview

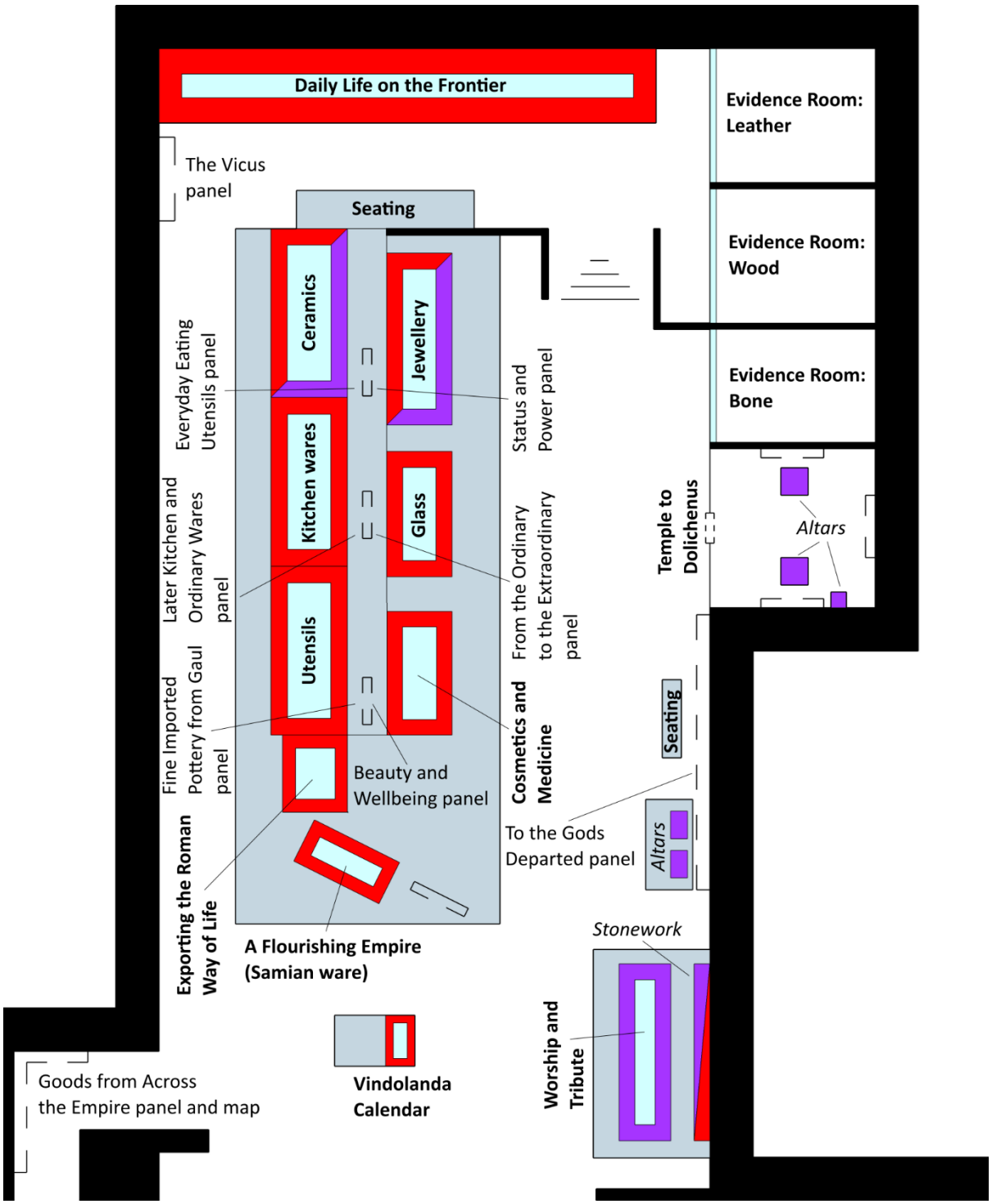


Appendix B. D4: Vindolanda schematic plans (not to scale)

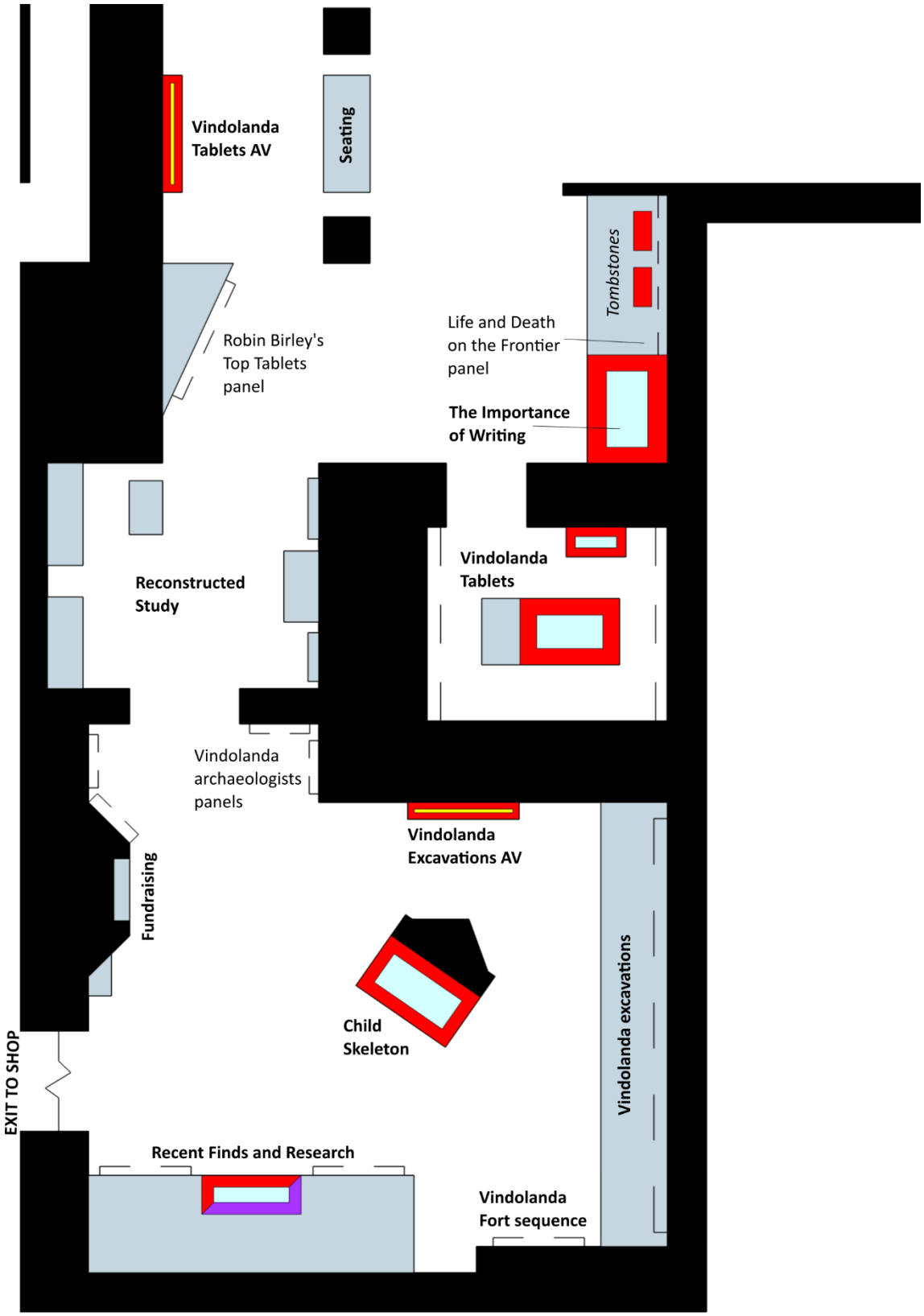
iii) Section A



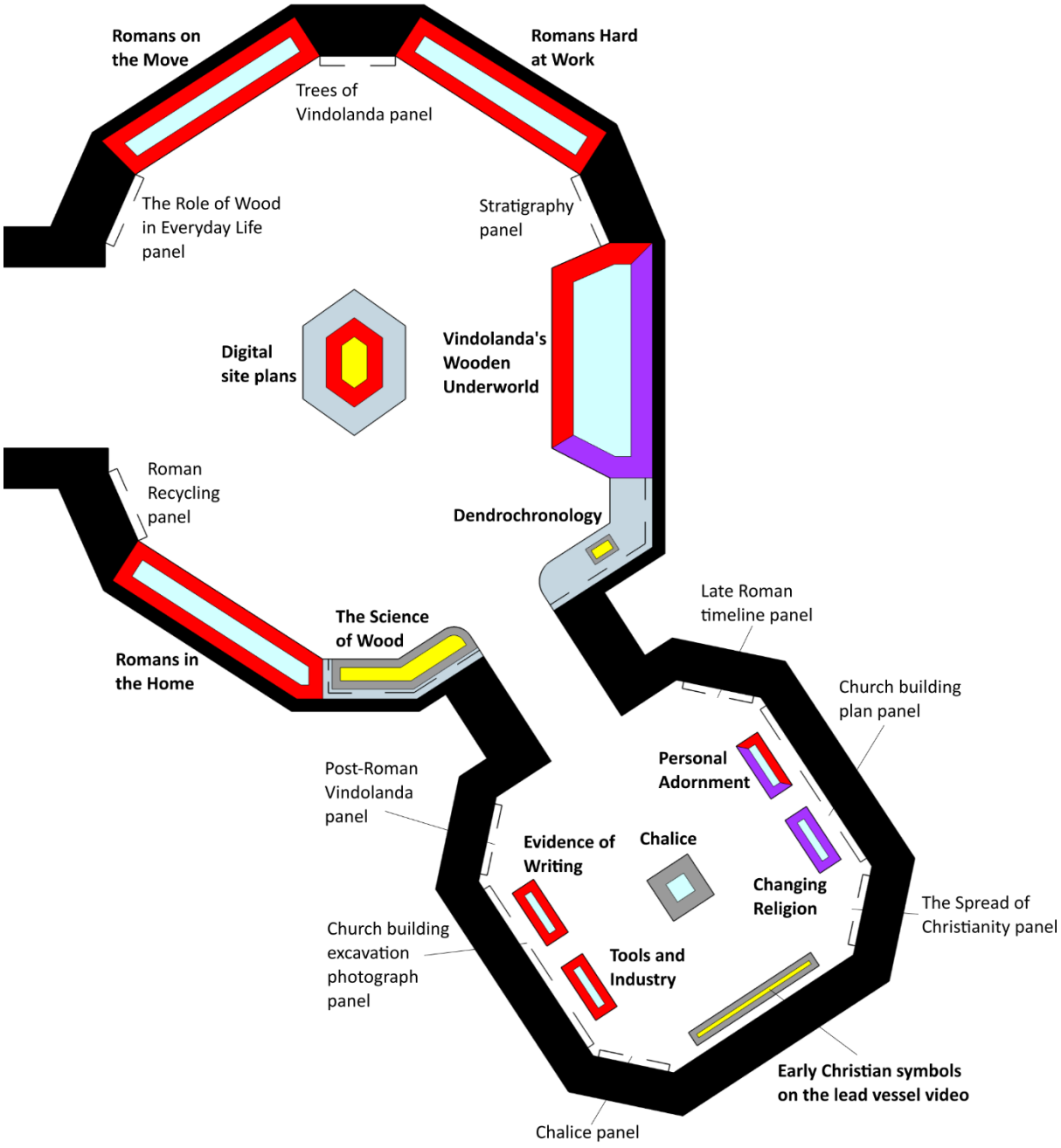
iv) Section B


Daily Life on the Frontier
Evidence Room: Leather
Evidence Room: Wood
Evidence Room: Bone
The Vicus panel
Seating
Ceramics
Jewellery
Kitchen wares
Glass
Utensils
Everyday Eating Utensils panel
Later Kitchen and Ordinary Wares panel
Fine Imported Pottery from Gaul panel
Status and Power panel
From the Ordinary to the Extraordinary panel
Cosmetics and Medicine
Beauty and Wellbeing panel
Temple to Dolichenus
Altars
Seating
To the Gods Departed panel
Altars
Exporting the Roman Way of Life
A Flourishing Empire (Samian ware)
Stonework
Worship and Tribute
Goods from Across the Empire panel and map
Vindolanda Calendar

v) Section C

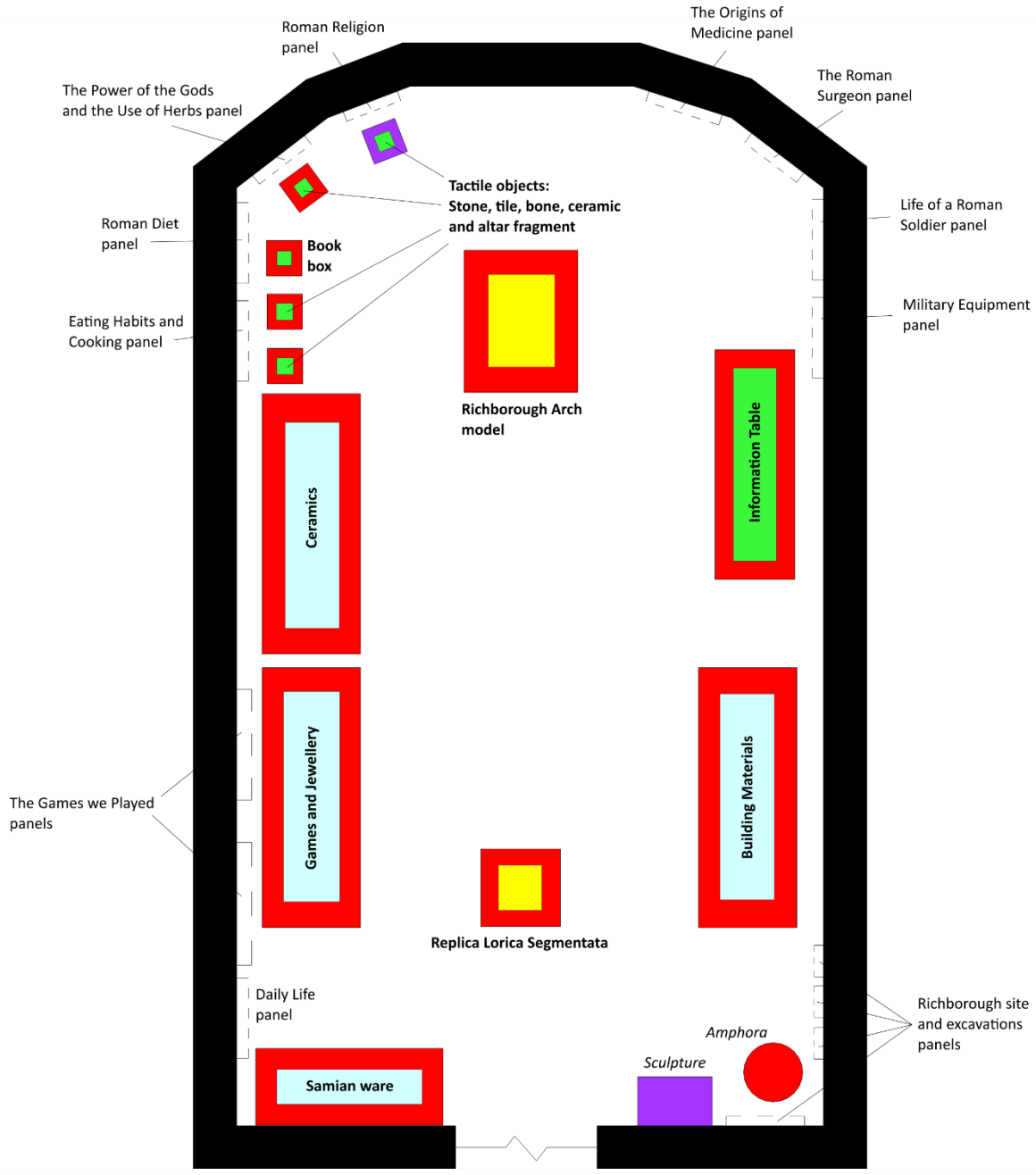

Vindolanda Tablets AV
Seating
Tombstones
Robin Birley's Top Tablets panel
Life and Death on the Frontier panel
The Importance of Writing
Reconstructed Study
Vindolanda Tablets
Vindolanda archaeologists panels
Vindolanda Excavations AV
Fundraising
Child Skeleton
Vindolanda excavations
EXIT TO SHOP
Recent Finds and Research
Vindolanda Fort sequence

vi) Section D


Romans on the Move
Romans Hard at Work
Trees of Vindolanda panel
The Role of Wood in Everyday Life panel
Stratigraphy panel
Digital site plans
Vindolanda's Wooden Underworld
Roman Recycling panel
Dendrochronology
Late Roman timeline panel
The Science of Wood
Romans in the Home
Church building plan panel
Post-Roman Vindolanda panel
Personal Adornment
Evidence of Writing
Chalice
Changing Religion
The Spread of Christianity panel
Church building excavation photograph panel
Tools and Industry
Early Christian symbols on the lead vessel video
Chalice panel

Appendix B. D5: Richborough site museum schematic plan (not to scale)

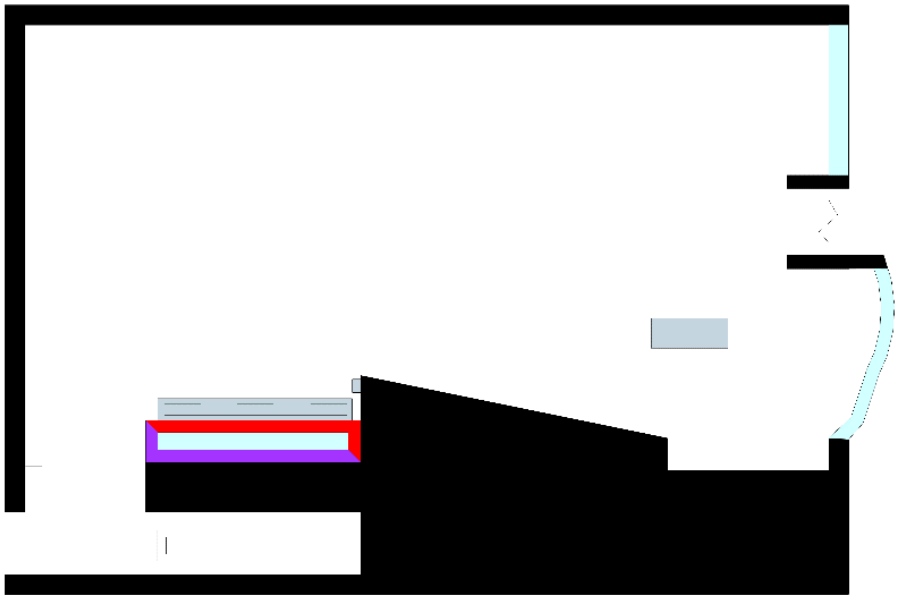
i) Overview



Appendix B. D6: Bloomberg Mithraeum schematic plans (not to scale)

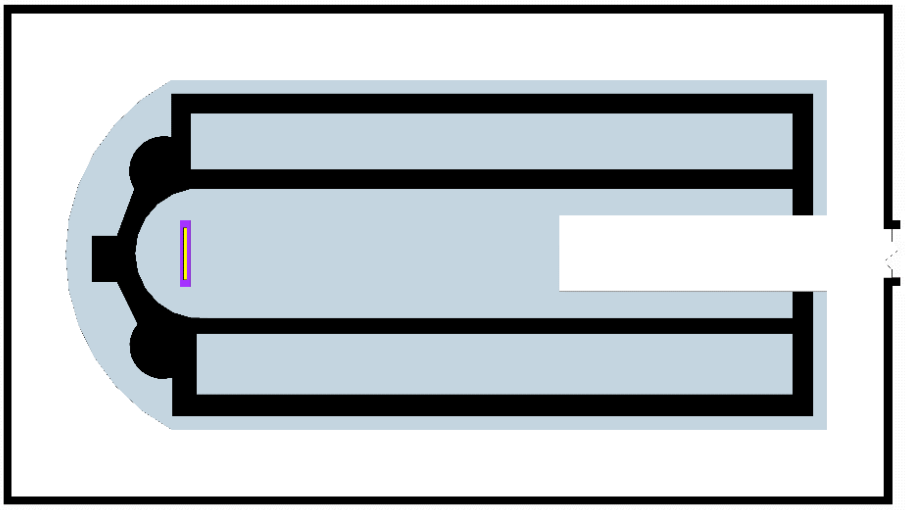
i) Section Overview

ENTRY LEVEL



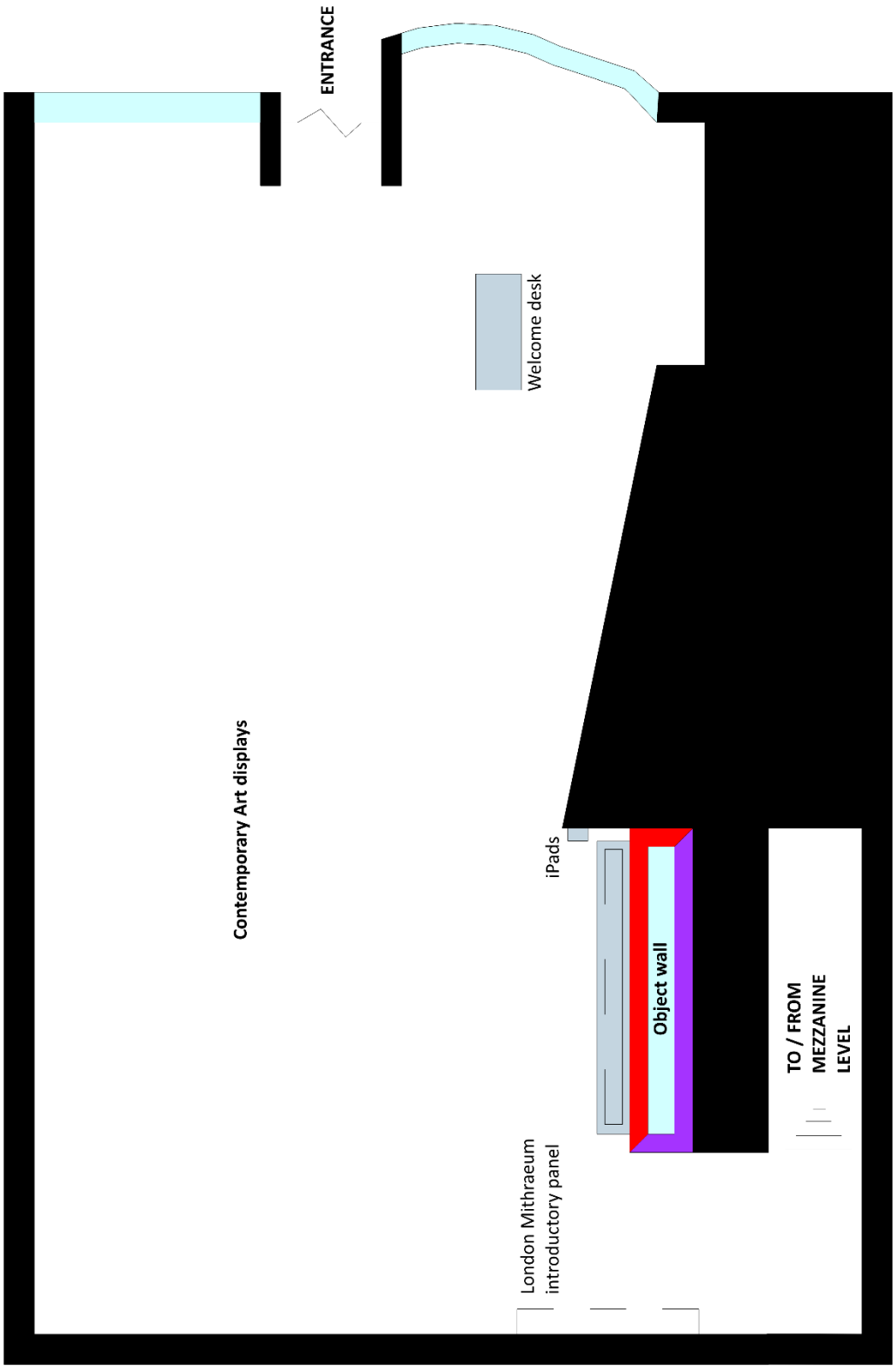
MEZZANINE LEVEL

LOWER LEVEL (TEMPLE)



Appendix B. D6: Bloomberg Mithraeum schematic plans (not to scale)

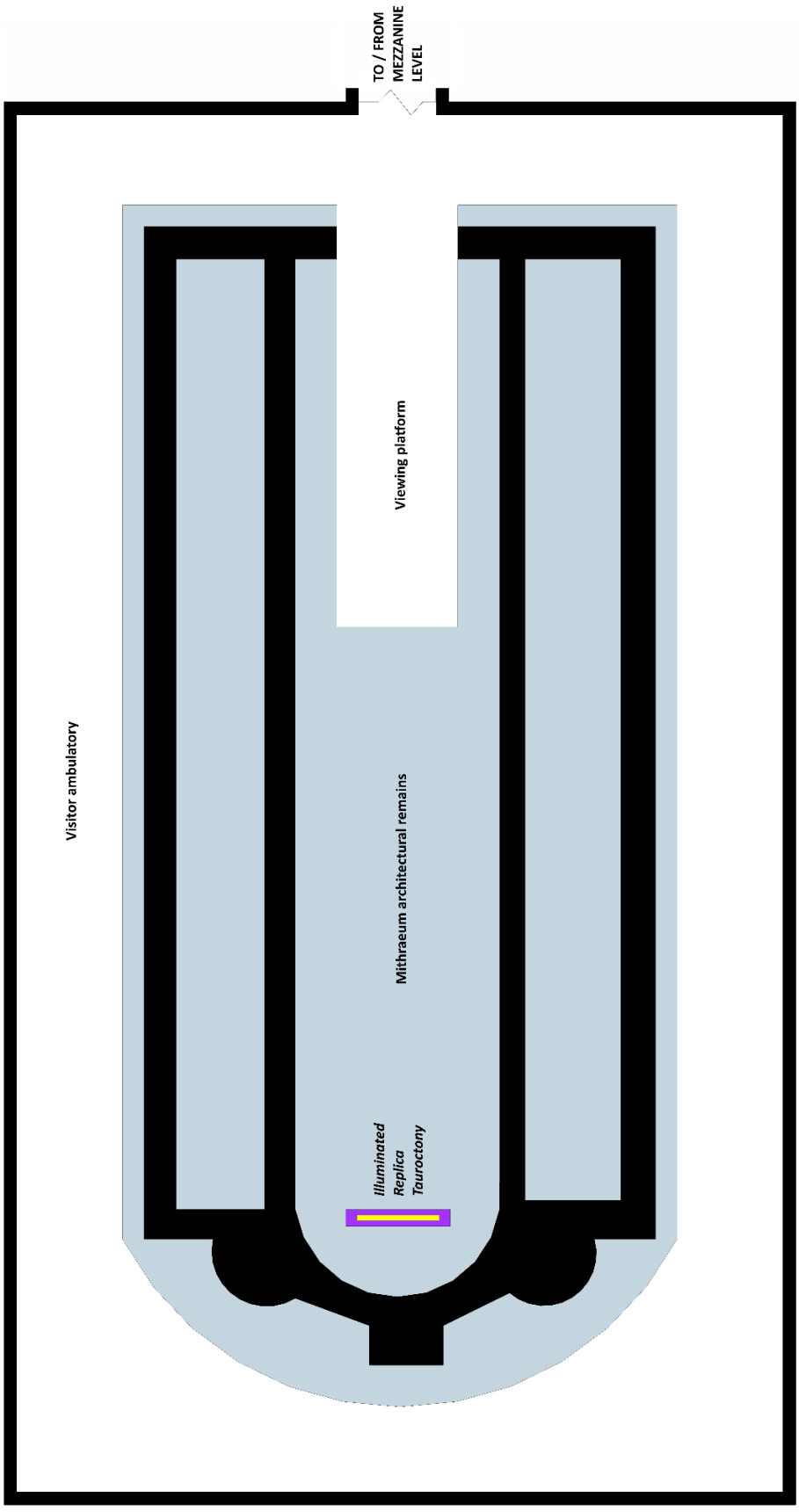
ii) Entry Level



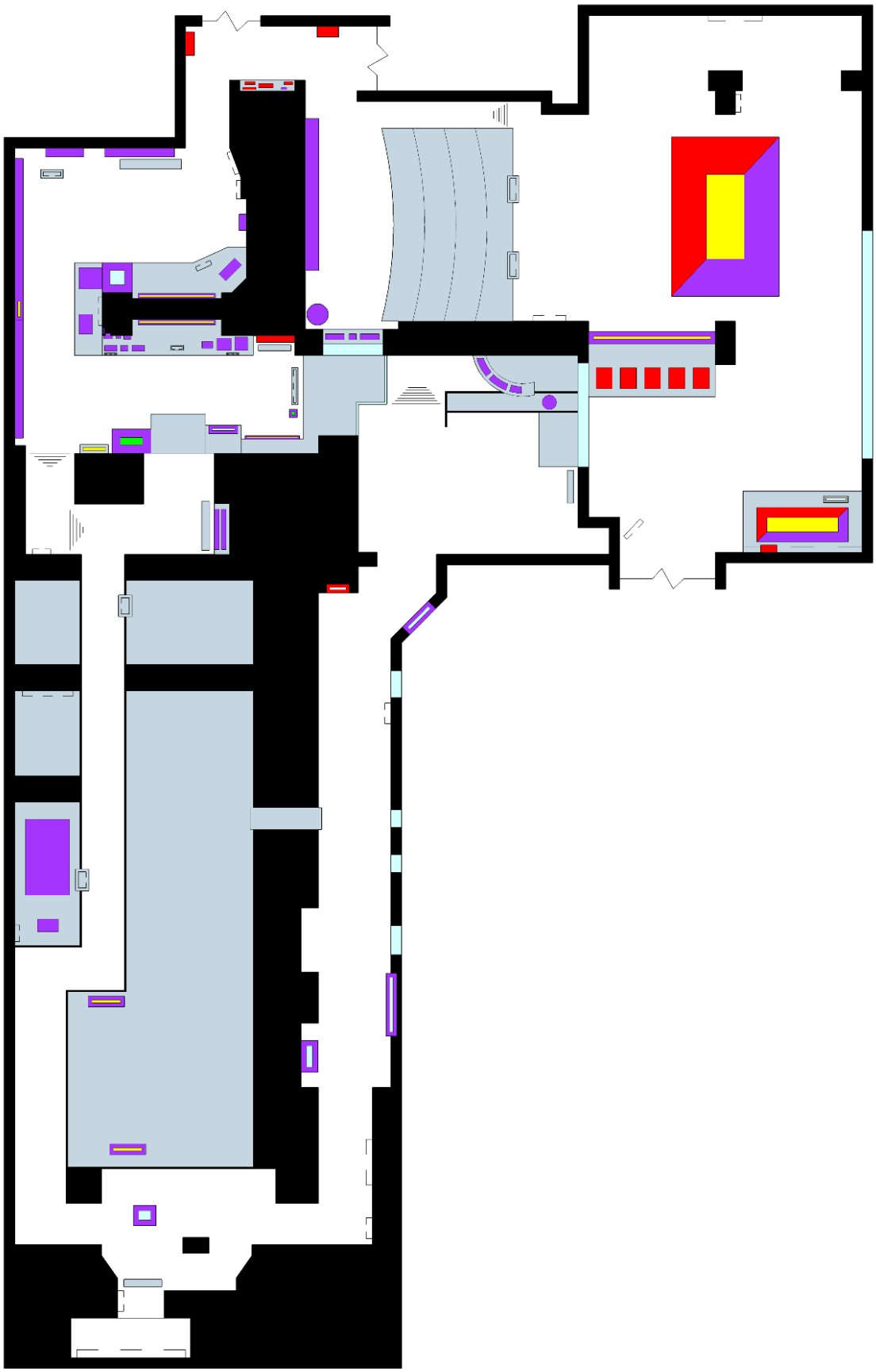
iii) Mezzanine Level

Appendix B. D6: Bloomberg Mithraeum schematic plans (not to scale)

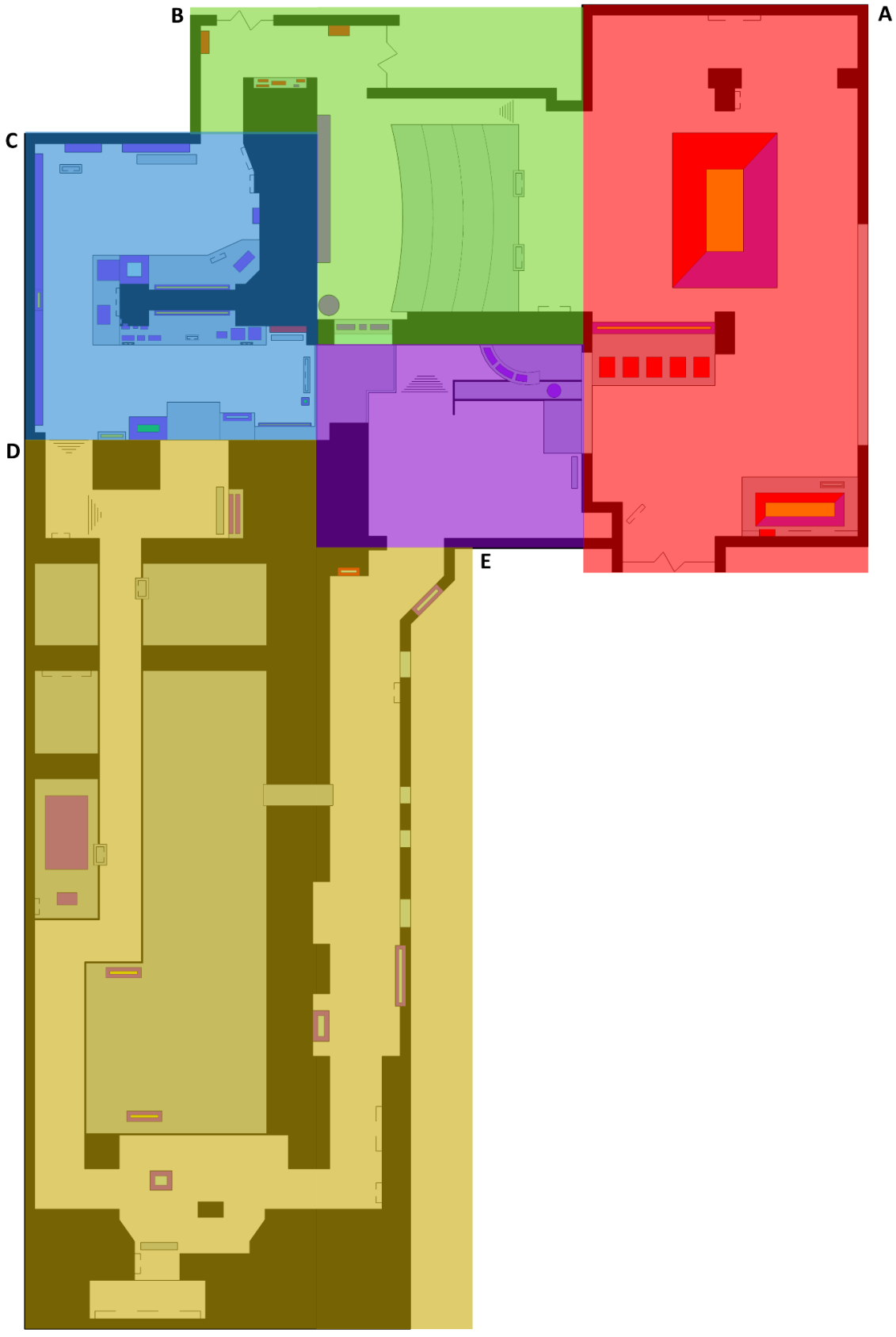
iv) Lower Level (Temple)



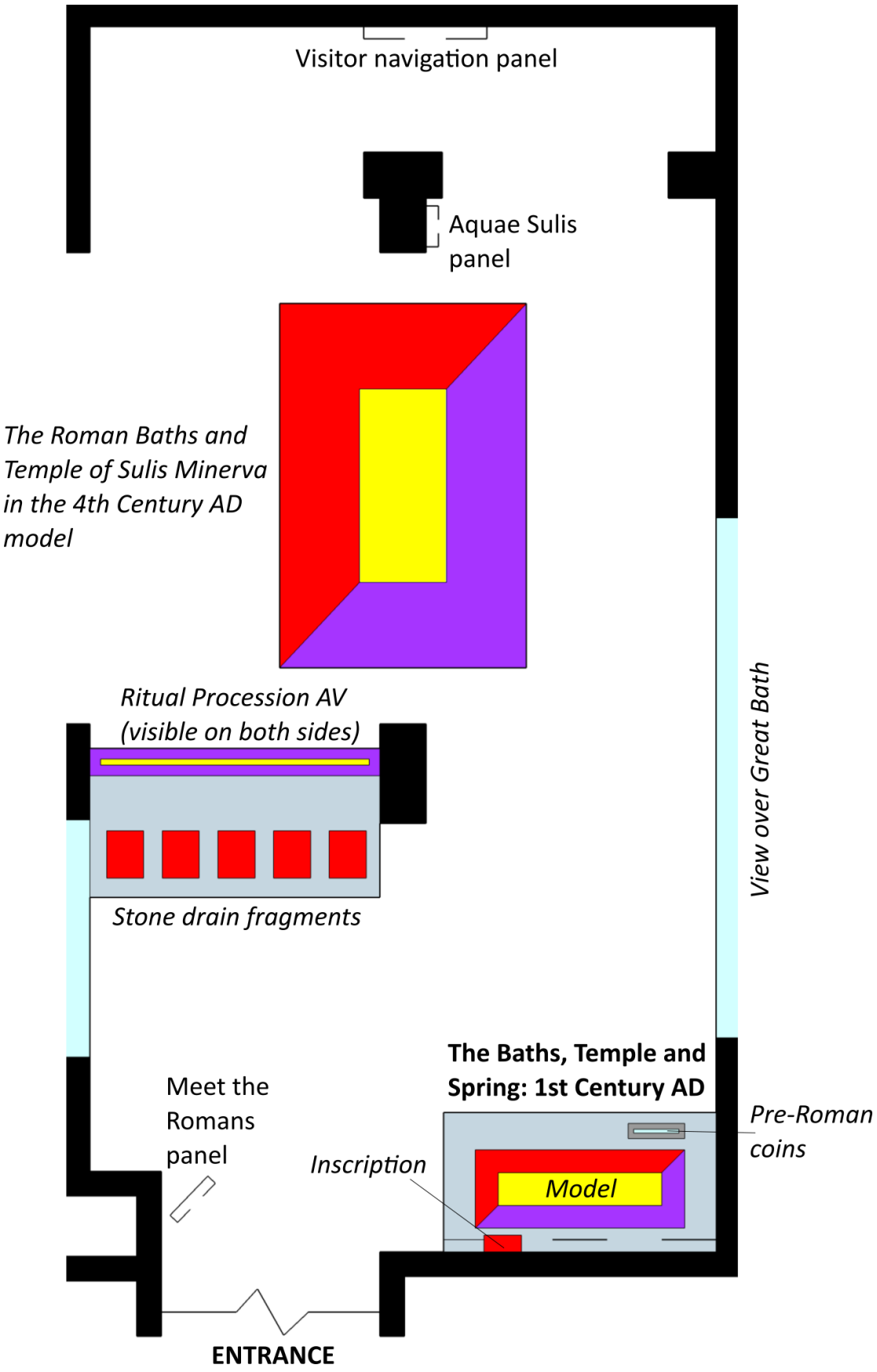
i) Upper Level Overview



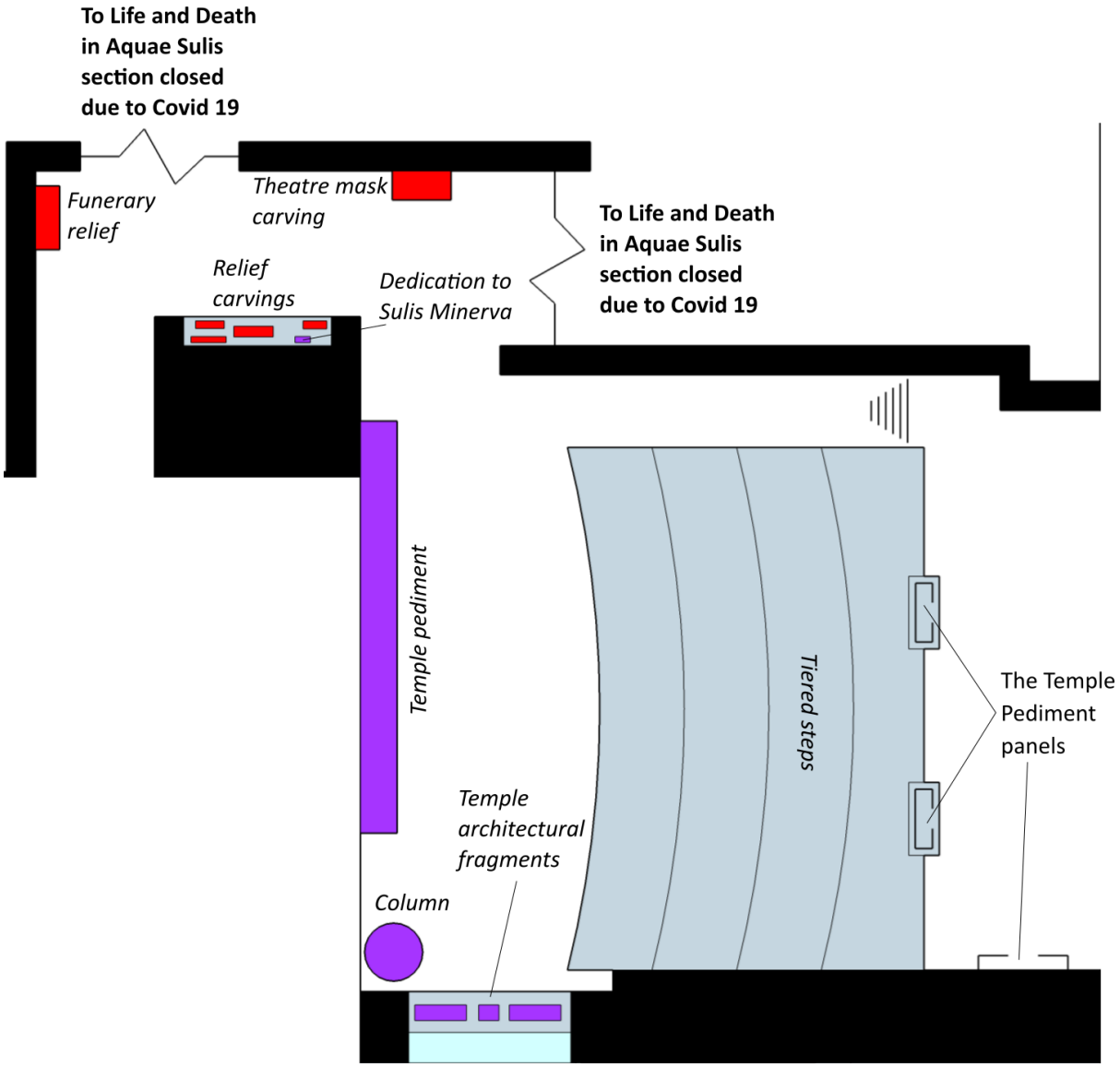
ii) Upper Level Section Overview



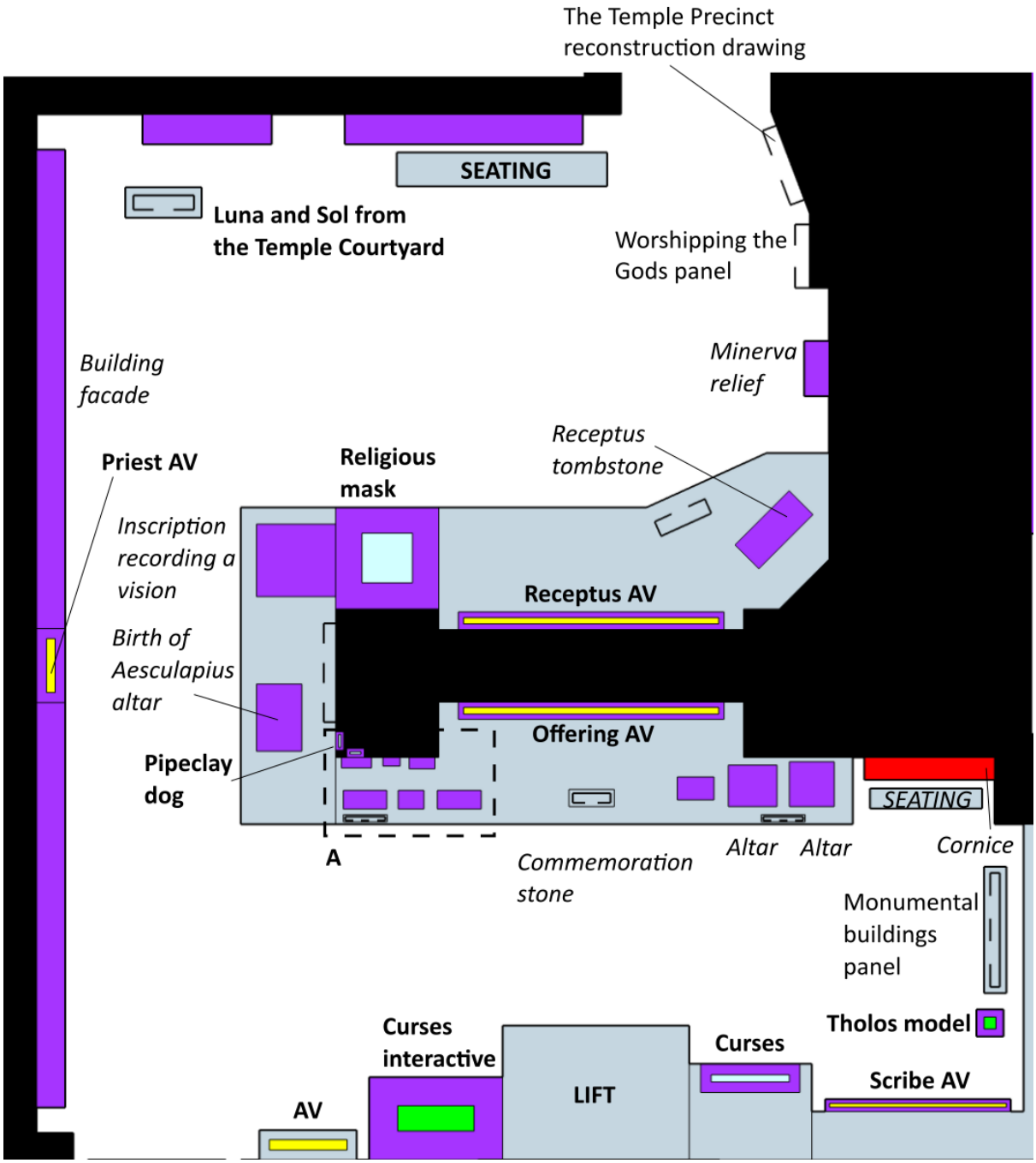
iii) Upper Level, Section A



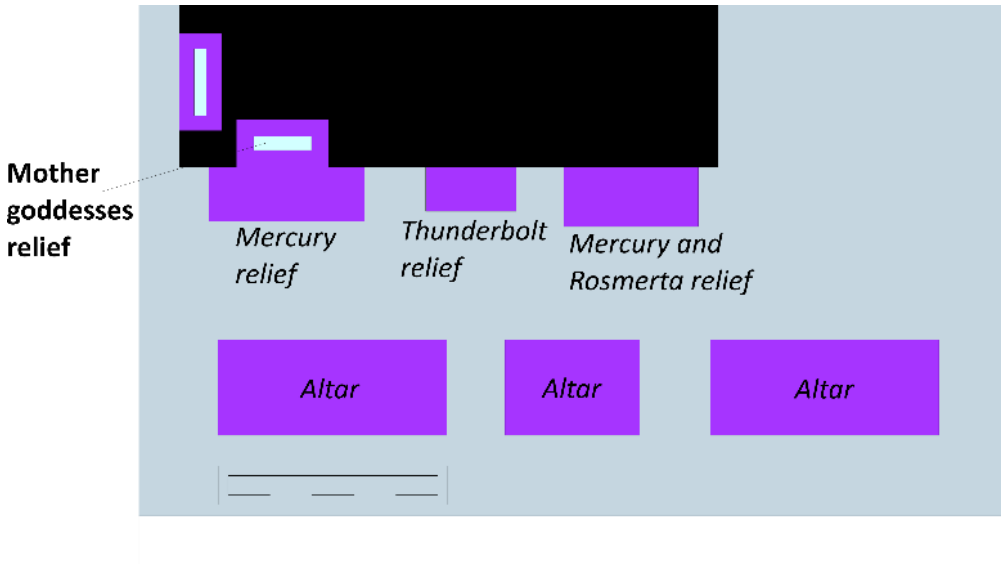
iv) Upper Level, Section B



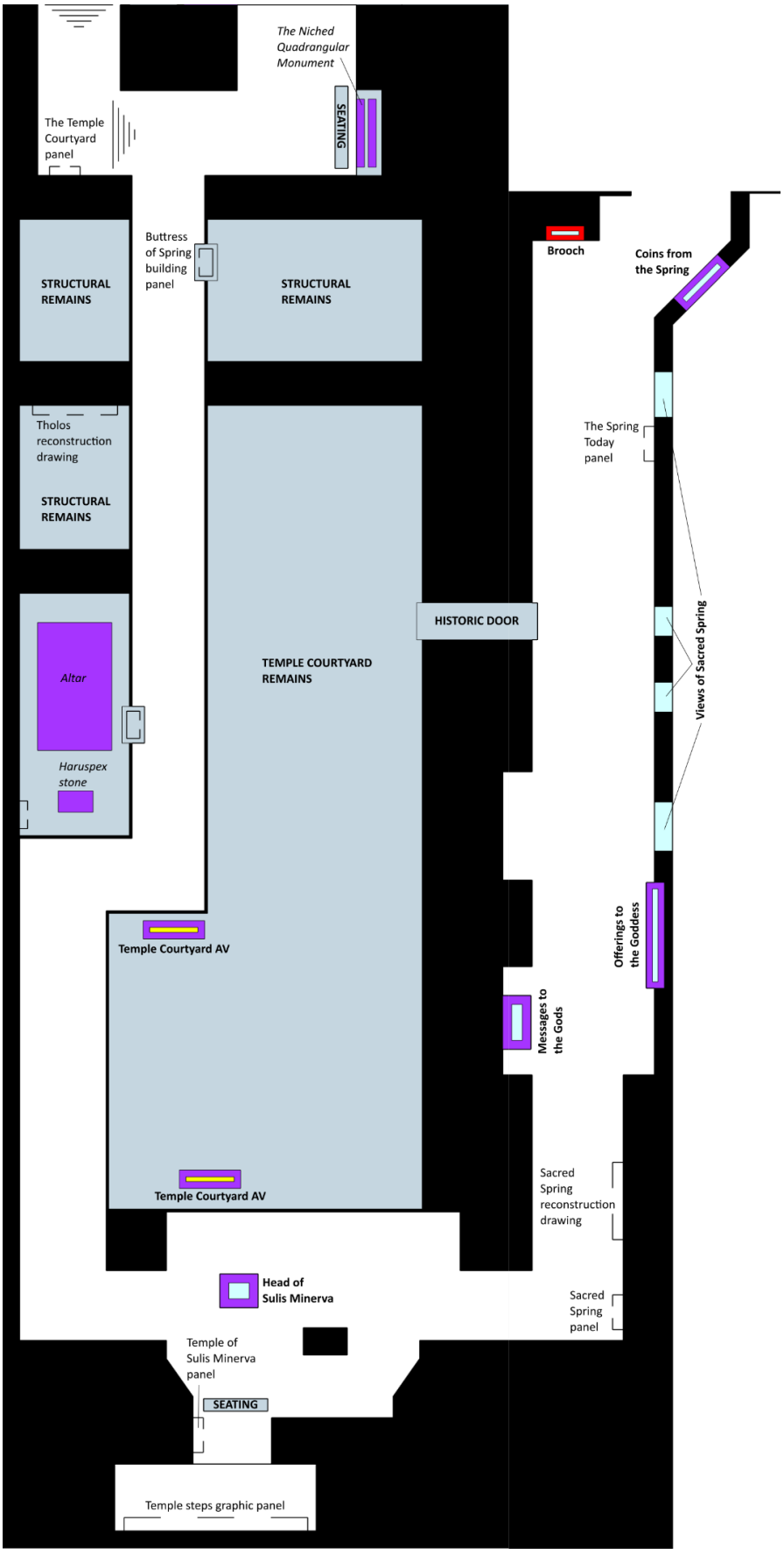
v) Upper Level, Section C



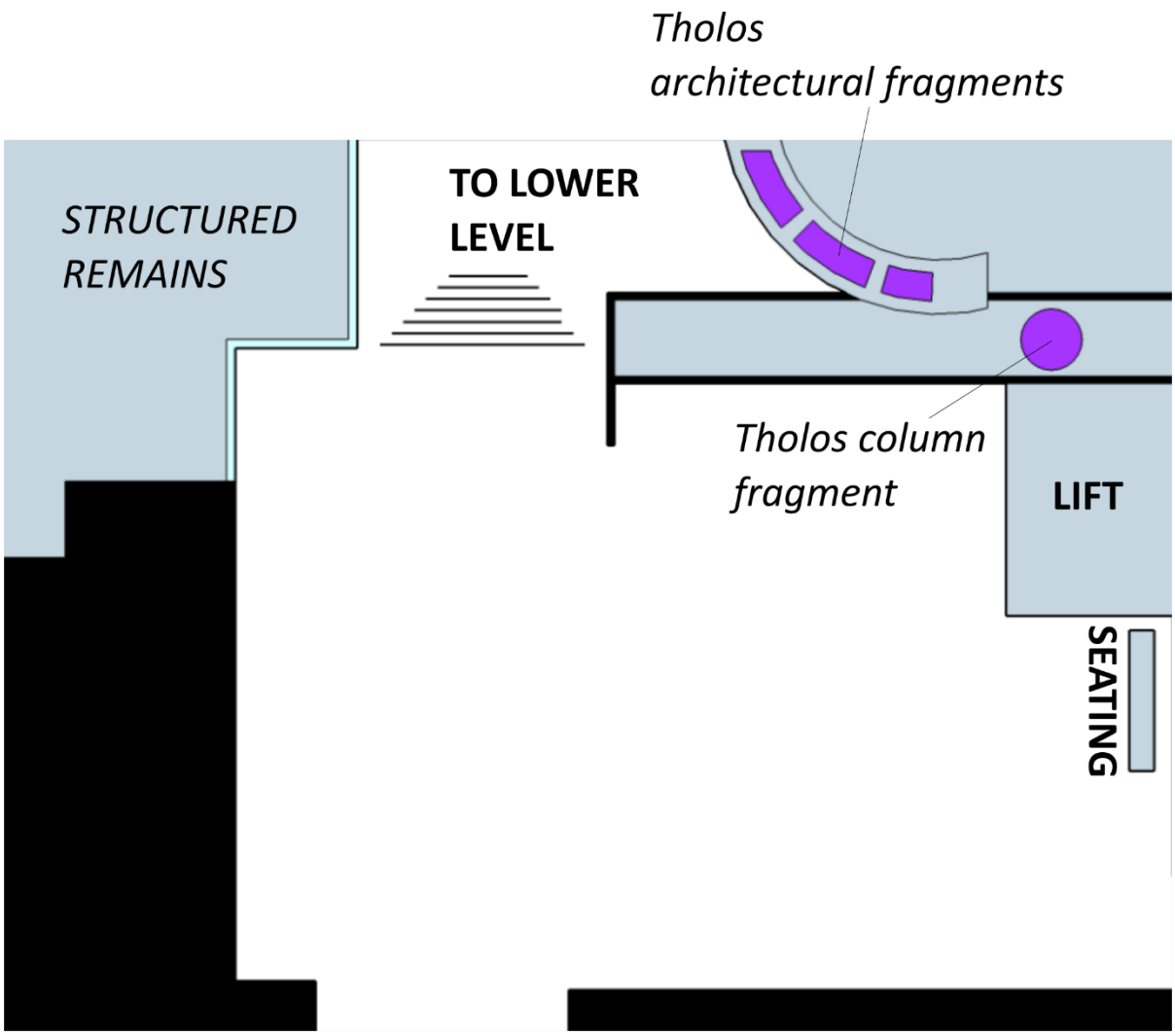
vi) Section C, subsection A



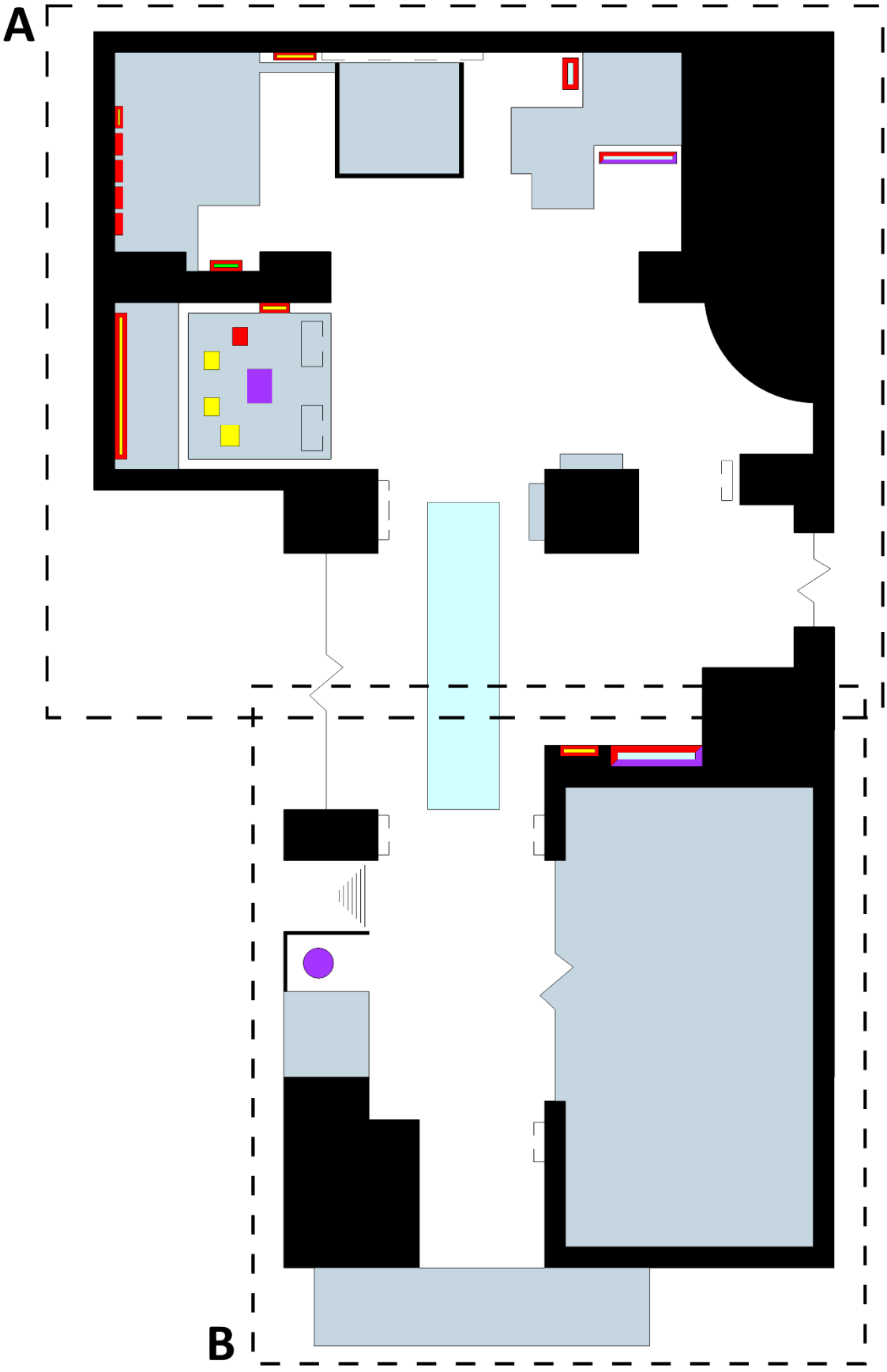
vii) Upper Level, Section D



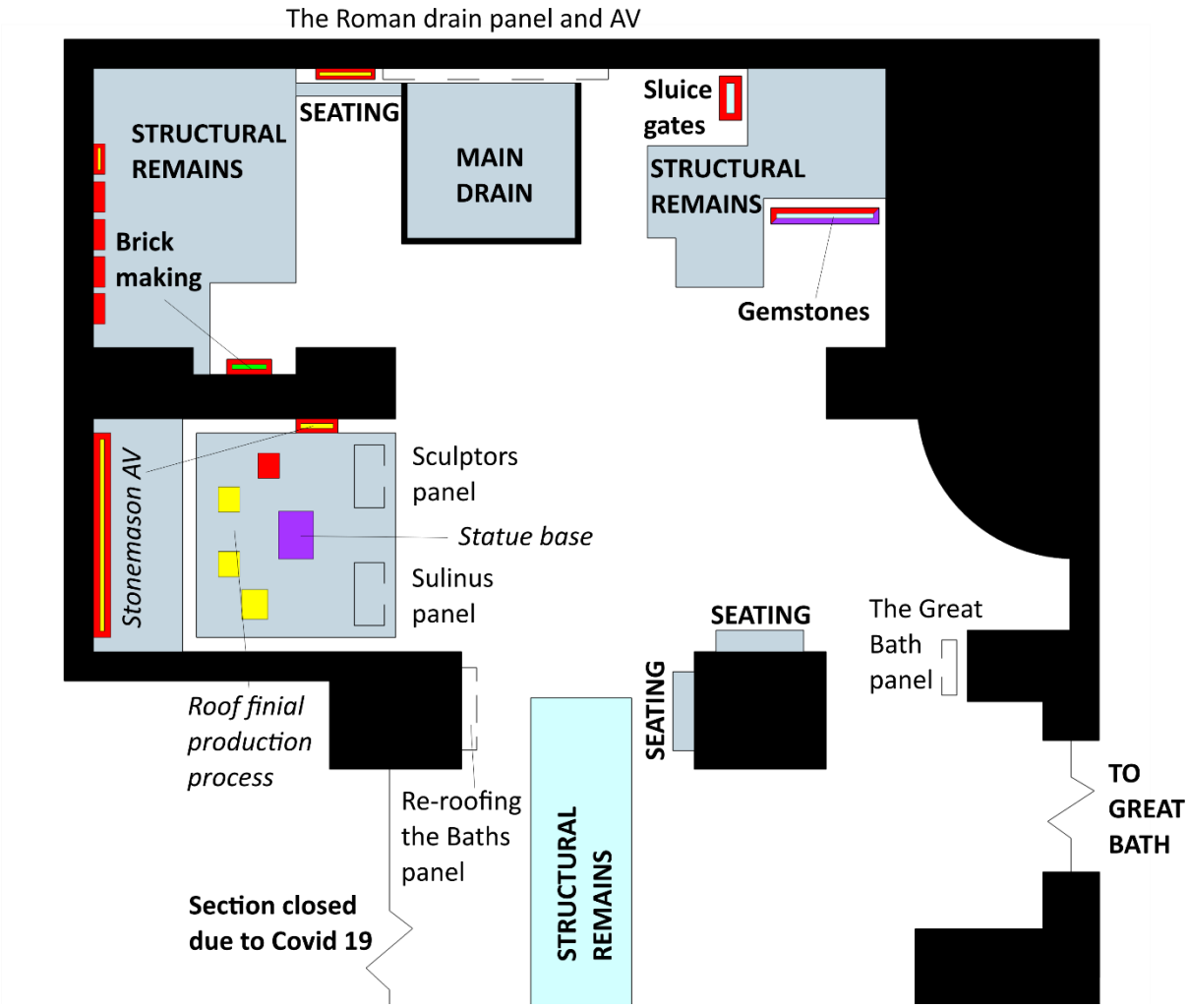
viii) Upper Level, Section E



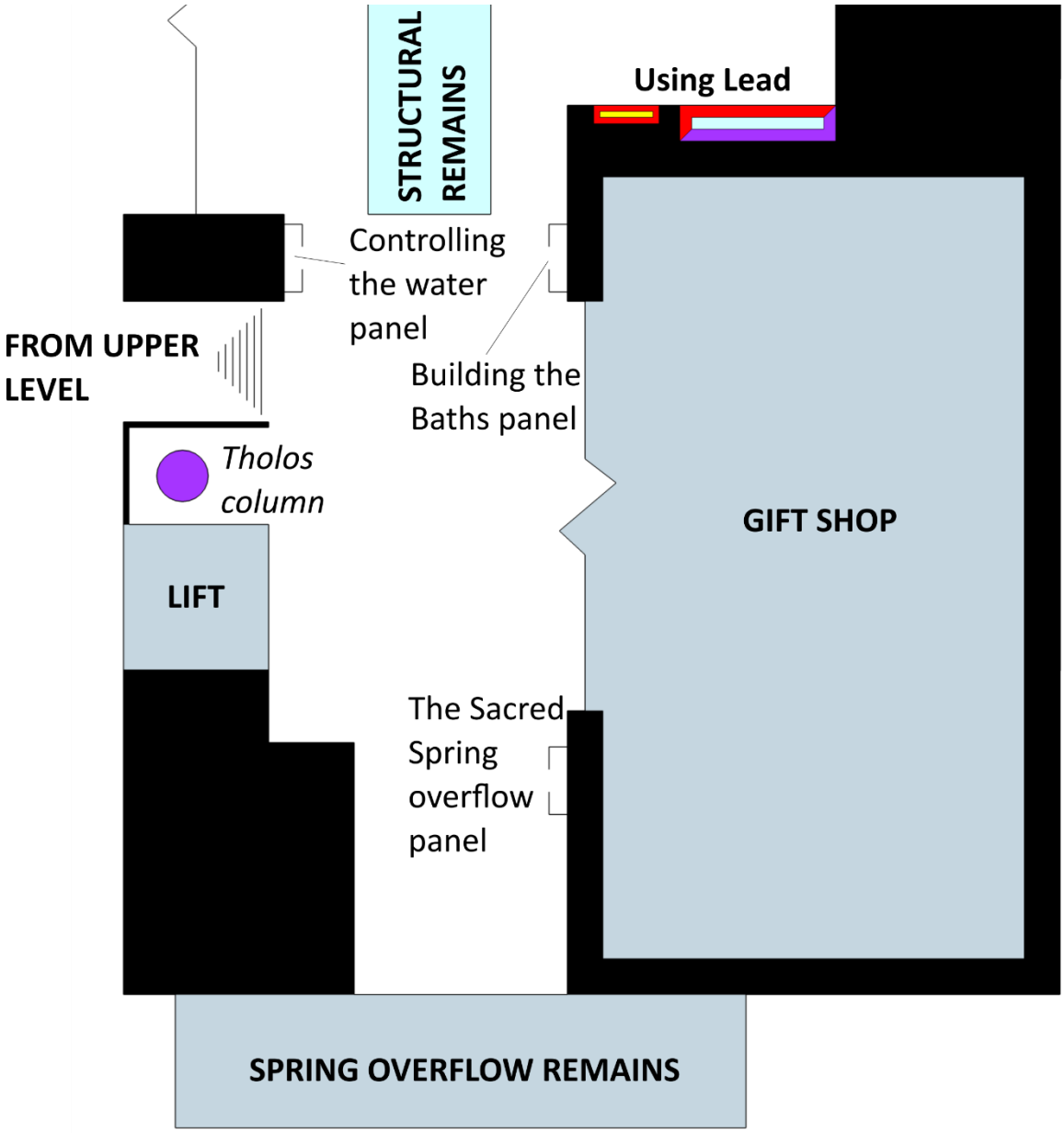
ix) Lower Level Section Overview



x) Lower Level, Section A



xi) Lower Level, Section B



Appendix C:

Curatorial interviews documentation

Appendix C. Curatorial interviews documentation

Participant Information Sheet

Project title: Gods behind glass: Exploring approaches to Romano-British religious experiences in museums
Researcher(s): Antony Lee
Department: Archaeology
Contact details: antony.m.lee@durham.ac.uk

Supervisor name: Professor Richard Hingley
Supervisor contact details: richard.hingley@durham.ac.uk

You are invited to take part in a study that I am conducting as part of my PhD research at Durham University into museum interpretation of religion in Roman Britain. This study has received ethical approval from the Archaeology Department Ethics Panel of Durham University. The researcher has 15 years' experience in museum archaeological curation, having previously curated the archaeological collections of Lincolnshire County Council and been the Regional Collections Development Officer for Renaissance East Midlands. He holds the Associateship of the Museums Association and the Associateship of the Chartered Institute for Archaeologists.

Before you decide whether to agree to take part it is important for you to understand the purpose of the research and what is involved as a participant. Please read the following information carefully. Please get in contact if there is anything that is not clear or if you would like more information.

The rights and responsibilities of anyone taking part in Durham University research are set out in our 'Participants Charter':
https://www.dur.ac.uk/research.innovation/governance/ethics/considerations/people/charter/

What is the purpose of the study?
The aim of this study is to…

- Investigate the way in which British museums approach the display and interpretation of Romano-British religion. It is particularly interested in exploring the influence of post-colonial theoretical approaches on displays, and the potential for the concept of Lived Ancient Religion to offer new opportunities for engagement with ancient religious experiences. The 'Research Design' document supplied with this invitation explains the aims of the research in more detail
- The study will involve a representative selection of case study museums across Britain, including analysis of display construction and layout, interpretational language, interviews with curators and a wider online survey of individuals interested in archaeology and heritage
- The research is being conducted between August 2019 and July 2021

Why have I been invited to be interviewed?
Your museum has been selected as a case study for the study due to its Romano-British collections and displays. As someone with responsibility for the curation and interpretation of those collections, your opinions on Romano-British religion and the processes surrounding the creation of displays are of central significance to this study.

Specific or specialist knowledge of Romano-British religion is not required to partake in the study

Do I have to take part?
Your participation in the study is voluntary and you do not have to agree to take part. If you do agree to take part, you can withdraw at any time, without giving a reason.

What will happen to me if I take part?
If you agree to take part in the study, you will be asked to do the following:

- Commit to a face to face interview with the researcher, to be held at a time and date to suit you, and at a location of your choice. Interviews can also be conducted through telephone or online video chat if required
- The interview is expected to last around 1 hour and will comprise discussion-prompting questions on your personal and academic background, your thoughts on religion in museums, concepts of Romano-British religion, and your museum's current displays and interpretation
- You are free to not answer any questions that you do not wish to engage with, and no knowledge of Romano-British religion is required to respond to the questions
- With your consent, the interview will be recorded through notes and through video / audio recording. Recordings will not be used as part of the presentation of the data and only to ensure accuracy of transcription.

Will my data be kept confidential?
All information obtained during the study will be kept confidential. If the data is published it will be entirely anonymously. Please note that due to the nature of your responses and your institutional affiliation, it may be possible for some individuals to re-associate you with your answers.

Full details are included in the accompanying Privacy Notice.

What will happen to the results of the project?

- The results of the study will be used as part of the researcher's PhD dissertation, due to be completed in 2021
- Data from the study may also be used in related dissemination by the researcher, such as journal articles and conference presentations
- At the end of the project, anonymised data may be archived and shared with others for legitimate research purposes
- All research data and records needed to validate the research findings will be stored for 10 years after the completion of the dissertation.

Durham University is committed to sharing the results of its world-class research for public benefit. As part of this commitment the University has established an online repository for all Durham University Higher Degree theses which provides access to the full text of freely available theses. The study in which you are invited to participate will be written up as a thesis. On successful submission of the thesis, it will be deposited both in print and online in the University archives, to facilitate its use in future research. The thesis will be published open access.

Who do I contact if I have any questions or concerns about this study?
If you have any further questions or concerns about this study, please speak to the researcher or their supervisor. If you remain unhappy or wish to make a formal complaint, please submit a complaint via the University's Complaints Process.

Thank you for reading this information and considering taking part in this study.

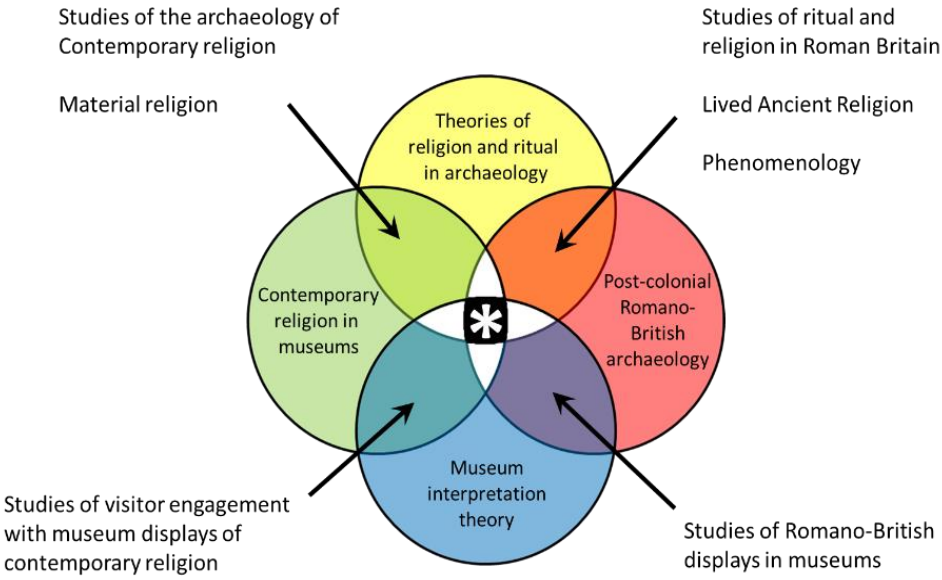
Research Design

"Gods behind glass: Exploring approaches to Romano-British religious experiences in museums"

The archaeology of Roman Britain is a common aspect of British museum displays, with evidence of religious beliefs and practices featuring prominently. The way that religion in Roman Britain is viewed, however, is changing. Post-Colonial archaeologies are re-examining cultural interaction, the creation of hybrid communities both real and imagined, and the integration of ritual activity into daily life. Meanwhile, contemporary concepts of vernacular religion are being increasingly applied to ancient practices, making us think differently about the complex ways individuals interact with and express their beliefs, and how religious activities are inextricably entwined with wider social, political and economic processes.

This study investigates how museums are engaging with these changing and increasingly personal perceptions of religion. Are displays moving beyond binary distinctions of 'Romans' and 'natives' and of the worship of harmonious 'melting pots' of named gods and goddesses at formal temple sites to consider the lived experiences of religious worshippers? Are museums exploring religious beliefs and practices as the diverse tangible and affective experiences of individuals rather than merely a category of archaeological typology?

Through analyses of a representative selection of museum displays, interviews with museum curators, and wider sector surveying, my research combines strands of various emerging and complementary theoretical approaches to archaeology, religion and museum communication. I aim to challenge normative archaeological museum display practices founded on aesthetic, typological and material juxtapositions of objects. I reject 'religion' as a discrete display category and promote consideration of the materiality and multisensory properties of objects and embodied responses to them. I advocate for the creation of more engaging and emotive interpretation strategies, challenging visitors' preconceptions of Roman Britain and uncritical applications of anachronistic terminology such as 'religion', 'ritual' and 'gods' to the ancient world. Beyond viewing religious displays as collections of epigraphy and iconography used to illustrate the existence of various named deities, I view religious activity as a dynamic process, inextricably entangled with social, political and economic structures and communal religious practices as the result of individual creativity and power negotiations; placing multi-sensory embodied human interactions with material culture at the heart of religious experiences.



Privacy Notice

PART 1 – GENERIC PRIVACY NOTICE

Durham University has a responsibility under data protection legislation to provide individuals with information about how we process their personal data. We do this in a number of ways, one of which is the publication of privacy notices. Organisations variously call them a privacy statement, a fair processing notice or a privacy policy.

To ensure that we process your personal data fairly and lawfully we are required to inform you:

- Why we collect your data
- How it will be used
- Who it will be shared with

We will also explain what rights you have to control how we use your information and how to inform us about your wishes. Durham University will make the Privacy Notice available via the website and at the point we request personal data.

Our privacy notices comprise two parts – a generic part (ie common to all of our privacy notices) and a part tailored to the specific processing activity being undertaken.

Data Controller

The Data Controller is Durham University. If you would like more information about how the University uses your personal data, please see the University's Information Governance webpages or contact Information Governance Unit:

Telephone: (0191 33) 46246 or 46103

E-mail: information.governance@durham.ac.uk

Information Governance Unit also coordinate response to individuals asserting their rights under the legislation. Please contact the Unit in the first instance.

Data Protection Officer

The Data Protection Officer is responsible for advising the University on compliance with Data Protection legislation and monitoring its performance against it. If you have any concerns regarding the way in which the University is processing your personal data, please contact the Data Protection Officer:

Jennifer Sewel
University Secretary
Telephone: (0191 33) 46144
E-mail: university.secretary@durham.ac.uk

Your rights in relation to your personal data

Privacy notices and/or consent
You have the right to be provided with information about how and why we process your personal data. Where you have the choice to determine how your personal data will be used, we will ask you for consent. Where you do not have a choice (for example, where we have a legal obligation to process the personal data), we will provide you with a privacy notice. A privacy notice is a verbal or written statement that explains how we use personal data.

Whenever you give your consent for the processing of your personal data, you receive the right to withdraw that consent at any time. Where withdrawal of consent will have an impact on the services we are able to provide, this will be explained to you, so that you can determine whether it is the right decision for you.

Accessing your personal data
You have the right to be told whether we are processing your personal data and, if so, to be given a copy of it. This is known as the right of subject access. You can find out more about this right on the University's Subject Access Requests webpage.

Right to rectification
If you believe that personal data we hold about you is inaccurate, please contact us and we will investigate. You can also request that we complete any incomplete data.

Once we have determined what we are going to do, we will contact you to let you know.

Right to erasure

You can ask us to erase your personal data in any of the following circumstances:

- We no longer need the personal data for the purpose it was originally collected
- You withdraw your consent and there is no other legal basis for the processing
- You object to the processing and there are no overriding legitimate grounds for the processing
- The personal data have been unlawfully processed
- The personal data have to be erased for compliance with a legal obligation
- The personal data have been collected in relation to the offer of information society services (information society services are online services such as banking or social media sites).

Once we have determined whether we will erase the personal data, we will contact you to let you know.

Right to restriction of processing

You can ask us to restrict the processing of your personal data in the following circumstances:

- You believe that the data is inaccurate and you want us to restrict processing until we determine whether it is indeed inaccurate
- The processing is unlawful and you want us to restrict processing rather than erase it
- We no longer need the data for the purpose we originally collected it but you need it in order to establish, exercise or defend a legal claim and
- You have objected to the processing and you want us to restrict processing until we determine whether our legitimate interests in processing the data override your objection.

Once we have determined how we propose to restrict processing of the data, we will contact you to discuss and, where possible, agree this with you.

Retention

The University keeps personal data for as long as it is needed for the purpose for which it was originally collected. Most of these time periods are set out in the University Records Retention Schedule.

Making a complaint

If you are unsatisfied with the way in which we process your personal data, we ask that you let us know so that we can try and put things right. If we are not able to resolve issues to your satisfaction, you can refer the matter to the Information Commissioner's Office (ICO). The ICO can be contacted at:

Appendix C. Curatorial interviews documentation

Information Commissioner's Office Wycliffe House Water Lane Wilmslow Cheshire SK9 5AF

Telephone: 0303 123 1113

Website: Information Commissioner's Office

PART 2 – TAILORED PRIVACY NOTICE

This section of the Privacy Notice provides you with the privacy information that you need to know before you provide personal data to the University for the particular purpose(s) stated below.

Project Title: Gods Behind Glass: the interpretation of Romano-British religious practice and identity in British museums

Type(s) of personal data collected and held by the researcher and method of collection:

- Personal data will be collected in the form of a name and signature on the consent form and through the responses to the interview questions
- All documentation relating to interview responses (e.g. written notes and the audio recording) will contain a unique anonymising reference code which will cross reference with a code on the consent form. This code will be used when referring to responses in research outputs
- The interview will comprise questions covering the participant's personal and academic background, and their understanding and opinions regarding religion in museums, concepts of Romano-British religion, and their museum's current displays and interpretation. One question in the interview asks participants if they hold any personal religious beliefs

Lawful Basis

- Collection and use of personal data is carried out under the University's public task, which includes teaching, learning and research.
- *For further information see https://durham.ac.uk/research.innovation/governance/ethics/governance/dp/legalbasis/*

How personal data is stored:

- Your responses will be allocated an anonymous number for data collection. Signed consent forms will be stored separately to project data

- All personal data in electronic formats will be stored in encrypted, password protected folders, and any hardcopies will be kept in locked storage. Data will not be available to anyone other than the researcher and his academic supervisors

How personal data is processed:

- Completed, anonymised, interview data will be qualitatively analysed using the NVIVO software package
- Audio recordings will be transcribed into digital text files

Withdrawal of data:

- Participants have the right to withdraw from the research at any point up until the submission of the researcher's PhD dissertation. In this instance, the consent form and all notes and audio recordings will be destroyed and removed from analyses

Who the researcher shares personal data with:

- Data from the interviews will only be accessible by the researcher and his academic supervisors during the project
- All data analyses will be conducted by the researcher
- Anonymised quotes from responses may be included within the final dissertation and in wider dissemination of the results, for example in journal articles and conference papers

How long personal data is held by the researcher:

- Data collected for the project will be securely retained for 10 years following the completion of the project

How to object to the processing of your personal data for this project:

If you have any concerns regarding the processing of your personal data, or you wish to withdraw your data from the project, contact the researcher, Antony Lee, at antony.m.lee@durham.ac.uk

Appendix C. Curatorial interviews documentation

Consent Form

Project title: Gods behind glass: Exploring approaches to Romano-British religious experiences in museums

Researcher(s): Antony Lee
Department: Archaeology
Contact details: antony.m.lee@durham.ac.uk

Supervisor name: Professor Richard Hingley
Supervisor contact details: richard.hingley@durham.ac.uk

This form is to confirm that you understand what the purposes of the project, what is involved and that you are happy to take part. Please initial each box to indicate your agreement:

I confirm that I have read and understand the information sheet dated May 2020 and the privacy notice for the above project	
I have had sufficient time to consider the information and ask any questions I might have, and I am satisfied with the answers I have been given	
I understand who will have access to personal data provided, how the data will be stored and what will happen to the data at the end of the project	
I consent to the interview will be video or audio recorded and understand how this data will be used in research outputs	
I understand that my words may be used in research outputs in an anonymised format	
I agree to take part in the above project	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason	

Participant's Signature _____ Date _____

(NAME IN BLOCK LETTERS) _____

Appendix C. Curatorial interviews documentation

Curatorial interview questions

A) Personal / academic background

i. What is your job title and what are your main responsibilities?
ii. What is your academic background and level of interest in / prior knowledge of Romano-British archaeology?
iii. Do you hold any personal religious beliefs?

B) Current displays of Romano-British archaeology/religion

i. What would you say is the 'key message' of your Romano-British displays?
ii. When were your museum's current Romano-British displays constructed or last updated? Are there any plans for future changes? Is there a strategic update plan and / or ad hoc updates to reflect new acquisitions or information?
iii. Do you see your Roman Britain displays as primarily artefact centred or narrative centred? Do the objects fit the stories or the stories fit the objects?
iv. With whom (if anyone) do you consult with when designing new displays? Are there any style guides to be followed and, if so, does it restrict the use of language or the explanation of concepts? How do these affect Romano-British interpretation?
v. How significant are the a) Romano-British and b) Romano-British religion collections to your museum on a scale of 1-10?
vi. How well do you perceive Romano-British religion to be represented in the current Romano-British displays? Are there any major gaps in the narrative that you think the current displays do not capture? E.g. major sites, finds or concepts not included

C) Religion in museums

i. Do you feel that religion (of any belief system, dead or extant) is a suitable subject to be discussed in otherwise secular museum displays? Is there a danger that presenting can become proselytizing?
ii. Do you feel that displays of ancient religion can / should differ from those of contemporary religion? Can ancient religion be valuable in contemporary social debate?
iii. Are you aware of any responses (positive or negative) from visitors to any religious material in your museum?

D) Multisensory experiences and storytelling

i. Do you feel that your current displays sufficiently engage visitors with individual lived religious experiences in Roman Britain? Specifically:
    a. Religious practices from different cultural backgrounds, e.g. 'Romans and natives', mystery cults, Christianity
    b. Integration into daily life and links between religion and politics, society and economics
    c. Underlying belief structures
    d. Multisensory (inc. emotional) and embodied experiences of ritual practices
    e. 'Non-temple' based ritual acts such as structured deposition at settlements
ii. Does your museum use Romano-British religious material outside of the permanent displays? E.g. in handling sessions or loans boxes? Do you consider there to be any issues with it being used in this way (and would this differ from other religious material?)
iii. Do any of your guided tours feature Romano-British religion?
iv. Do you consider that there is a role for creative 1st person narrative text (storytelling) to be useful in the creation of more immersive interpretation? Do you think such interpretation could be effective in challenging visitor's preconceptions of Roman Britain? Would you see any risks to the museum in adopting such an approach?

Appendix D:

Online survey documentation and response overview

Appendix D. Online survey documentation and response overview

Welcome page

This survey is aimed at anyone with an interest in the archaeology of Roman Britain and will ask 22 questions about you, your perceptions of Romano-British archaeology and Romano-British religion, and your museum visiting habits. There are no right or wrong answers, no prior knowledge is required, and the survey is completely anonymous. It will take around 20 minutes to complete.

The survey forms part of my PhD research at Durham University into the ways that museums in Britain approach the display and interpretation of Romano-British religion. It aims to explore the influence of post-colonial theoretical approaches on displays, and the potential for the concept of Lived Ancient Religion to offer new opportunities for museum visitors to engage with ancient religious experiences. You can read more about my research in my research design.

You can find out more about the survey in this participant information sheet and about how your data will be used in this privacy notice.

You have the right to withdraw from the survey at any point up until the thesis is submitted. As the survey is anonymous, you will need to quote the unique reference code you are given when the survey is complete.

If you have any questions or comments about this survey or my research, please contact me at antony.m.lee@durham.ac.uk

If you have any concerns regarding this survey or the research it forms part of, please contact my primary supervisor, Professor Richard Hingley, at richard.hingley@durham.ac.uk

Thank you for your participation - your responses will be of great value to my research.

Antony

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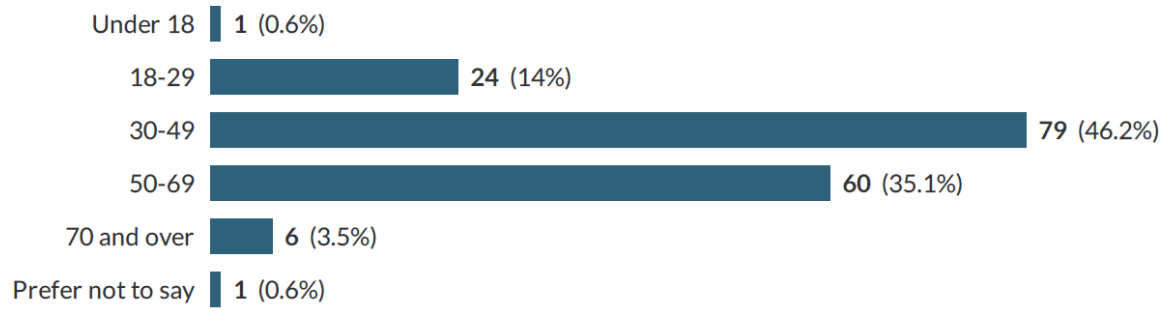
Antony Lee

PhD Researcher

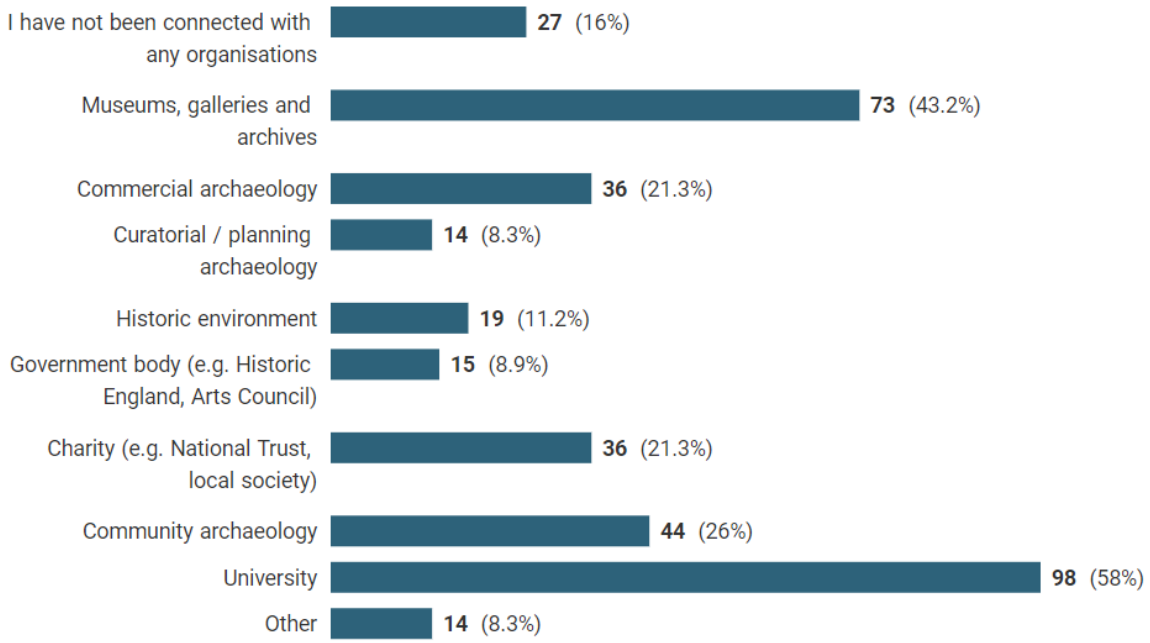
Department of Archaeology

Durham University

Q1: What age range do you belong to?

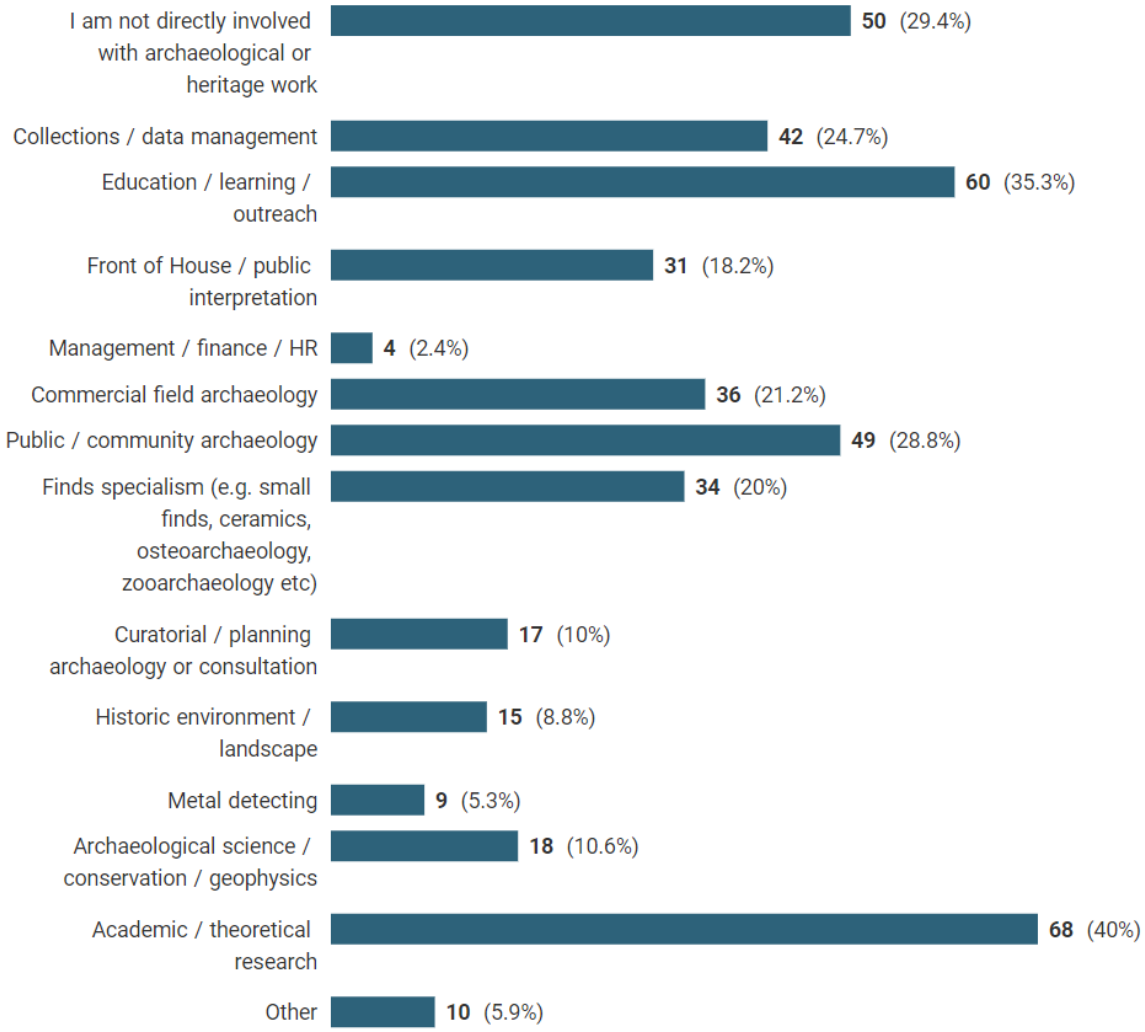


Q2: What type of heritage or archaeological organisation/s are you or have you been involved with at any time (professionally, as a student or volunteer etc)? Please select all that apply



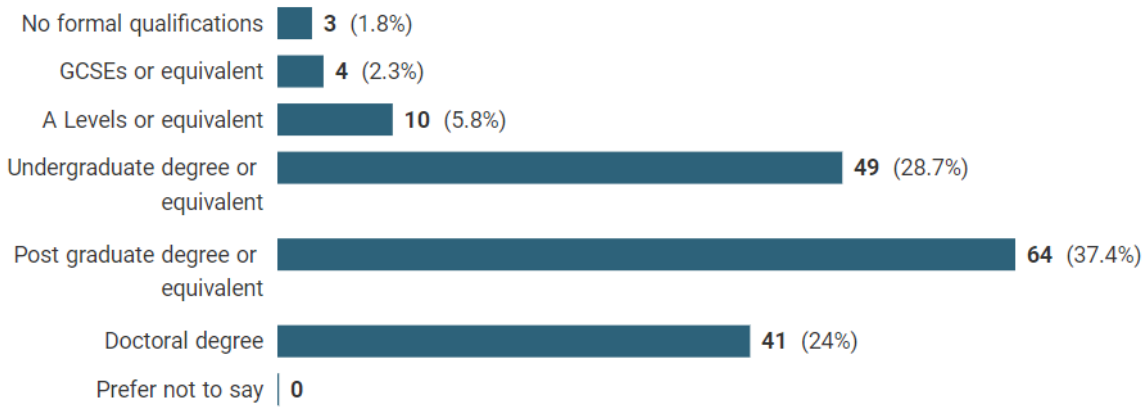
Additional responses for 'other':
WEA Archaeology courses
CIfA
School GCSE course
I gave some archaeologists who were to be working near a military live fire range a safety brief on UXO hazards, if that counts
CIfA, BABAO
Historical Association
Landscape archaeology, writing a notice board highlighting the history and archaeological finds relating to a Millennium Green
Community heritage organisation
Through work as a diplomat
Portable Antiquities Scheme
The Basingstoke history/archaeology group back in the 80s
University History and Archaeology societies
Research for my historical novels

Q3: What area/s of heritage or archaeological work are you or have you ever been involved in (professionally, as a volunteer etc)? Please select all that apply



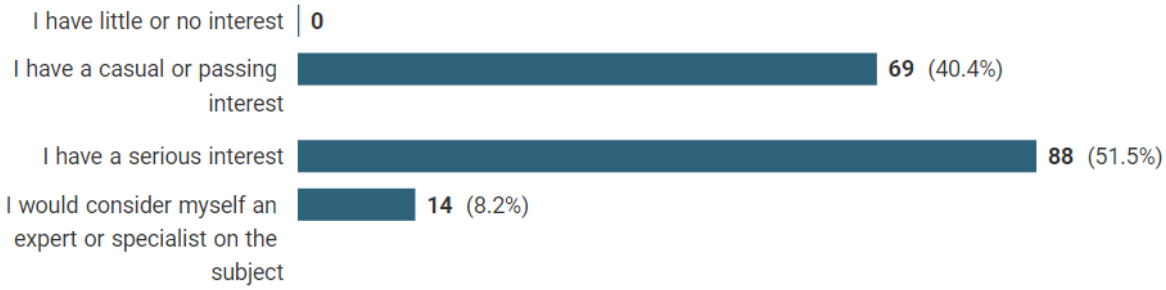
Additional responses for 'other':
Journalist writing about heritage and archaeology
Illustrator for museum displays etc
Digital preservation and (re)construction
Museum student exhibition of Romano-British religious sculpture in 2017
I am an engineer, I occasionally work with archaeologists when designing projects
Surveying and logging Roman coins from a hoard at a museum local to me
Archaeological illustration
I worked in a national trust for Scotland
Non-commercial field of archaeology

Q4: What is your highest level of academic qualification?

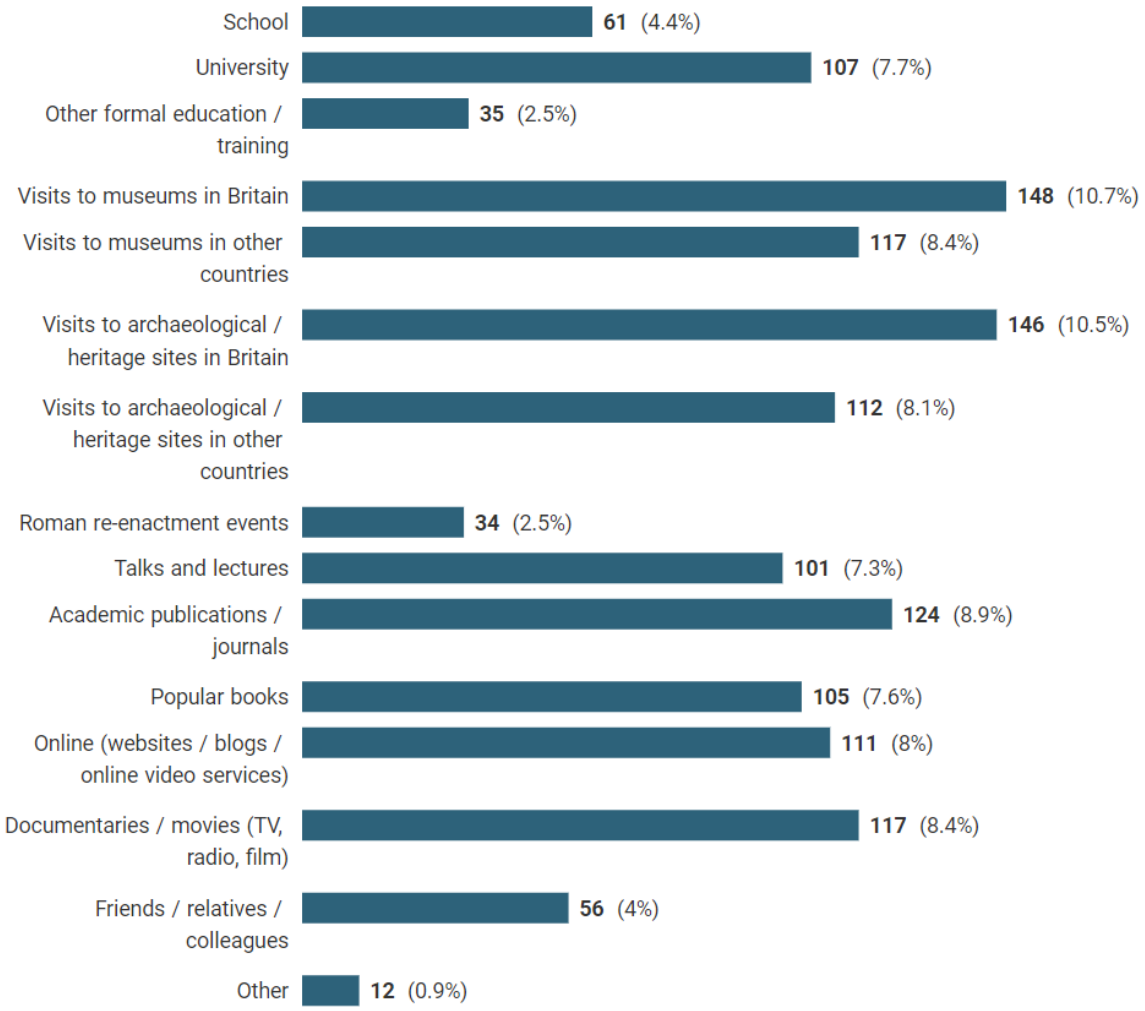


Q5: If you have an undergraduate degree or higher, are any of your qualifications related to Romano-British archaeology? This might be directly (i.e. in the taught course content) or indirectly (i.e. the subject of a dissertation)

Q6: How would you describe your level of knowledge / interest in Romano-British archaeology?

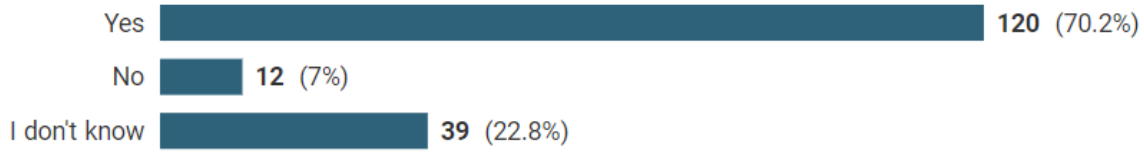


Q7: Where would you say you have obtained your knowledge of the archaeology of the Roman world? (Please select all that apply)



Additional responses for 'other':
Archaeology magazines (e.g. British Archaeology)
I am a contemporary painter interested in Roman wall painting and associated topics
I curate and manage collections including Roman archaeology. I research those collections for public engagement in the museum context
Excavating Roman sites in the UK
Does hoking round Ballintoy for Roman artefacts count?
Roman literature from an ahistoricist perspective i.e. my own
Horrible Histories was very important for me growing up
Excavations during commercial field work
My interest is primary sources for the Roman world and the cult of Mithras as known from archaeology
Non-Roman-specific SCA events with informal classes/private discussions about Roman era material culture, etc
Working for several years on Romano-British archaeological sites
Podcast, History of Rome, Mike Duncan
Working with archaeologists who are knowledgeable or experts in the subject area
Podcasts

Q8: Do you think that increased public understanding of religious beliefs and practices in Roman Britain has the potential to be of benefit to contemporary society?

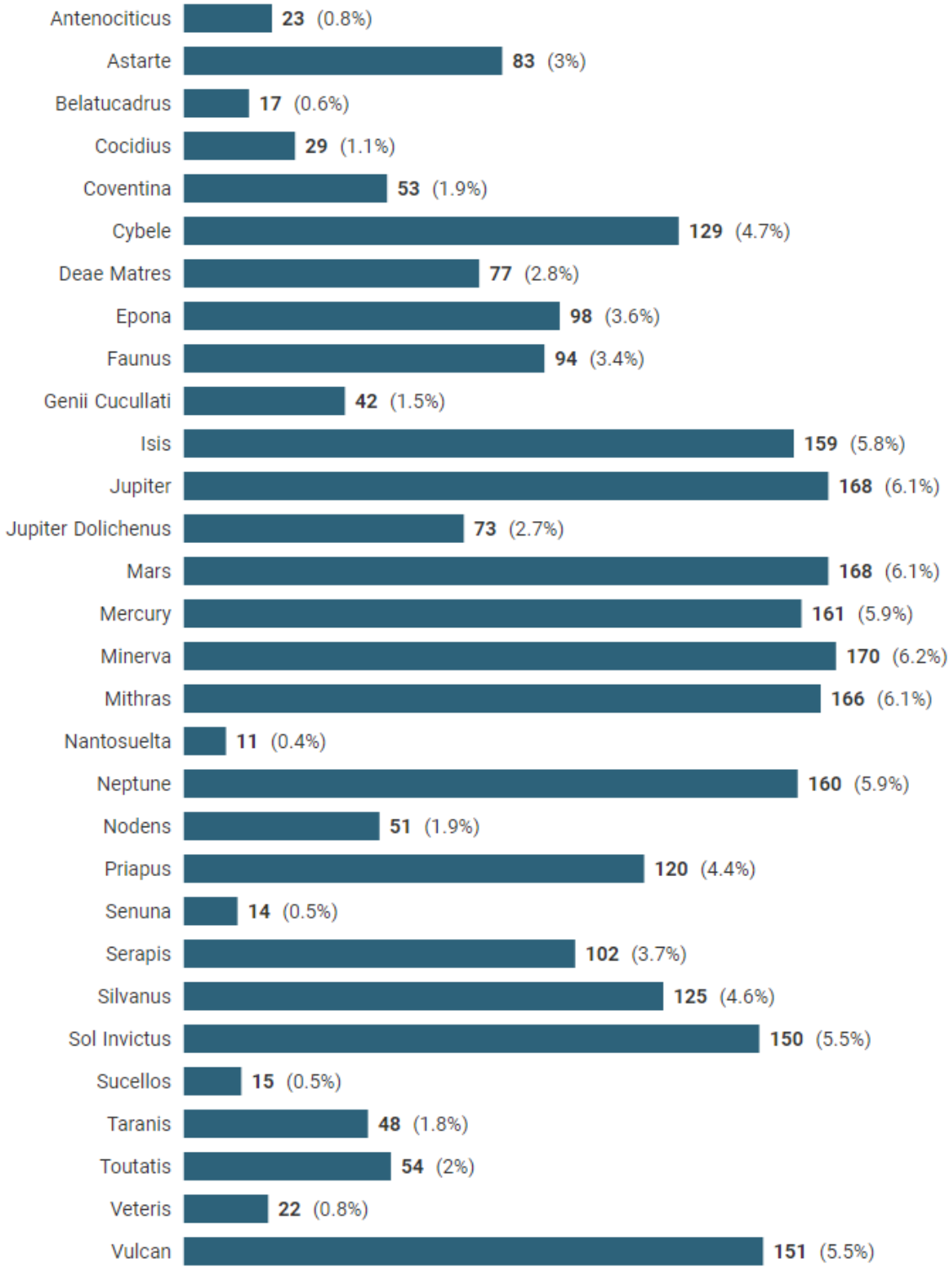


If you would like to expand on your answer, please do so below:
I think that the toleration of multiple belief systems and the understanding that many religious practices and faiths can co-exist is something that many people in modern day society would do well to embrace
Understanding the past informs the future
All historical knowledge can benefit society. Could also offer new (old) ways of viewing the world
All knowledge broadens understanding and we are inheritors of Roman culture
A revived belief in the sacredness of the landscape and nature is essential if we are to properly value the world around us. The idea of panpsychism is being taken seriously by more and more scientists and thinkers, and I think we will (eventually) return to an animist view of nature that echoes Celtic and Roman beliefs. Environmentalism will become nature-worship as the century progresses. (I am a practicing Catholic btw - but I see the various attempts at reviving Paganism as manifestations of a need for a deeper connection to nature)
I believe that a greater knowledge of the classical world on a whole would be a huge boost to current society. However, I believe that a greater knowledge of religious belief in Roman Britain would help people understand the fundamentals of modern religion, and thus allow them to be more accepting
Emphasising the diversity of roman beliefs has the potential to contribute to decolonising movements
Good to hear about another form of religion, which was actually quite a tolerant system
I think it is interesting, and something that is fun to research but not sure I would classify it as beneficial to contemporary society
I guess it promotes a message of religious diversity. However I don't think it is likely to be a message that is seen as relevant by the mainstream or the masses
My student exhibition, which I was one of the researchers and behind the Exhibition brief, the key theme was local religious images in stone for the first time - 3 mothers, stone heads, horned mercury. Cultural integration and blending along Hadrian's Wall
Recent contemporary religious surveys in the UK point to a majority og people not holding religious beliefs. This may indicate low interest in religion in the Roman world
It depends what you mean by benefit. Better understanding of how religions change over time can help understand community now. But promotion of pagan beliefs will definitely not be helpful
The Romans had many & varied beliefs and degree`s of belief, much like the modern British society today
Especially at the boundary of Christianity, so much Roman influenced ritual persists
Understanding ancient spirituality can inform contemporary understanding
Understanding other cultures is crucial to dealing with current issues. Understanding past beliefs is a stepping stone on that road
We badly need stories of multiplicities of belief and belonging; as a critics folklorist I'm pretty much always in favour of research that disrupts our comfortable historical narratives
Any understanding of diverse religious beliefs and practices, and of periods that may provide analogy in terms of tolerance, are of great value
Only to deconstruct the present day orthodoxy
Yep, the fluidity of religions, cults, and sects throughout the era is relatable and has many values to be gained from the study and knowledge of it
Understanding the motivations of Romans would perhaps give us an insight into how our own society has developed and how we view and adopt religion. Religion can be a powerful motivation and tool for those wanting to use it. Understanding any parallels in belief, or in religious calendars and perhaps how religion is disseminated and assimilated within cultures (both those under occupation and those not) is interesting
As a total non believer in god/gods by knowing about how religions start, how they are used, how from time to time they are re-evaluated (potentially causing schisms) we can educate people to think for themselves and not rely on doctrine
I think people have an inherent misunderstanding of Roman religion throughout the ancient world in that they see it as an older version of main stream modern religion (for the sake of the example lets refer to this

as Christianity). People assume that it be was separated from day to day life whereas this is not the case for Roman religion which was imbued into the majority of activities that the Romans did
To encourage tolerance
By understanding the past religious experience and spirituality we can better understand how people engage in religious and spiritual activity today
Especially during the late Roman period when Christianity would have been introduced
In the context of the development of religious beliefs and practices throughout the UK it's important to understand what they all were and what they meant and how the impinged on one another
I think they are very interesting and would help our understanding of Roman society. But I think its effect on a society that is heading to a more populist basis probably doesn't give a shit
A broad knowledge of history is essential to guide current society
Integration of local deities, and the appreciation that 'the Romans' were not simply one Italian band of people should be more widely known
I feel like the majority of what I have learnt about Roman Britain is about the development of various infrastructure during this time. I don't recall really learning about or coming religious beliefs until accidentally on occasional excavations and visiting archaeological sites
Increased public understanding of any subject has the potential to trigger public benefit
Our beliefs like our landscapes overlay each other, some recent aspects of religion blotting out and obscuring what has gone before, others following the contours
Whilst I personally am very interested in all aspects of roman history and religion I don't imagine others are. I do think knowledge of the roman/ Greek gods is relevant given how often they are encountered in everyday life
In an increasingly fractured society understanding our roots could help the many diverse peoples in the UK
I am Welsh & studied Welsh and Welsh history as an undergraduate at Cardiff University. I am aware that there was an indigenous religion in ancient Britain (see Celtic deities). I guess that this would need to be considered in the body of your research on religion in Roman Britain. Did the religions co-exist?
Any information provided to the public about diversity of belief is beneficial
Syncretism in Roman religion and culture has the potential to address questions of integration in contemporary society
The Romano-British religious world was, in my understanding, one where varying religious traditions existed, happily or otherwise, alongside each other. In our modern world, where secularism is now largely dominant over the previously prevalent religions - it is an interesting comparator
Anything that helps us to learn about another culture's beliefs and practices can only be a good thing and foster tolerance
Religion was rarely a separate sphere to the rest of society in the past, and it's the same today. A better understanding of its role then can arguably help us better understand it now. Also, it can help avoid false narratives; for example, the notion that the Romans were happy to let other cultures retain their own deities and cults without much interference, and/ or adapted them through peaceful 'syncretic' means - in Empire, there are always power imbalances
I find it quite interesting to see what has shaped the way some people choose to worship or choose not to. Having an understanding of the roots of how religion developed over time may be potentially beneficial to some but will probably be of general interest to many more
Modern society seems to have a dwindling interest in history
By understanding the past we can understand what motivates people, migration habits, and mistakes made
A long-term understanding of the development of religion is always a good thing
Re the multiculturalism of Roman Britain, perhaps...
Nobody really knows anything about religious beliefs and practices in Roman Britain. There is little in the literary sources and archaeology cannot tell us much about such things by its very nature
Romano-British attitudes towards seeing similarities between religious beliefs and the deliberate appropriation and colonisation of existing beliefs into their structure might be an interesting viewpoint, although a challenging one
A better understanding of religion more generally would be helpful to contemporary society and the distance between antiquity and modern society helps to put some necessary distance that helps understanding
Knowledge about the diversity of human beliefs and traditions over time is important for developing understanding, tolerance and empathy today
Much of ancient belief is hidden, and what we think we know of it is shaped by our own contemporary notions & politics. I think it is difficult to reconstruct a true notion of ancient belief systems unclouded by modern life
I just can't visualize what the benefits might be
The Roman World's plurality of religious beliefs & observances could give more perspective on contemporary society & its cultural religious frictions

Where did we come from, where did we go?
Potential for the tolerance of multiple form of worship and religious practice to counteract the increasing 'othering' of groups different to ourselves
Anything which promotes there being more than one approach to religious belief has to be good
It would be valuable in introducing people to the nuances of Romano-British religious practices, of its pervasiveness and its position in domestic life, its differences with Italian Roman religion. It would enrich the experience of Romano-British heritage sites and artefacts by contextualising it better, as a separate experience from Mediterranean Roman religious belief. Emphasising the indigenous elements of R-B religion can help people grasp the diversity and multiculturalism of ancient religion and society, and by extension perhaps lead to more curiosity and tolerance of modern diversity and multiculturalism
I think a better understanding of Roman history in Britain would be especially relevant in a post-Brexit age
Parallels between Roman Britain and today
It's presented so neatly at the moment as going from the Roman pantheon to Christianity and explaining complexity is good for thinking about the richness of the past. It's also useful to think about Roman imperialism and co-option of local deities more clearly, which can be seen as an analogy with later and contemporary colonialism
I think that the British public make a clear distinction between the Roman Britain past and the present. Also, there is a continual decline in participation in religious activities in today's Britain. The public's ability or desire to make any connection is questionable
Understanding the variety of religions in Roman Britain might encourage more tolerant attitude today
It would be good if people knew that religion wasn't a one-way street; it wasn't a case of 'the Romans invaded and forced new gods on the Britons' but was more subtle and complex, with many soldiers merging their own or local deities with Roman gods to create a kind of religious subculture that suited their particular needs. Religion doesn't have to be monolithic, it should embrace everyone and should adapt to the needs of worshippers - something sorely missing from modern organised religions
The past is often has its relevance in the contemporary society and museum is one of the best places to present such connections
I think a general knowledge of the various cultural shifts and changes historical evidence provides, can be personally enriching. Not sure about the effect on a societal level. Also the rubric "Romano-British religious beliefs and practices" seems rather an odd way to benefit or influence contemporary society. If politicised or made to suit some utilitarian end, it may well also have a corrupting influence on the integrity of the subject
I feel more that an increased knowledge of cultural and spiritual practice, of which religious beliefs may play a part, have the potential to reduce boundaries when faced with alternative culture, ritual, living and beliefs. We live in a very diverse world so there is some necessity to show that, in Britain at least, it has been a mixed cultural bag for a very long time. Increasing education in this area might also promote appreciation and admiration of cultural differences

Q9: Which of the following deities, all attested in Roman Britain, have you heard of? Please select all that apply



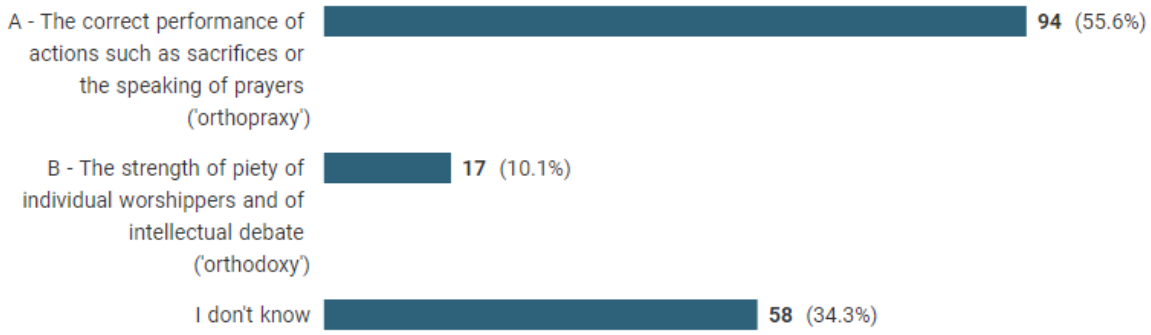
Q10: How many Romano-British religious sites (e.g. temples, shrines) can you name in 1 minute? Please list as many as you can think of, including sites that are not visible above ground today

Bath Roman Baths	87
Bloomberg London Mithraeum	73
Carrawburgh Mithraeum	44
Coventina's Well	18
Colchester (temple of Claudius)	16
Vindolanda	15
Lydney (Temple of Nodens)	14
Uley	13
Maiden Castle	12
Colchester	11
Benwell	9
Verulamium	9
Jordan Hill temple	8
Temple of Mithras (location unspecified)	8
Hadrian's Wall (unspecified)	7
Nettleton Shrub (Temple of Apollo)	5
Lullingstone	5
Chester Minerva's shrine	5
Hayling Island	4
Piercebridge votive deposition	4
Caerleon Mithraeum	4
Chedworth	4
York	4
Verulamium triangular temple	3
Housesteads Mithraeum	3
Silchester	3
Harlow	3
Mithras Newcastle Museum	3
Hinton St Mary mosaic BM	3
Caernarfon Mithraeum	3
Caerwent	3
Heathrow temple	2
Grenwich shrine	2
Maryport temple	2
Inveresk Mithraeum	2
Frilford / Marcham	2
Springhead	2
Housesteads (unspecified)	2
Lamyatt beacon temple	2
Chester (unspecified)	2
Friar's Wash Redbourne, Herts (Time Team)	2
Chanctonbury Ring	2

Vindolanda Jupiter Dolichenus	2
Chichester Neptune and Minerva	2
Pagan's Hill Temple, Somerset	1
Blaise Castle estate possible temple	1
Vindolanda 'temple to unknown god'	1
Ferry Meadows (Lynch Farm)	1
Arbeia gardens	1
Grimstock Hill, Warwickshire	1
Shrine by River Irwell in Manchester	1
Nornour (Scilly Isles)	1
Housesteads shrine to Mars	1
Shrine to the nymphs and genius loci	1
Littlecote villa	1
Vindolanda reconstructed nymphaeum	1
Stony Stratford temple	1
Bancroft Mausoleum shrine	1
Chesters (unspecified)	1
Binchester (unspecified)	1
Segedunum (unspecified)	1
Ribchester (unspecified)	1
London (unspecified)	1
Chesters Museum 3 dea matres	1
Mithras / mother goddesses at York	1
Cressing Temple	1
Wortley villa	1
Ancaster statue	1
Binchester objects in secular contexts	1
Wroxeter excavated temple	1
Senuna site, Bedford	1
Wheathampstead	1
Colchester mithraeum	1
Carlisle	1
Temple of Minerva	1
The Lunt	1
Derwent	1
Coleshill	1
Wanborough	1
Brean Down	1
Great Chesterford	1
Farley	1
Wroxeter 2 temples geophys	1
Colchester Gosbecks	1
Canterbury	1
Silchester Nemesis shrine	1
Yorkshire Museum	1
London Gresham Street	1
London temple to Isis	1
Ewell (mistake for Uley?)	1

Thornborough barrows	1
Temple to Isis in Bucks	1
Mildenhall hoard	1
General watery deposits	1
Berryfields, Aylesbury votive deposits	1
Faversham Chapel	1
Ashwell, Herts	1
Baldock, Herts	1
Remnants of shrines in museums	1
York mithraeum	1
Lincoln mithraeum	1
Chester Nemeseum	1
Fishbourne	1
London bath house	1
London wall	1
Chester mithraeum	1
Wroxeter	1
Wall Minerva temple	1

Q11: Do you perceive Romano-British religion to have given more importance to:



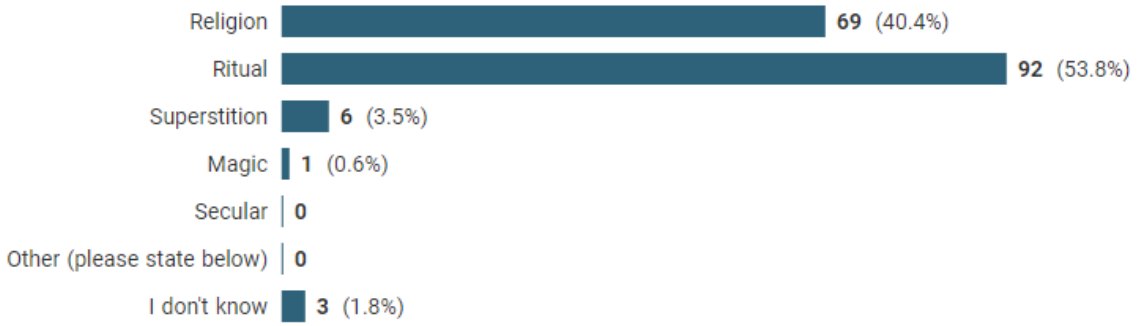
If you would like to expand on your answer, please do so below:
'Pax deorum' could only be achieved if long held ancestral traditions, public ceremonies and sacrifices were performed correctly
I think it has had some impact on the way in which we communicate religion, as most archaeological evidence for times previous to roman occupation point to an oral tradition
Probably should declare a bias here, as my research focuses on the role of objects and materials in ritual practices
I think that actions were very important, the feasts and the sacrifices, looking at art it seems the action and being present in that time
Altars are put up when they get what they wanted. Lindsey Allison Jones said worshiper ask many and set up when one of them get their promise, like the one in GNM become a prominent politician
Structures and finds denote actions. The thoughts of people are not so well documented, lead curses notwithstanding
Paganism is all about action
Jordan hill, Bath, Colchester, Housesteads
Arguments for both, and it's hard to say which side this comes down on, and may differ between indigenous who adopt Roman aspects into belief and those who were 'over there'

Orthopraxis supports the incorporation of new gods better than orthodoxy. I think the Romans were pretty big on form over feeling
I'm leaning towards those from the activities that centre around religious acts and the use of statues and so forth in shrines and spectacles to pray too
I believe that the Romans, whole believing in their gods, absolutely incorporated religion into their propaganda for adding other cultures into their own empire. As such the act of performing a religious rite would have held more importance
Answer is based on my understanding from what I have read
I'm thinking of the various curse/prayer tiles that are often displayed, which give emphasis to individual's feelings
I think it is very much a mixed bag. It would depend how close you might live to a religious centre, and also who your favoured deities were. Smaller or more local deities would possibly have higher levels of orthodoxy whereas more popular or national deities would possibly have higher levels of orthopraxy
I don't believe it is the latter aspect, but do not have enough knowledge to be totally sure
There should be a "Both" option. Due to human nature, I think it is all of that combined
The jealous Gods were displeased if their ceremonies were not performed properly
the Romans understood that there is a difference between religio and superstitio and acted accordingly, this changed with the rise of Christianity which emphasised personal piety
I never really given much thought to the action of individual worship even though I know the average Roman was very pious. I automatically think of temples and the performance and ritual surrounding group worship
I would imagine that B. came later. A is more likely in an earlier form of society - eg the belief that if you sacrificed an animal to the gods, then they would guarantee good weather, etc
Heterogeneous across the Roman period depending upon deity and date
This is what is presented in museums etc. but no idea if that is actually a correct interpretation
I'm not sure it's a case of either/or - each individual experiences and engages with cult activity in different ways. It's very difficult to know if there was a 'correct practice' or if people gave it enough thought to debate it
Actually both
All speculative really. Basing my answer on normal Roman practice
I think that we can see evidence that orthopraxy was important; finding evidence for the latter is very, very difficult!
My experience has been a mix of the two — learning about the religious calendar & the "have to"s of, say, military life but also learning of the small votive offerings & household gods of personal faith
Never really thought about their piety or them debating
Difficult question. I believe that the idea of having temples suggests a social activity. What you sacrifice there, be it a token or an animal that you had bred and cared for, might have had an impact on your social status in society. Both answers to me seem valid however. The presence of shrines/alters in UK Roman Towns would suggest that personal worshipping was equally important
Too much I Claudius & Claudius the God?
My answer pertains to non-Christian religion in Roman Britain; I assume that among Romano-British Christians, as elsewhere in the Roman world, correct doctrine was important
Much of our knowledge comes through archaeological discovery, which will emphasise tombstones, written prayers and curses and therefore individual attitude
I think it depends on the integration between the performative elements of Mediterranean Roman religion and any sense of personal religion that indigenous cults may have contributed
My understanding is it that Romano-British worship involved saying particular prayers to certain gods, or particular offerings, to a achieve a certain result. Or making a pledge to a god and fulfilling your vow once they have answered your prayer
Not sure but I know that orthopraxy was important in other parts of the Roman Empire
Pliny the younger just wanted the Christians to perform the official Roman religious rituals and then they could do their own thing
My understanding is that they thought if the gods didn't respond, they'd said the wrong prayer/made the wrong offering &c. I'm probably way off the mark. :)
Probably somewhere in between - I think there's more of a focus on the individual, or a tight-knit community, and the correct performance of rites, but less of an intellectual debate.
Not something I thought of much, so just a perception based on the two options

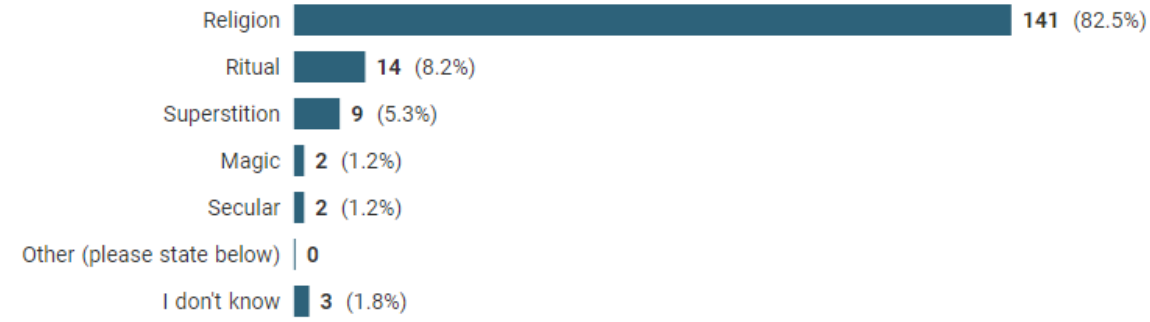
I guess there would be a combination of the two given archaeological evidence or personal shrines and votive offerings. I am not an expert in the archaeological or historical evidence for sacrifice in Britain, was it as common as is believed? Votive offerings, libations and prayers with piety of individual worshippers is what I perceive to be most important from the archaeological evidence for Romano-British religion. If we are looking at how it is portrayed in museums, etc. then again, a combination of piety, prayer and sacrifice. I'd expand sacrifice to ritual though as this can include washing, festivities, and so on, which are also evident alongside sacrifice and prayer

Q12: Into which of these categories would you place the following actions, assuming that they were all conducted in an attempt to engage with supernatural forces?

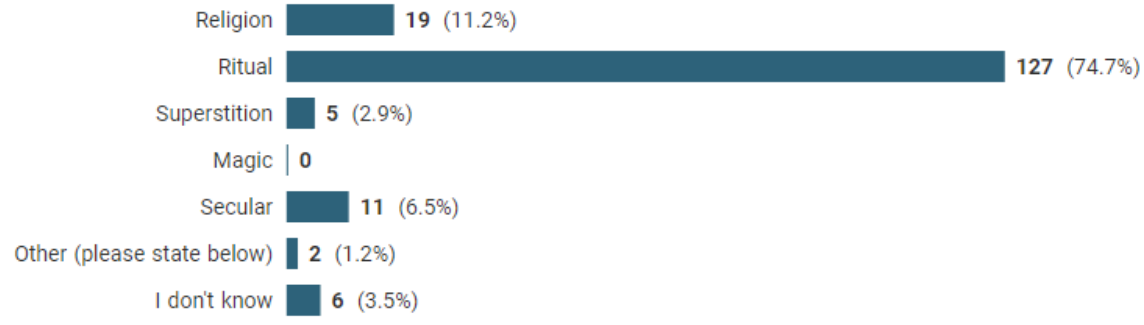
12.1: The sacrificing of an animal on an altar to a specific named deity at a public temple



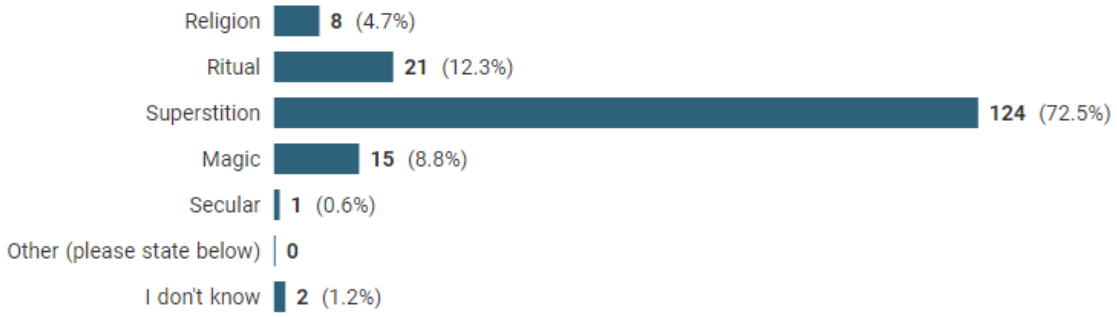
12.2: The silent recitation of a prayer to a named deity at home



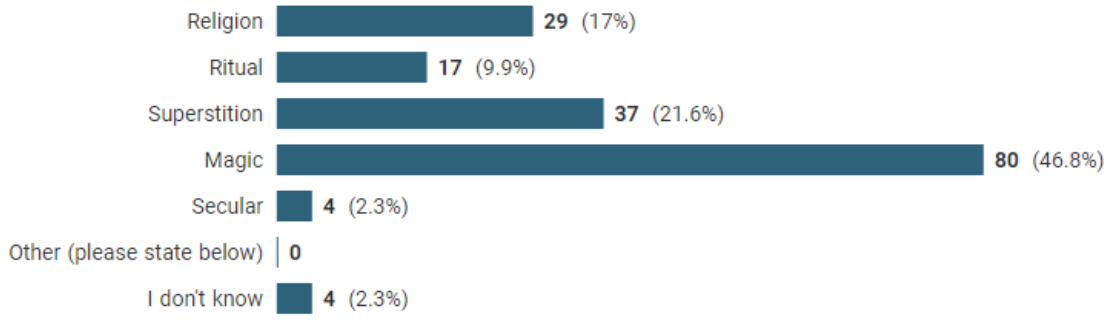
12.3: The placing of bottles of scented oils on the pyre during a cremation



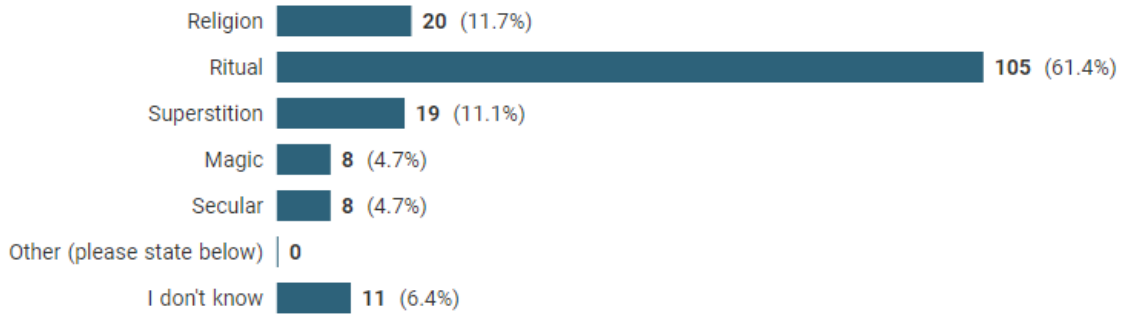
12.4: The stroking of a pendant for good luck before the commencement of a speech



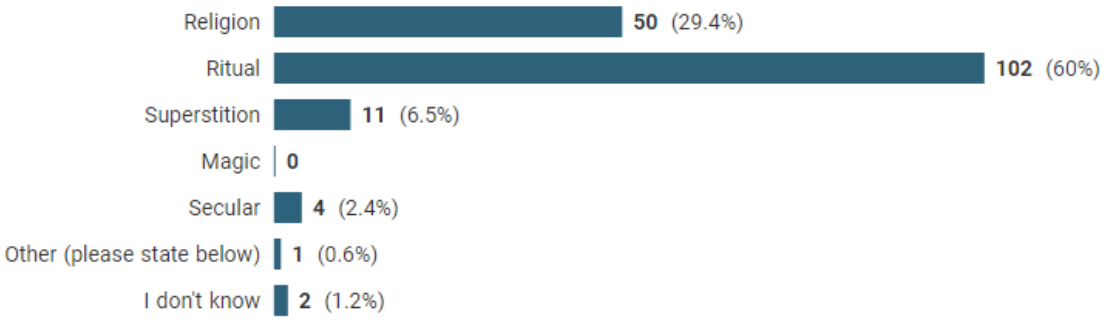
12.5: Writing a curse on a lead sheet asking a deity to punish the perpetrator following the theft of an item of clothing



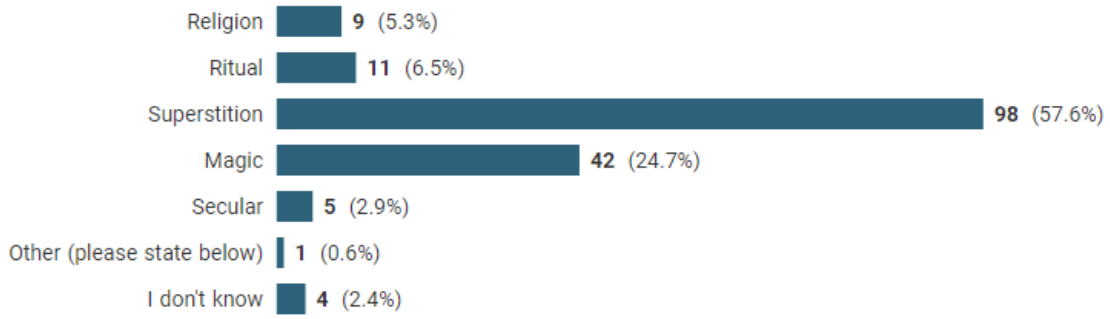
12.6: Placing a closing deposit of complete ceramics and animal bone in a pit which is being backfilled



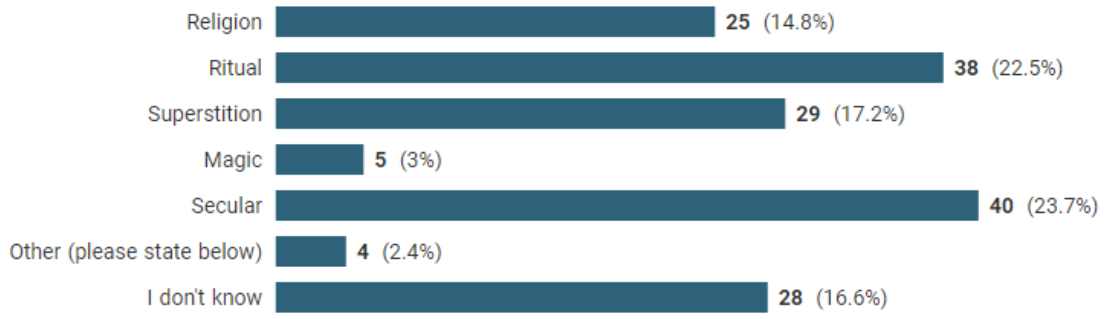
12.7: Placing a pot of food beside a body in a burial



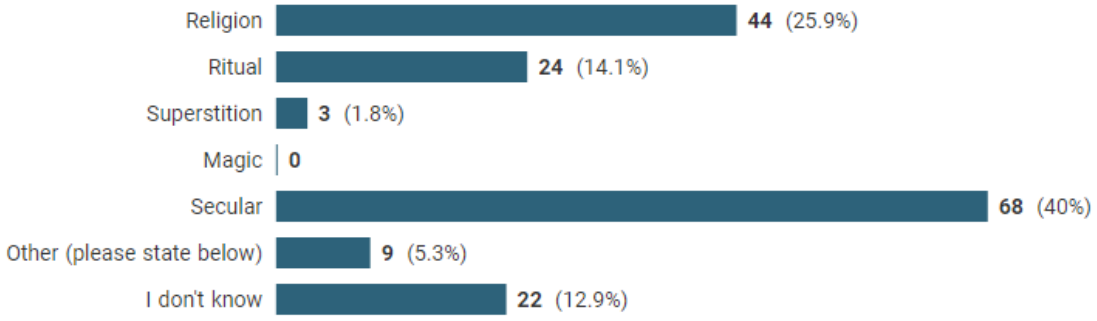
12.8: The wearing of an amulet in the belief it will prevent illness



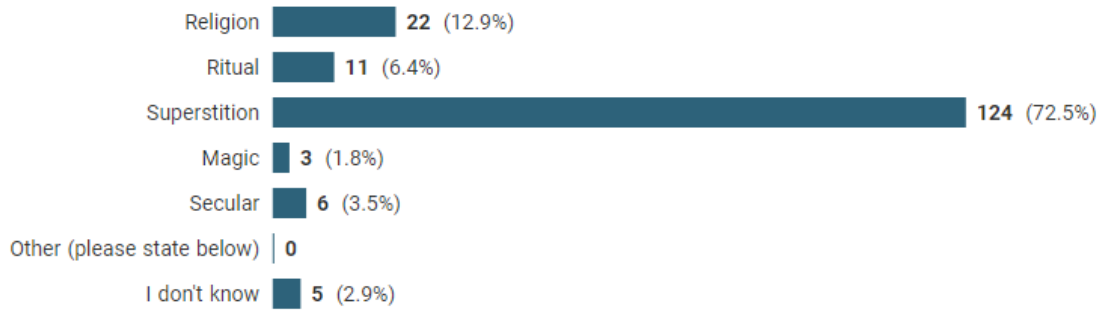
12.9: The eating of meat from a sacrificed animal by a person who didn't attend the ceremony



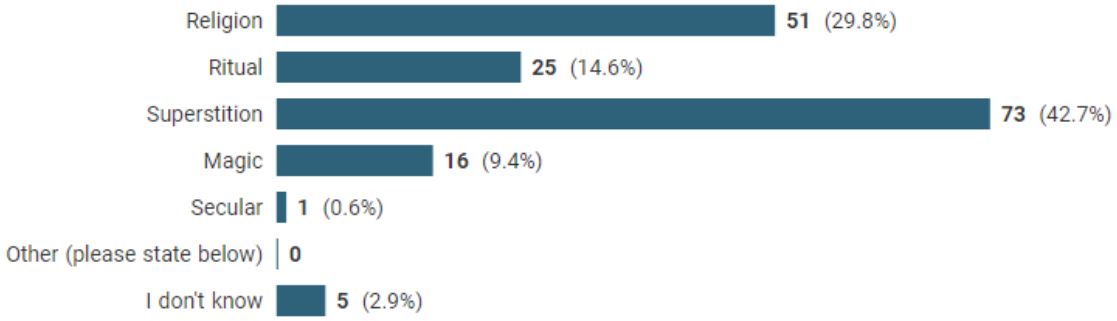
12.10: Observing a passing religious procession in the street



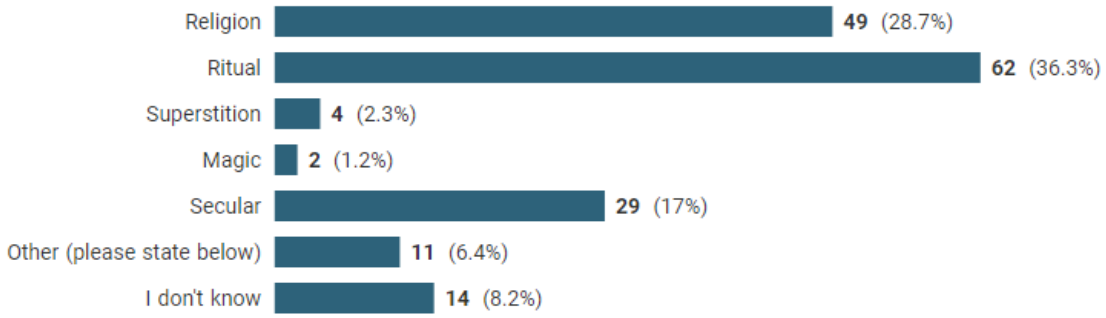
12.11: Not conducting business on a day which has been deemed inauspicious / unlucky



12.12: Asking the unnamed spirits of a forest for safe passage before passing through



12.13: The decision to cremate a deceased loved one rather than bury them

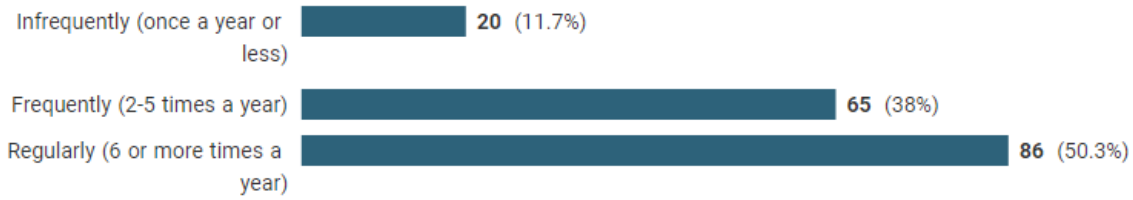


If you would like to expand on your answer, please do so below:
Not sure its possible to categorise actions like this!
Wearing an amulet to prevent illness = Magic & Medicine Cremation - all of the above, and potentially none of them - could be reacting to other mitigating circumstances (condition of the body, geographical location, point in time, age of deceased etc.)
Imo, the difference between religion and ritual isn't always that clear. After all, ritual is part of religion
I have observed religious processions with a cultural interest, as an atheist. Cremation might be expedient
The acts are ritualistic (in my opinion) and the theory/belief is more religious
I think it is problematic to make a simple division between religion and ritual
I would consider burial preferences to be cultural
I'm not convinced about the categorisations above: secular implies lack of religiosity and religion implies lack of magic...
Very interesting. I suspect my responses of 'superstition' are a modern perspective on 'magic'
Though I understand the need to reduce answers to single options per row, I feel this is very reductive. There were several were I would want to combine religion with superstition or magic because they represented elements outside of state or established cults but that does not mean that there were not a part of what people perceived as religion
Sometimes not sure whether these personal, my own belief responses or thinking how a Roam would respond, putting myself in their shoes
Most of these actions can come under more than one category - how can you differentiate ritual & religion?
i. funerary rite not necessarily secular or religious ii. funerary rite, Indians still do this and its a mostly secular concept, i still leave a drink out for my mum on her anniversary and its not in any way religious iii. incidental, could be part of everyday life. I'm not catholic because a hearse drives past me iv. context matters, in modernity this could be any number of secular reasons, in Roman britain it was most certainly a religious consideration
Although religion has been selected here as they were "conducted in an attempt to engage with supernatural forces" undoubtedly to varying degrees of the other four options are also present in many cases
Some of those things done as 'religion' or 'ritual' could just as easily fit in the 'secular' column, to my mind. I'm not convinced that in pre-enlightenment societies (and in those who in later societies held 'religion' to be a strong marker of identity rather than a traditional cultural practice) the distinction between actions done for a religious/ritual purpose and those with a more prosaic rational were distinguished. E.g. Is cremation a religious act, or one to prevent the spread of disease? Can it not be both?
decision to cremate / bury could be a religious one, but could also be for other reasons. Most of the above could also be classed as ritual activities, but I've given the answer which I would think was the most relevant
Observing a passing religious procession in the street - if this was a religion you adhered to then it would be religious, if not, it would be secular. Decision to cremate or bury - this could be a secular decision (practical consideration) or religious or superstitious
I'd go for ritual in most cases, because I'm actually sceptical of applying the term religion to most things in the ancient world
I feel like a ritual would be anything done in repetition to achieve some sort of supernaturally-obtained result - to class a ritual as religion, the ritual would have to be directed at a deity. Things to do with luck or chance or fortune feel more like superstition to me
Some of the above I would consider ritual activities the are religious in nature. Really wanted to tick multiple boxes on a couple of them :)
It would have been useful to have a definition of what you mean by each of these categories. They are difficult to separate
It's a bit hard to say a lot as you don't specify how you're using the terms. If you're looking for public perception, that's one thing. But as analytical categories, that's more complex. So I'm afraid I had to go with I don't know because there wasn't another option. Many things are more than one thing and this kind of black boxing is unhelpful
How could we know?
Burials can be expensive, cremation cheaper
Are these questions in the context of a Roman? It is almost impossible to answer these without knowledge of social context. I think I would answer 'social practice' for some of these
Hard to tick one only as I think that some have multiple explanations
I think the question is unclear as to who we are talking about. Is this my view of Roman practices or my understanding of the Roman view?

It must vary from individual to individual and also depends on how you define 'religion' versus 'superstition'!
Pragmatism: oils as an attempt to mask the smell of cremation in densely-populated areas, and cremation (not burial) so as not to have bodies decomposing nearby...
I wanted to add ritual for most of them but didn't because most of the actions are ritualistic. Magic is very much the invocation of will into something. Ritual is an act into which you place that will for more powerful effect. I think this is how the engagement of supernatural forces would have worked. Hence wanting to tick more than one box

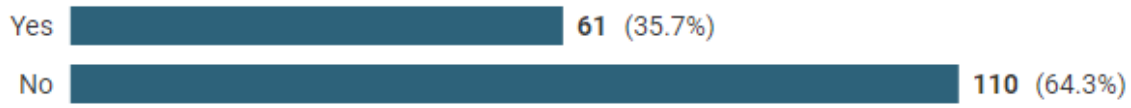
Q13: Are you aware of the Lived Ancient Religion approach to the study of ancient beliefs?

Q14: How frequently do you visit museums with archaeological displays?



Q15: Have you ever visited a museum specifically to visit its Romano-British displays?

Q16: Have you ever visited a museum specifically to visit its displays of Romano-British religious material?



Q17: Would you expect to see religion included as part of a museum display of life in Roman Britain?

If you would like to expand on your answer, please do so below:
If there was evidence/objects to support religion/belief systems I would expect to see it - depending on how important it was to the people of that area
Religion was key to the lives of most/all people in Roman Britain, and so it deserves to be displayed and contextualised with everything else
I would expect religion, but hope that is also something on superstition / magic and/or medicine in there as well
Sculptures and funereal objects I guess
Religion was a core component of life in Roman Britain and should be shown accordingly
Religion is often seen as part of Roman life. Artefacts enable that narrative. Roman religious practices are seen as 'other' so there is a fascination
Religion is so enshrined in daily life that it can't be separated out in the way we try to today
It is very difficult to separate religion from culture in Roman society. The changes were immense and led to global change across the empire of the time
Religion and belief influence how many choose to live. If we want to present an accurate representation of the past then we need to include what made them behave as they did. And there's such a fine line between magic, superstition and religion!
Religion is a large part of Romano British life. Religion and beliefs are a large part of an individual's life and that's what I want to find out
The impression is that religion played a greater part in ancient societies than perhaps it does today, perhaps because science has replaced many of the ways people fell back on religion (prayer, or superstitious behaviour having been superseded by medicine in some cases, for example)
Religion was possibly indivisible from general life in Roman Britain
It was a major part of life in Roman (and pre Roman) Britain. To not have religion featured would make me think the museum was lacking in proper knowledge!!
I would like to see evidence of religion in Romano-Britain. Also see point above about the indigenous religion of ancient Britain. Did the ancient Britons look to Celtic gods?
As mentioned before - excluding religion from the presentation of a world or 'worldview' in any context, even a more-modern one is, to my mind, a bias of modern secularism that draws a sharp distinction between the spiritual and the profane
its a widespread element of ancient daily life
Religion was a huge part of everyday 'Roman' life for elite and poor alike so I would expect to see it featured in exhibitions

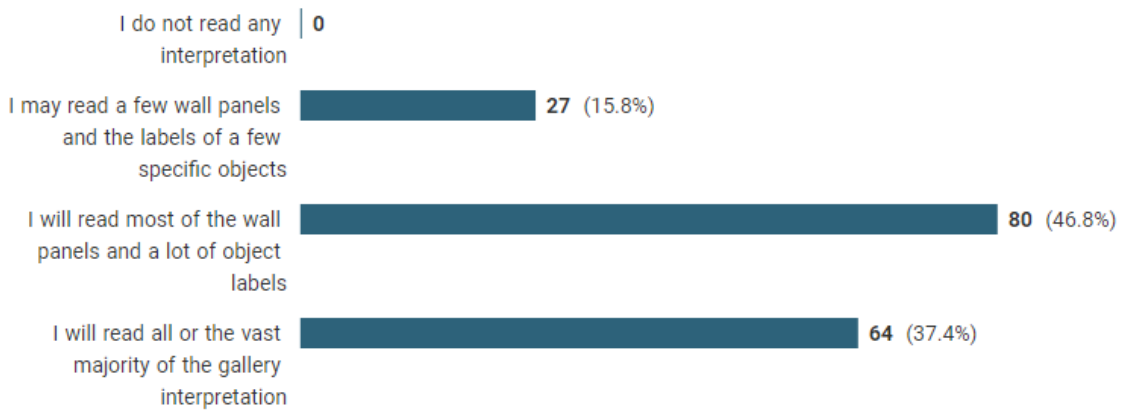
Religion played a big part in the lives of Romans and Britons so it would be an important aspect of how these people lived as it impacted on their every decision and action
Religion is an important part of history and as such should be showcased
Even if the motivation devolved into rituals or superstition, it was a large part of Roman custom and life
Displays tend to be more focused on the military aspect of Roman Britain
I can't see why it seems to get so little attention, except in specific places like the Walbrook Mithraeum where it's a focal point. In general I don't expect to see it though
I believe religion played a major role in life of a Romano-British community. This I would expect it not to be left out
Do grave inscriptions count?
I would love to see an attempt to contextualise it as an integral part of normal life, an inherent faith rather than an explicit faith (I can't believe that British Romans spent all day tiptoeing around trying not to insult every single deity, making a constant outward show of their beliefs - it seems unsustainable!)
Visited the space at Bloomberg
Religion was a part of everyday life in Roman Britain so to not include it would give an incomplete picture of the time
It was an important integral part of Roman life so would be a normal part of Roman life
Religion was an essential facet of Roman life. It helps us understand why and how they did what they did
I am a classics teacher and take school trips to link in with syllabus. Religion is a frequently discussed in Cambridge Latin
No, because religion, if included in displays, seems to have been added as an afterthought
Religion is an integral part of life in Roman Britain. The images of the gods and goddesses (though often confused by younger children with Greek deities) are very powerful and leave an impression on museum visitors that is quite long lasting. I should think that, besides mosaics, the next thing visitors recall about a visit to a Roman site or museum collection is the name of a god or goddess that has made an impression on them. I'd say there is less of an impression left by the religious relics of Romano-British culture such as the Genii Cucullati and Triple Mother Goddesses, unless visitors are actively seeking these out prior to their visit, which is a pity but it shows the visual impact of the anthropomorphic gods and goddesses of the Roman Empire. Christianity is often touched upon as one of the transition phases of the Roman Empire. Perhaps evidence is small or subjective for Christianity in Roman Britain with the odd symbol such as the Chi-Ro and, even more loosely, the SATOR- ROTAS square. Christianity seems to be the religious precursor to the end of the Roman occupation of Britain in most museum displays

Q18: Are there any museums which you think display their Romano-British collections particularly well? If so, please list them and briefly say what you think they do well

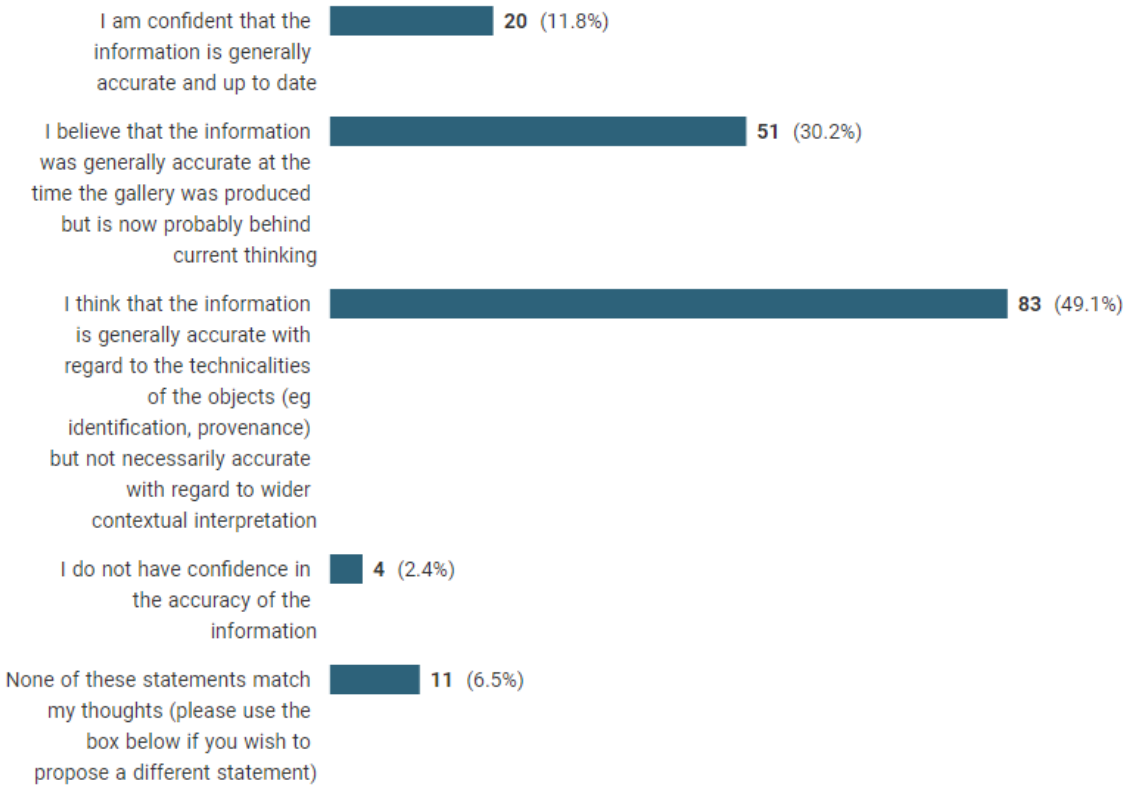
The British Museum	20
Bath Roman Baths Museum	15
Museum of London	14
Bloomberg London mithraeum	13
Vindolanda	13
Verulamium Museum	11
Yorkshire Museum	11
Corinium Museum	10
The Collection, Lincoln	6
Great North Museum	6
Ashmolean Museum	4
Colchester Castle Museum	4
Grosvenor Museum, Chester	4
Housesteads	3
Tullie House Museum	3
Caerleon Roman Army Museum	3
Ribchester Museum	3

Birdoswald	2
Roman Army Museum (Hadrian's Wall)	2
Corbridge	2
Buxton Museum	2
Arbeia	2
Lydney Park	1
Senhouse Museum, Maryport	1
Hull and East Riding Museum	1
National Museum of Scotland	1
Chesters	1
Scunthorpe Museum	1
Segedunum	1
Wroxeter	1
RAMM, Exeter	1
Hunterian Museum	1
Wroxeter	1
Shrewsbury Museum	1
Liverpool Museum	1
Natural History Museum	1
Science Museum	1
Cosford Museum	1
Derby Museum	1
Cavalry barracks Colchester	1
Antiquities Museum, Newcastle	1
Bedford Museum	1
Silchester	1
Canterbury Museum	1
Brading villa	1
Rugby Museum	1
Newport Museum	1
Manchester Museum	1
Winchester Museum	1

Q19: To what extent do you generally engage with written museum interpretation (e.g. wall panels, object labels etc) during an average visit?



Q20: In general, which statement reflects your feelings regarding the quality of museum interpretations of Roman Britain?



Please record an alternative statement:
Don't know enough
As an artist, I think the Romano-British world was far more richly decorated than is generally shown. Reconstructions show plain walls, plain columns, plain fabrics, etc. I think most surfaces would have been richly, intricately decorated - and that the decoration would have been full of significance/ storytelling. It would also often have been wonderfully crude - like a lot of the surviving mosaics
Object information is usually accurate, but quality of the narrative can vary. It's not just about accuracy of information
It completely depends on each museum!
It is hard to generalise on the above as varies from museum to museum
I think the accuracy of museums and there interpretation is very dependent on the age of the museum or the age of its gallery interpretation. Some museums can be quite outdated but others are up to date
A lot of museums focus on the object, but not on the wider context of the object. I don't want to know what am object is made from, I want to know what it means for society and I think many museums miss that aspect
As long as it is not obvious that the display is twenty years old i am confident in its accuracy
I don't have enough knowledge to confidently make a statement on this subject
I find that most museums I've visited don't offer contextual interpretation
I would say this varies from case to case often within the same museum. Museum displays, depending upon who designed them and how old they are, can have elements of all of the four options listed. The Vindolanda museum would fit option 1. Option 2 would fit the older displays at Fishbourne Roman Palace. Options 3 and 4 have been witnessed at some independent or volunteer run museums I have visited
Most displays represent the orthodoxy of the time that it was created, there is a much greater awareness of this now - which has become an orthodoxy in itself
I think the information is generally accurate (we can all spot a few mistakes of course) and not inaccurate with regards to context but might not reflect current debates and scholarly focusses (which is different than not reflecting current thinking, they may just focus on topics not 'in style')

There are some right clangers in interpretation, even in the British Museum at times!
Bit out of date on current museum practice. Last Museum I visited with a good section on Roman Britain was City of London Museum, 30 years ago & Colchester, 25 years ago
I didn't see anywhere in your call that required living in or visiting Europe (apologies if I just missed it); I live in Canada, and have not been to a museum that has an exhibit on specifically Romano-British contents
Some are demonstrably incorrect but I wouldn't want to damn all by association
I think some museums will do this better than others!
It would depend on the museum and what I was reading!
Hard to judge as sometimes the info is stuff I already know about and so don't always read the basic stuff that carefully....can be quite generic and same old stuff

Q21: Would you expect museums to display and interpret contemporary religious objects (such as a Christian crucifix, Jewish menorah or Islamic Quran) differently than ancient religious objects (such as a statuette of Minerva or a sacrificial altar)?

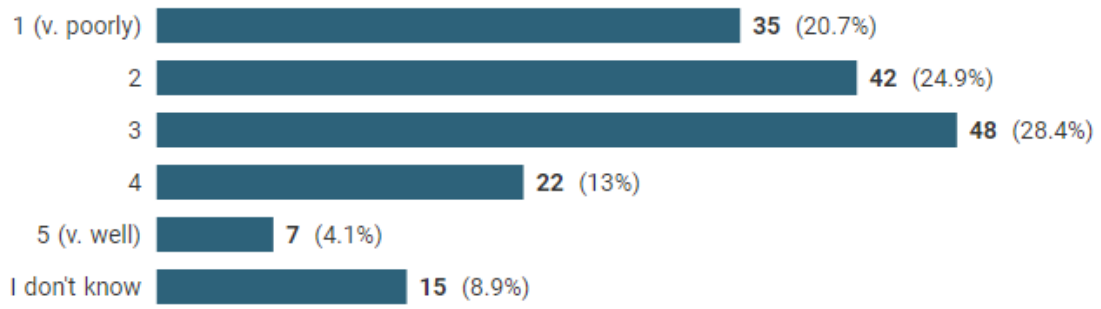
If you would like to expand on your answer, please do so below:
If certain objects should be treated a certain way due to the cultural beliefs associated with them - they should be treated in that way regardless of whether they are 'past' religions or not
Abrahamic religions are experienced directly through more of the population of the world currently than non-Abrahamic religions - so there is possibly more at stake in getting their interpretations right
Largely because the communities who feel ownership of, or close connection to, the extant religious materials may be present or reflecting in museums. Roman paganism is an extinct religion, so to speak, so may be treated differently because it has no contemporary stakeholders in the same way
That would probably depend on the religion - in the interests of objectivity and equality, all religions should be viewed equally, but certain persons (such as current practitioners) might not see that as a suitable solution. Then there's questions about how religions disagree on certain topics, some include them and some don't, and different/ changing/ schismatic versions of the same religion, and other complications
Living religions should be treated with respect
My view on religion on a whole allows for all religions to be treated equally. I would expect most museums to display them differently due to the way other people may take offence, but in a world where people do not get offended I would expect them to be shown in the same way
Yes, as all religious practices have to be interpreted and presented individually
I think they are treated differently, whether this is right or not is a different matter
Interesting question, I think the treatment of ancient artifacts tends to be the same, whereas with modern religious artifacts there is more of a reverence
Roman religion is 'dead' to current society. Present religion will carry more feelings if presented without great respect
I am not religious and give ancient and contemporary religious objects the same weight
There religions are lived today and more meaningful. The subtle nuances of contemporary religions are often displayed badly/missing, just like those of past religions
It would depend on the museum and the purposes of the display. And bear in mind that many Romans were Jewish, so what distinction are you making here in the case of Judaism?
As previously Roman religion covered a broad spectrum, reflective of our current society
So as not to offend

We can only interpret objects through our modern lens, which may well suggest religiosity where in fact there is none
I'd hope they treat the activity of ancient religious activity the same as modern religions as they are both experiential and relatable. I have little faith that is the case- ancient religion is so long ago it is now spoke about as an action of the past rather than a living entity that took an active role in people's lives
But often both are poorly displayed
If items are to be treated as 'religious' then the context is religion and religious items should all be treated in the same manner
I would expect to treat them differently as i feel there is a lot more information about the current large religions opposed to Mithras or another roman god. Basically more should be made of it as one can expect most people to know the meaning behind a cross
I do practice a religion. All religions, from any point in history, have the same social interest to me
There is a general understanding of contemporary religions. The same can not be said about ancient religions
I would expect them to be treated differently because they can be considered "active" religions. There would likely be visitors who would have very strong opinions of their holy items being displayed alongside "idols" or similar. However, it would depend on the context. If it was a comparative religion exhibit then I expect more leeway would be given due to the nature of the display. If there was just a mix without any explanation of why there was a mix, then there could be negative reviews.
I would expect them to be treated differently because that is my experience but I wouldn't want them to be treated differently!
Museums have to acknowledge the possibility of causing offence
it really annoys me actually the level of disregard for ancient religious items and for ancient remains compared to how Christian remains are treated - the way (for example) the York Museum treats the skeletons it has by displaying them so clinically is bordering on the barbaric and i have a nasty feeling they'd never display a Christian that way
All religious artifacts should be treated with respect
cultural and religious sensitivity of people currently practicing religions have to be taken in to account when displaying materials, this isn't so much the case with ancient religion
If one were to present artefacts with a thematic rather than period based approach (attempted at the Chichester Museum) it would be beneficial to present these objects together in the same way
I would expect that this be done, and can think of examples - whether it should, is a different matter - which I'm not sure what I think about! There is a matter of the display and interpretation respecting the beliefs of those who may come to the museum - which is a consideration for contemporary religious objects that isn't as pressing for objects which are far less likely to have contemporary worshippers. There is, however an issue of respecting the religious beliefs of ancient peoples, as well as different presentations taking away the sense that ancient beliefs were held as strongly as modern ones can be. The debates over the display of indigenous material culture in the USA or access to sacred sites in Australia/New Zealand are interesting cases to contrast
the attempt to explain the significance and meaning of the material should be the same, but more recent religions have more evidence available as to their operation and function than more ancient ones, so the level of detail cannot be the same
There may not be the need to display the Romano-British objects as sensitively as you would be unlikely to offend anyone
It depends on the museum, but I feel they often treat them similarly to make it digestible to the audience
A sacred object is a sacred object whether ancient or modern and deserving of the same respect whatever it's age or religion
Christianity/Judaism/Islam are all still practiced today so I imagine the museum wouldn't want to encase these images in glass cases as examples of an archaeological past, particularly for instance with images of Mohammed. But I also think it depends on their context - if it was a crucifix from the Byzantine empire then I'd expect similar treatment as an 'ancient' religion; But with a crucifix from modern Catholicism, perhaps it wouldn't even be included in a display because we see it in our daily lives anyway, unless it had some sort of ascribed artistic value
Where there are present day sensitivities they need to be considered (e.g. it would be unethical to display an image of Mohammed, whereas something taboo that is ancient would be more acceptable)
It is not the job of a museum to make political or religious statements. Those that do reflect only the bias of the sort of people who obstructed Brexit and just got hammered in the election: it just pisses off the public. It reduces public support for and trust in the institution
I think consideration has to be given to the beliefs of potential visitors about these objects
More care needs to be taken to include the views of adherents of contemporary religions and in the treatment of objects important to them in the displays

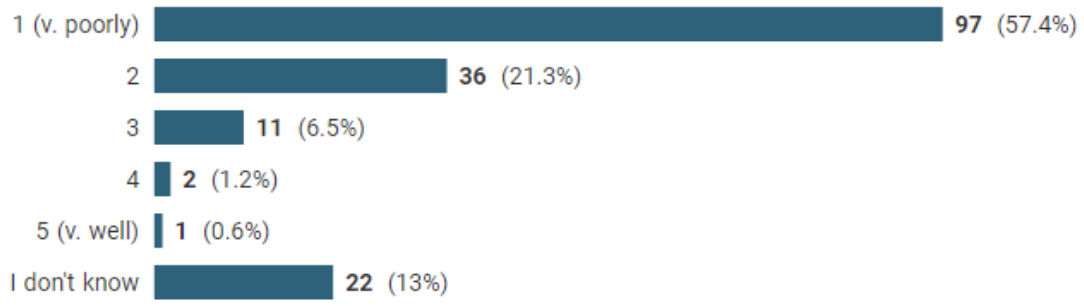
No one will be offended however you display Roman objects. Modern symbols of practised religions need to be treated with more sensitivity
Contemporary religions have a deep well of current experience to help inform their context. Ancient or "dead" religions can only be approached at a distance with imperfect understanding
I'm not religious myself, but people do tend to look down on ancient religions as 'not real' and the fore not worthy of equality
I don't think they should be treated differently, but I expect them to be
More contextual interpretation needed for ancient objects
This really depends on the museum and the exhibition
Personally I think they could display them the same way, but modern convention and sensitivity means that they will most likely be treated differently, usually the former with more respect as they are still sacred objects to modern living people
I would expect them to be given the same treatment, but they are probably not, and I think are more likely treated as cultural artefacts than religious objects. Perhaps we tend to imbue religious objects - even those of others - with a worth related to the reverence of that religion's followers rather than just the cultural or material worth that secular objects embody
I imagine there would be more consideration around these objects holding current significance to many people
If contemporary then have been given by someone to increase knowledge / in memory of relation so should be treated with respect. Those of Minerva are less personal
Expectation and reality may differ!
This is such a complex question I didn't know how to respond. I am an ancient historian and a practising catholic. I hope that religious artefacts both ancient and modern would be displayed and interpreted respectfully. I've opted for treated differently because I think there is a requirement to respect the faith of the living people visiting your museum exhibit. These objects matter to them
I would expect museums to consult with leaders of a modern religion in terms of what is considered too sacred for non-religious members to view. We unfortunately cannot do this with ancient religious objects
But they should be treated the same!
I would expect it, but not because that's what I think would be right; it's what I would expect to see, however
They'd probably wish to avoid offending adherents of extant religions
I would expect the symbolism of the cross to be understood. Nevertheless, I would expect some detail about the background and history of the specific cross exhibited to be mentioned. As for Jewish or Moslem objects, I would expect some interpretation

Q22: Based on your memory of previous museum visits, how well do you perceive that museum displays of Romano-British religion generally portray the following:

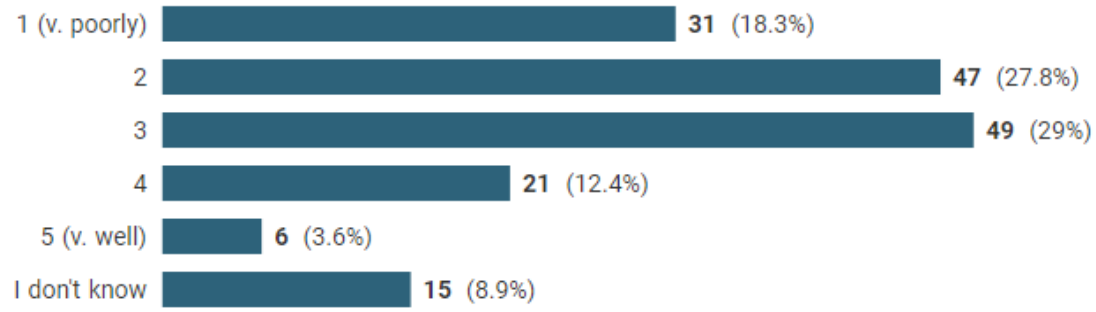
22.1: Individual religious experience



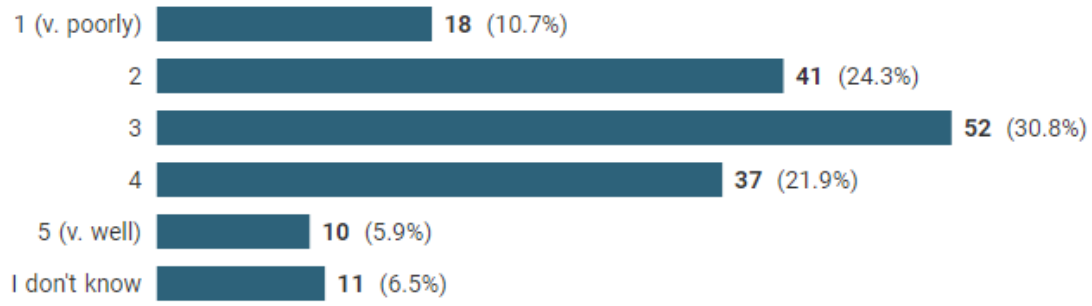
22.2: The religious experiences of often marginalised groups (e.g. women, children, LGBTQ+, disabled)



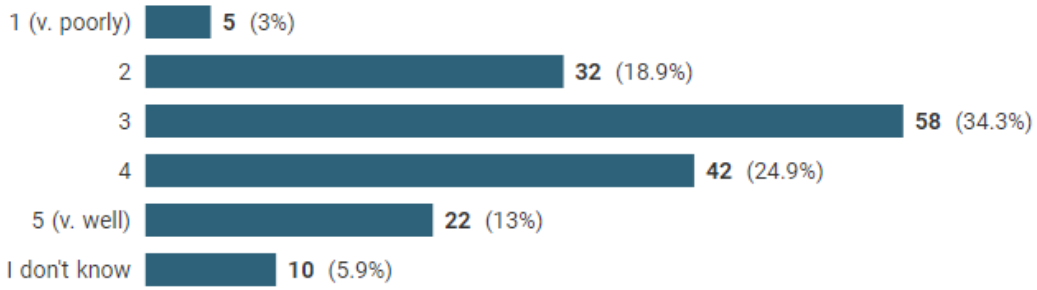
22.3: Definitions of religious terminology (e.g. 'religion', 'ritual', 'magic')



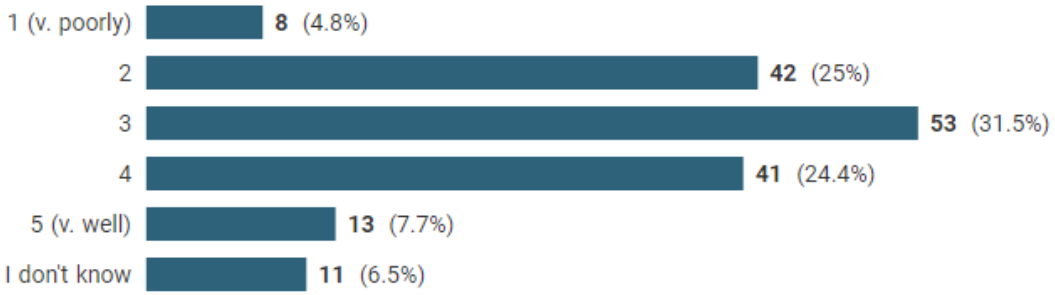
22.4: The processes involved in making sacrificial offerings



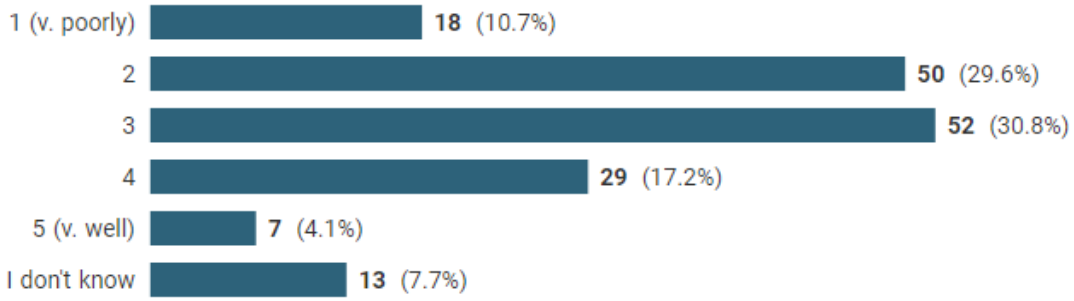
22.5: The role religion played in daily life / everyday activity



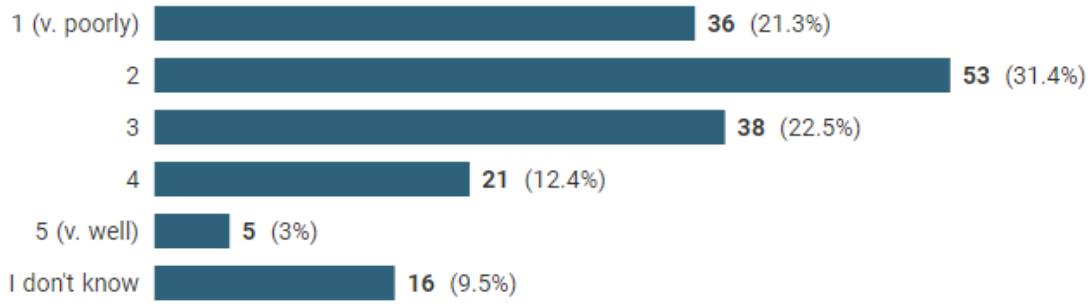
22.6: The existence and roles of priests and religious authorities



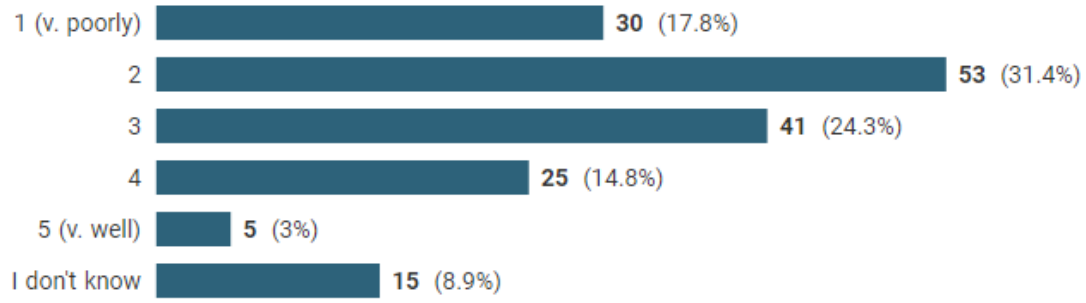
22.7: Distinctions between ‘public’ and ‘private’ religious practices



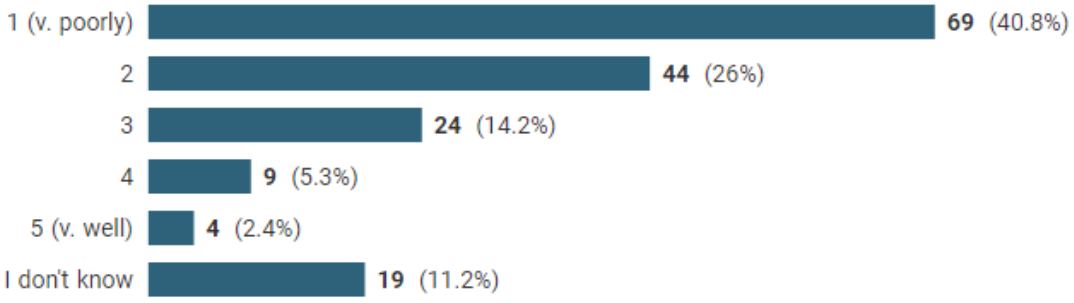
22.8: The regionality of religious practices



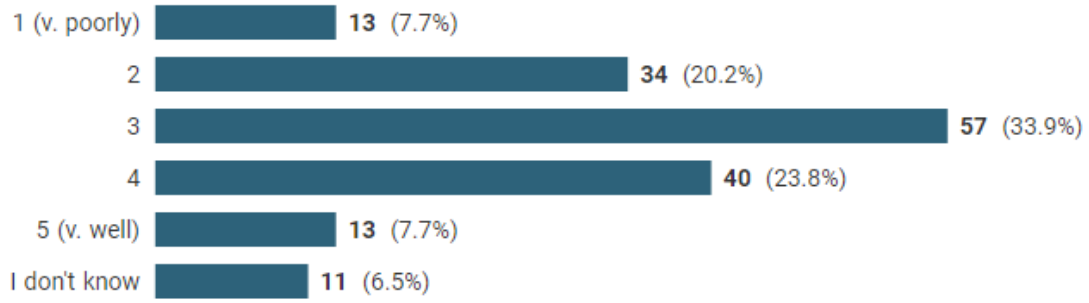
22.9: Changes in religious practice through time



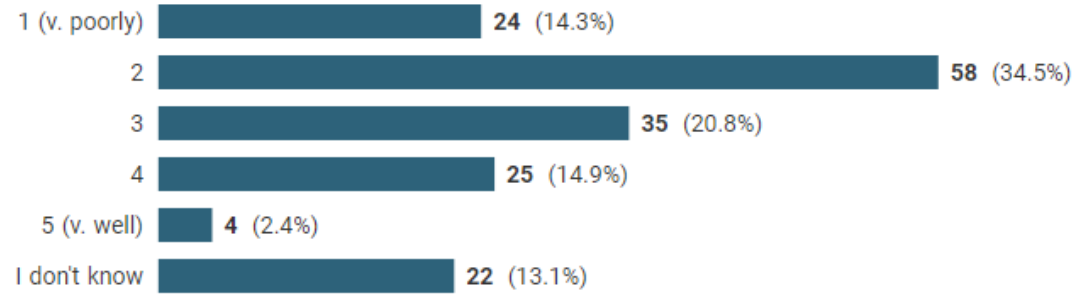
22.10: The multisensory experience of religious activity (e.g. smell, taste, touch, emotions)



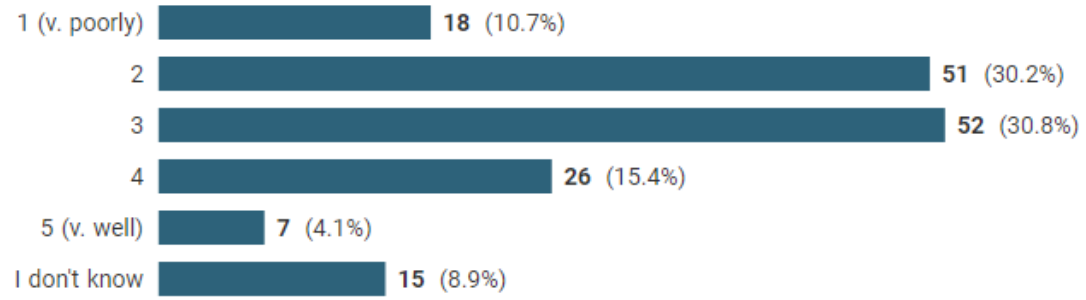
22.11: The context of discovery of small finds (e.g. from a burial, shrine, house, industrial building etc)



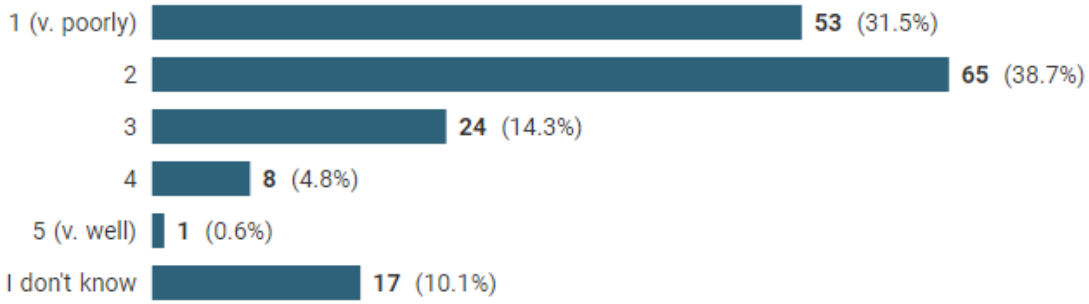
22.12: The display of bulk archaeological finds from religious contexts (e.g. animal bone assemblages)



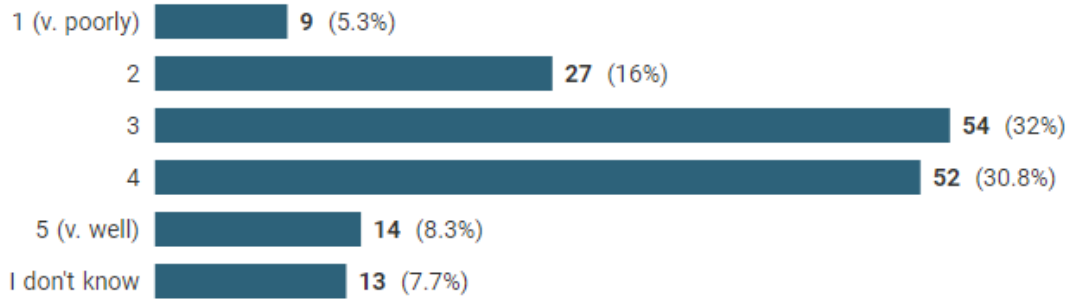
22.13: Religious activity outside of formal religious locations (e.g. in the home, 'structured deposition', hoards)



22.14: Differences in religious beliefs and practices between urban and rural communities



22.15: The presence and impact of Christianity in late Roman Britain



If you would like to expand on your answer, please do so below:
Realise that I don't know much at all
In general, displays of Romano British religion are ignorant beyond the classic discussion of the "roman" gods, and the rise of Christianity. Theirs little discussion of experience and interaction between the individual and wider religious/ ritual, or the impact that such beliefs hold on the lives and actions of the individuals or groups
This is really hard as every museum does things differently and you're asking for a general view of all museums I've visited with RB collections
I think museums typically just describe the objects, and give a sentence or two about what they are. But the contextualisation tends to be lost
Some of these things really aren't of interest to visitors!
Depends to a great extent on which museum you're talking about
I think religion is largely passed over in Roman displays. Religious items are used to show 'objects from the past' rather than lives
Glad you are investigating this. Its a difficult field trying to discern the reasons why a person felt a certain way or acted a certain way in the past especially in ancient history
Hopefully some day I get an opportunity to see some of these museums
It is only in recent years that people have learnt that Christianity did not arrive in Britain with Augustine in 600 but a rewrite is still overdue
I haven't been to a recent display & can't answer the above questions

The theme of religion and religious integration in Roman Britain has the potential to make Roman archaeology more personal and move museum visitors to consider and relate to the individual lived experience of people in the past. Hopefully this may also encourage them to consider similarities and differences between people in the past, themselves and those around them. Following the layout of traditional books on Roman Britain by authors such as Collingwood and Ian Richmond most museums have been historically driven and focused on chronology and the grand narrative leaving religion and agriculture as small 'chapters' at the back of the book. Roman religion, a topic with many great artefacts and stories to illustrate it, has often been poorly served by museum displays
In terms of the alternative lived experiences of religion of women, LGBTQ+ people, etc., this is an issue we see across the board for museum presentations anyway - though perhaps there is a conflict between our conception of religion as conservative and cruel, and the idea that actually, marginalised groups did get involved in religious activities as well! This seems like a really interesting route to explore in research more
No real way to answer this. I don't give a shit about how well museums explain politics. Lost interest in this "question"
Many of the things in the table above may be done poorly, but that doesn't mean I want to see them done well, or at all
Limited evidence for Christianity, but it does get mentioned where they find it or suspect, as at Lullingstone
I'm American; don't feel like most of my museum experiences are representative
Living abroad for last 25 years
I think religious/ritual objects are very difficult to display effectively and meaningfully as so much of the interpretation much be subjective due to paucity of precise evidence
The London Mithraeum stands out as a venue that successfully attempts to capture the ancient sensory experience of visiting a shrine, whilst not ignoring the distance of time or the importance of the archaeology itself
Generally religion is not well described - is this embarrassment by present day historians /archaeologists who perhaps have little understanding of religion
Too much emphasis on Christianity as a panacea. All religious beliefs should be treated equally
I forgot to mention the Corinium Museum as one which has great displays on religion in Roman Britain
Depending on the collection and also space in particular, it would be tricky for any museums to encompass all these aspects. However, it is interesting to know how many aspects there could be
Why is the 2nd question even given? Firstly, LGBTQ is a modern concept with modern sexual mores ... doesn't really fit the sexual habits of ancient Greece or Rome. Pederasty might be better to include in an ancient context, if you insist on the pursuit of sexual demarcations. Secondly, I wouldn't expect a representation of religious experiences for a dedicated anorak wearer either. Seems an odd and overly political intrusion and betrays the biases and obsessions of the person compiling this survey