

Teacher's Pack  
Through the Roman Keyhole  
Key Stage 2



LEARNING FOR ALL





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## Visiting the Corinium Museum

### SUMMARY

- Check , sign and send back the booking form as confirmation of your visit
- Photocopy worksheets and bring clipboards and pencils on your visit
- Arrive 10 minutes before your session to allow for toilet stop, payment and coats to be hung up
- Assemble outside the Lifelong Learning Centre at your allocated session time
- Remember pocket money or goody bag orders (if required) for the shop
- After your visit please complete an evaluation form





## Visiting the Corinium Museum

### IN DEPTH

#### Before your visit

You will have arranged a time and booked an active learning session that you feel is most appropriate for your pupils. Check the confirmed time is as expected. Arrange adequate adult support. One adult per 10 children has free admittance but many classes benefit from extra help, especially during the active learning session which will require some adult supervision.

The museum is a popular resource for schools and visitors of all ages and our aim is to provide an enjoyable and educational experience so please read our guidance to make the visit as enjoyable as possible.

#### When you arrive

Please arrange to arrive 10–15 minutes before your active learning session time. This will give time for coats to be removed, for you to pay and for toilet visits. We are aware that traffic can cause problems and that children can be taken ill on the journey and we will do all we can to make up time if you have been delayed. However, the museum can be very





busy, with several schools visiting in one day, and it is not always possible to allocate extra time.

You will pay on entry (details in Planning Your Visit).

The children's coats and bags can be left in the reception area cloakroom or in the cloakroom next to the Lifelong Learning Centre (schools booking active learning sessions get priority for this cloakroom). The staff will advise you so they don't become muddled with other groups.

Toilets are situated outside the Lifelong Learning Centre on the ground floor.

Please assemble to the left of reception if you have booked an active learning session and a member of the museum staff will meet you there.

## Discovery Sheets

A sample of the discovery sheets is provided in this pack. They are designed to be used in the museum galleries. If you wish to use them with your pupils you will need to photocopy enough for your class BEFORE your visit. They will not be available at the Museum.

It is up to you what sheets you would like to use. You can use the whole set, although be advised that this





may take up a lot of time, or you can select what subjects you would like to look at in more detail. Alternatively, to avoid over-crowding, the sheets can be used at different starting points so your class can be divided into smaller groups with their adult helpers.

There are clipboards available but if the museum is very busy they might be in short supply so it is advisable to bring your own. In addition, please bring pencils for your group to use.

### The Lifelong Learning Centre

If you have booked an active learning session, these will take place in the Lifelong Learning Centre. Access to this is on the ground floor. The centre is a designated area for group activities, where you will find the toilets and a cloakroom.

### Museum Shop

There is a shop on the ground floor next to the museum entrance which offers a range of "pocket money" priced items. If you would like to purchase gifts from the shop please make sure that children are fore-warned so they can bring their pocket money.





Please leave enough time to purchase gifts in the shop. Our staff will do their best to serve you as quickly as possible. Please limit numbers to 10 pupils.

GOODY BAGS – the shop sells a range of goody bags, priced at £2.50 or £3.50, they contain a selection of small items from the shop such as erasers, pencils, Roman coins, soldiers, notepads etc. Simply make your selection at time of booking your visit.

### Finally...

There is a lot to see and discover as your pupils go around the galleries so leave as much time as possible and arrange plenty of adult help.

After your visit please make sure that you have collected all belongings and returned any clipboards to the correct area.

We hope you enjoy your visit.







## Active-Learning Session

The session will last for an hour and take place in the Lifelong Learning Centre. A member of the museum staff will explain how the session works. The class will be divided into 4 groups. It is helpful if groups are pre-planned.

Accompanying adults should be prepared to assist with a group of children. Don't worry! Information explaining each of the activities is provided on the relevant tables.

At the end of the session there will be a short discussion about what they found out about and the children will then return to the museum galleries.

### **How Many Children can attend an Active Learning Session?**

The Lifelong Learning Centre and the activities can comfortably accommodate up to a maximum of 30 children. If you have a class larger than this you will have to book two separate sessions.

### **What time are Active Learning Sessions available?**

These are booked at the following times (or by arrangement):





10.00am - 11.00am , 11.15am - 12.15pm ,  
12.30pm - 1.30pm , and 1.45pm - 2.45pm

All times can be adjusted to suit your needs. Please ask the Education Team for details.

Do you still have questions?

We hope this answers all your queries. If you need further information please phone 01285 655611 and ask to speak to the Education Team.





## Planning Your Visit

### What does it cost?

Child Admission £2.25

Adults accompanying school groups – 1 free admission with each 10 pupils.

Adults supporting statemented or children with special educational needs receive free admission.

Further accompanying adults pay £3.75 each.

Active learning sessions cost £40.00 each.

The hire of the lunch room costs £5.50 for a half hour slot.

### How do I pay?

Pay on entrance to the museum, using cash, school or personal cheque, or credit card. Alternatively your school can be invoiced. Please request this when booking.

Cheques should be payable to Cotswold District Council.

Please pay as a group to avoid delay.

### What about lunch?

The Museum has a dedicated area where lunches can be eaten. This is located on the first floor which can be reached via stairs (for accessibility there is a lift, please ask a member of staff for assistance). The





room can only accommodate a class of 30 children and no more. There are four half-hour time slots

available to book by arrangement (at a cost of £5.50 per half hour).

As space is limited bookings are essential and are made on a 'first-come-first-served' basis.

It is your responsibility to make sure the room is left clean and tidy as other schools will be using the same room. The Corinium Museum is adopting a Green Dolphin policy which aims to encourage young people to recycle. Please take recyclable materials home with you where possible.

In good weather, the Abbey Grounds provide a pleasant place to picnic.

There is an alternative venue in Cirencester where groups can book to eat lunch. It is not connected to the museum and enquires should be made direct to Cirencester Baptist Church Office on 01285 643510 (mornings).





## Lunch Room Terms & Conditions

1. Please place non recyclable rubbish in the bins provided. If the bins are full please contact reception who will be able to give you extra bin liners if needed.
2. Please take recycling home with you and encourage children to do the same.
3. Please sweep up and wipe down tables after use if required (you will find cloths and a broom in the room).
4. Please make sure you keep to your allocated times as other schools will be timetabled in to use the room.
5. Please use the main toilets located on the ground floor outside the Lifelong Learning Centre.
6. It is your responsibility to tidy up after yourselves. If you find the room in a less than acceptable state of cleanliness please draw this to the attention of the reception staff.

Thank you for your cooperation!





## Health and Safety

### 1. First Aid

A First Aid box is kept in the Lifelong Learning Centre, at Reception and in the Lunch Room.

In the event of an accident or illness please contact the Museum reception. This is situated at the main entrance of the Museum. The principle first aid kit is kept under the counter at reception and designated staff are trained in basic first aid. The injured person or supervisory adult will be asked to provide details for the accident book. This is a safeguard and is required by law.

### 2. Fire

In the event of fire the fire alarm will sound (a continuous ringing bell), which will automatically summon the fire brigade.

If you see a fire, please set off the alarm.

If you hear the fire alarm please leave the building immediately by the nearest exit, taking all those in your charge with you.

Do not go back for your belongings.

There are 6 fire exits on the ground floor:

- 1) The main entrance
- 2) By the Temporary Exhibition Gallery

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**COTSWOLD**  
DISTRICT COUNCIL



- 3) Through the Roman garden
- 4) By the lift in the main Roman Gallery
- 5) The Lifelong Learning Centre
- 6) In the lobby next to the cloakroom and ladies toilets.

From the lunch room on the first floor:

- 1) Via the stairs at the back of the lunch room.

All exits apart from the main entrance lead into the corridor beside the Museum which joins Park Street. Please assemble on Park Street, on the opposite side of the street to the Museum.

Reception staff will clear the building and no-one will be allowed back into the building until the Fire Officer has given permission.

### 3. Risk Assessments

Museum staff conduct risk assessments on all aspects of learning that take place in the Museum and are provided for reference only. These can be found at the back of this pack.

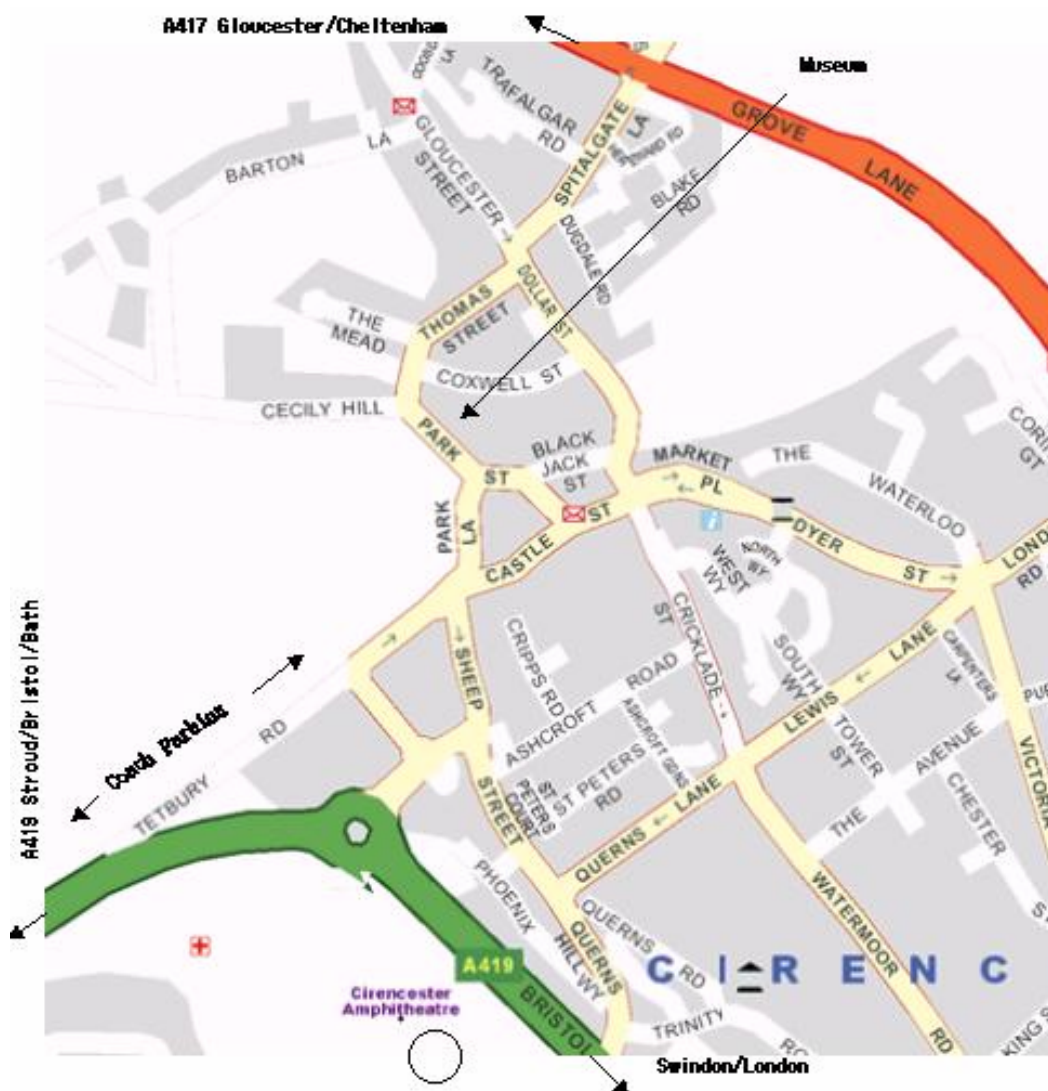
It is expected that Teachers will produce their own risk assessments for pupils in their care on a visit to the Museum.



## How to reach us

### Parking

The nearest coach parking is on Tetbury Road opposite the Cotswold Leisure Centre. Follow signs to the Leisure Centre. The Museum is a 5 minute walk from Tetbury Road.





## Through the Roman Keyhole

### *A Corinium Museum Active Learning Session*



**Primary Aim:** To provide support for schools studying the QCA Unit 6A: 'Why have people invaded and settled in Britain in the past? A Roman case study.

**Secondary Aims:**

- To provide an opportunity for children at KS2 to explore history through primary evidence.
- To provide an opportunity for the development of cross-curricula links.
- To encourage the interpretation of a variety of historical material.
- To provide an opportunity for KS2 children to develop and use appropriate vocabulary.
- To provide an opportunity for a local study of Roman remains.
- To promote the Cotswold Museum Service's collections and education resources.

#### Structure of the Session: in 4 groups

**1. Introductory Talk (10 mins)**

What will you do in the session?

**2. Whose House? (20 mins)**

Look at real and replica Roman building materials, archaeology plans, drawings and photographs to work out what sort of house it is.

**3. Whose objects? (20 mins)**

Explore replica Roman objects to discover who might have lived in the house.

**4. Plenary (10 mins)**

What did you learn?

**Learning Outcomes:**

- To select and present relevant information to show an understanding of the impact of Roman settlement on Britain.
- To show an understanding of primary and secondary evidence.
- To demonstrate awareness that Romans lived a long time ago.
- To show an understanding of associated words and phrases.

**Cross-curricula links:**

In addition to the primary focus of history, all the activities provide cross-curricula links. These include: Literacy, numeracy, design and technology, PSHE, art and geography.



## Roman Corinium

### Background Information

Additional background information on Roman Corinium that you may find useful to read before your visit.





## THE ROMAN ARMY

The Roman Army was composed of Legionary and Auxiliary soldiers.

**The Legionaries** were recruited entirely from Roman citizens. These could be Italians or any man who inherited Roman citizenship. The legions were highly trained and strictly disciplined – the ‘elite’ of the Roman Army. Each legion was made up of 5,000 to 6,000 men under the command of a legionary commander (Legatus Legions). There were ten cohorts in a legion – nine of 500 men and one of 1,000 men. The cohorts were divided into six centuries of about 80 men each, under the command of a centurion.

**The Auxiliaries** were soldiers who supported the legionaries in battle. Auxiliary regiments were drawn from all over the empire. It had long been Roman practice to use mercenary soldiers led by their own chieftains, but in the time of Augustus they became part of the Imperial Army and were put under the command of Roman officers. Each regiment numbered 500 or 1,000 men. Their units were composed of cavalry, infantry or mounted infantry. Cavalry units were known as wings or ‘alae’ and were divided into troops (turmae) each of 32 men. The infantry was organised in cohorts with centuries like those of the legions. Many of the cohorts in Britain were mounted infantry (equitates).

The Auxiliaries continued to use their own special fighting skills under the supervision of the Roman officers. The Syrians, for example, were expert archers and we know that one of their battalions (the Cohors I Haniorum Sagittariorum) was stationed in the North of Britain in the second century. The Batavians, who had perfected the art of swimming in full armour, were put to use in 43 A.D. when the Romans crossed the River Medway and later, in 60 A.D. by Paulinus during his assault of Anglesey.

Apart from any special equipment, the Auxiliaries trained and lived very much like the legionaries. The auxiliaries signed on for 25 years’ service, after which time they could retire and were granted a diploma and the coveted Roman citizenship.

Four legions, with auxiliary infantry and cavalry, invaded Britain in 43 A.D. The total expeditionary force must have numbered at least 40,000 men. It was some of these soldiers who came to the site of Corinium in about 45 A.D. There was no settlement here at the time but it was an important road and river crossing. A short distance to the north was Bagendon – the capital of the local British tribe, the Dobunni.





Genialis Tombstone



Dannicus Tombstone



## ROMAN MILITARY TOMBSTONES

### The Value of Roman Inscription

From the many Roman inscriptions found in Britain it is possible to extract a great deal of information about the history and customs of the province. They provide valuable information to supplement both historical and archaeological sources.

Inscriptions can give the names of governors, officers and civilians and, in some cases, details of their careers. Inscriptions can tell us about military units – their distribution and movements, their uniforms and equipment. Some inscriptions refer to the status of towns and give an insight into the organisation of local government.

Tombstones are a special category of inscriptions. They can tell us all these things, besides providing information about the customs, thoughts and expectations of life of the Romano-British.

Both of the tombstones on display in the Museum attest a military presence in Cirencester very early on in the history of the province.

### The Genialis Tombstone

This first century tombstone was found in Watermoor in 1836. It is a gabled tombstone carved out of local limestone and measuring 7ft.x 2ft 8ins. It has a relief of a cavalryman riding to the right and raising a lance over his fallen enemy. On his left arm he carries an hexagonal shield. Between the shield and his left arm are the staff and decorated head of a standard. Here the sculptor has included many details of the soldiers dress and armour, and of the horse's harness.

This tombstone was the work of a very competent sculptor – more sophisticated than that of his neighbour in the Museum, the Dannicus tombstone.

The inscription on the Genialis tombstone reads:

SEXTVS VALE  
RIVS GENIALIS  
EQ(U)ES ALAE TRHAEC(UM)  
CIVIS FRISIAVIS TVR(MA)  
GENIALIS AN(NORUM) XXXX ST(IPENDIORUM)XX  
H(IC)S(ITUS) E(ST) (H(E)RES) F(ACIENDUM) C(URAUIT)

“Sextus Valerius Genialis, trooper of the Cavalry Regiment of Thracians, a Frisian tribesman, from the troop of Genialis, aged 40, of 20 years' service, lies buried here. His heir had this set up”.





Genialis was probably recruited in lower Germany where the unit is thought to have been until 43A.D. With 20years' service, he could have died about 60A.D. This implies that the Thracians were the first garrison at Cirencester, and the Ala Indiana the second.

### **The Dannicus Tombstone**

This first century A.D. tombstone was found in Watermoor in 1835 about 100 yards south-east of the south gate of Corinium, beside the Roman Ermin Street. The relief shows a mounted soldier, with the face badly worn away. He is riding to the right and brandishing his lance over his fallen enemy. The tomb is carved from local limestone.

The inscription reads:

DANNICVS EQ(U)ES ALAE  
INDIAN(AE) TVR(MA) ALBANI  
STIP(ENDIORUM) XVI CIVES RAVR(ICUS)  
CVR(AUERUNT) FVLVIVS NATALIS IT  
FL(AU)IVS BITVCVS EX TESTAME(NTO)  
H(IC)S(ITUS) E(ST)

“Dannicus, trooper of the Cavalry Regiment Indiana, from the troop of Albanus, of 16 years' service, a tribesman of the Raurici, lies buried here. Fulvius Natalis and Flavius Biticus had this erected under his will”.

N.B. An Ala was a “wing” or unit of cavalrymen.

The town of the Raurici was Augusta Raurica (Augst) in Upper Germany. The Raurici occupied a celtic tribal district in modern north-west Switzerland. The Ala Indiana was probably named after Julius Indus- a pro-Roman Gallic Chieftain. It is possible that this regiment came to Britain in 61 A.D. or even as early as 43A.D. It left again about 69 A.D. for lower Germany.

Dannicus is conventionally shown spearing a prostrate barbarian. Notice the pattern formed by the legs of the horse, the rider and the barbarian.

### **ROMAN CIRENCESTER**

The town of Cirencester did not exist before the Roman invasion. However, near to the present site of Cirencester, at Bagendon was a native oppida, a tribal settlement which imported and produced goods and minted its own coinage. When the land of the Dobunni tribe was occupied by the Romans (probably in 43AD or 44) a fort was built a few miles away from Bagendon to guard an important road junction and the





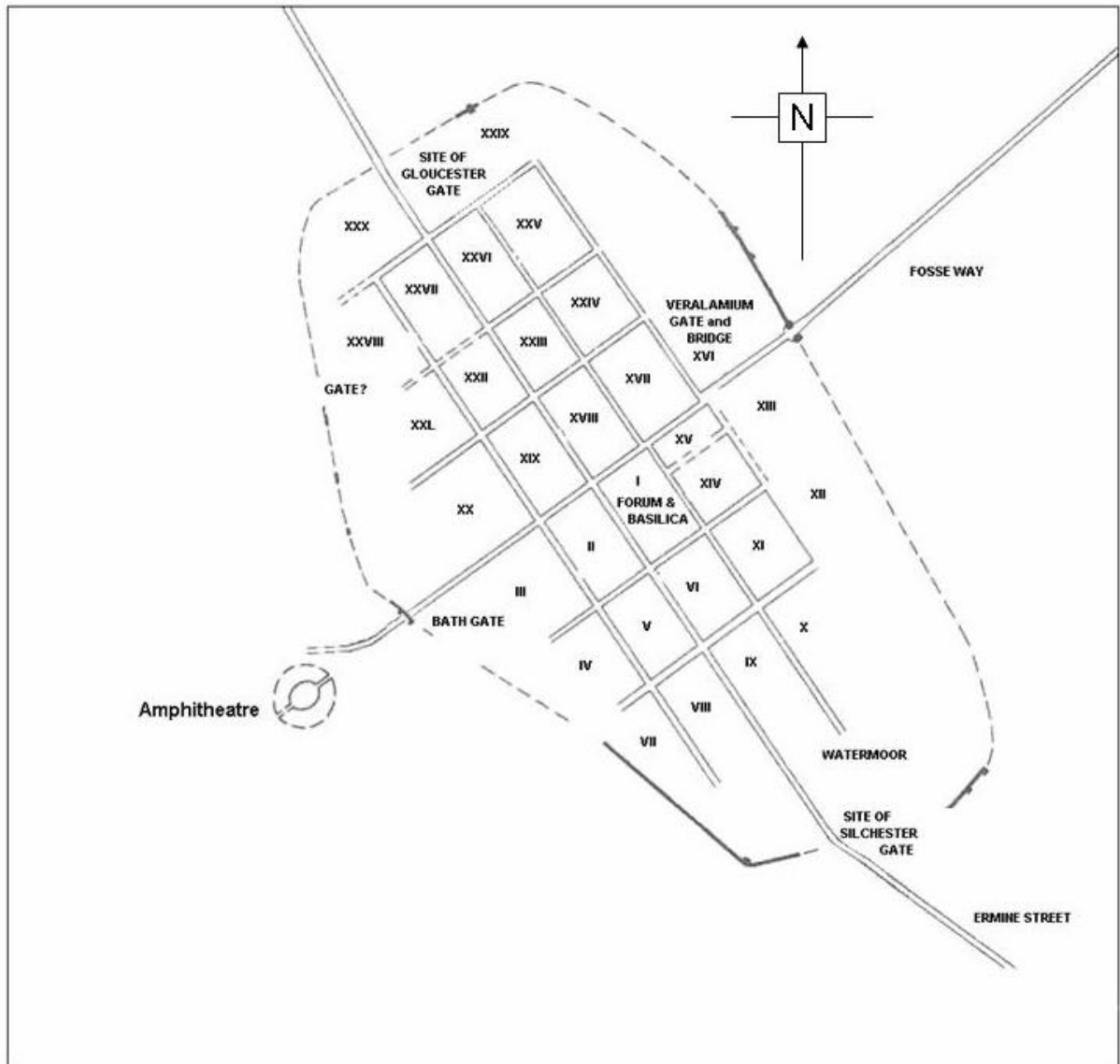
crossing of the river Churn. The site of this fort was to become the Roman town of Corinium.

**The establishment of the military fort** was necessitated by the need to control the settlement at Bagendon. The sites were linked by the river Churn, although the Roman presence left its mark on the landscape in a more impressive fashion in the network of Roman roads running out of the fort. Even today the Swindon to Gloucester road and the Fosse Way through Cirencester follow the Roman lines almost directly and align upon the modern times. Nothing of the fort remains, but we know from excavations that it followed the traditional playing card shape in plan and contained ranges of timber-built barracks and officers' headquarters

**The military occupation** was only a temporary phase and the troops were withdrawn about AD 70. The timber buildings demolished to make way for a planned Roman town to be called Corinium Dobunorum. The name is the Latinized form of the native British Caer- Coryn or "fortified settlement at the highest point", which probably applied to Bagendon and was thus transferred to its successor a few miles to the south. Corinium was to be the new centre of administration for the tribe of Dobunni.

**The town** was laid out on a grid system of streets creating rectangular blocks of building land called **insulae**. The central area stood on virtually the same ground as the earlier fort and included a **forum** or open market place with shops on three sides and on the fourth the **basilica** or town hall, constructed from local stone on an impressive scale, 104m long with a central aisled hall nearly 25m wide. This housed the administrative offices plus the courts of justice. In the streets around were rows of shops, open to the street and protected only by the colonnades; the shopkeepers lived either above or behind their shops. Elsewhere more elaborate houses stood in their own grounds and represented a different level of society in the town. Houses were originally built with a wooden frame and of wattle and daub but were often later enlarged or rebuilt using stone.





Corinium acted as a market town for the surrounding countryside and the construction of a new market hall shows that the town was prospering. The amphitheatre, a centre for amusements was also constructed; both buildings would have been paid for by donations or from public money. It is likely that inns and public baths also existed, although no evidence has yet been found.





The town was protected by a **defensive circuit**, over two miles in length, which can be seen today in a preserved section in the Abbey grounds. The initial phase consisted of the canalization of the river Churn through the outer ditch of the defences and the creation of a simple “bank and ditch” line; monumental gateways were then built at each of the four main entrances to the town. Subsequently, a stone wall was inserted into the front of the existing rampart which was then raised in height. Finally external bastions or towers improved the defensive nature of the system.



The walls enclosed an area of 240 acres making Corinium the second largest town in Roman Britain. However, not all of this area was developed and perhaps the “grand scheme” conceived in the early years proved to be too ambitious as the town developed at a different pace. Corinium Dobunorum was a successful economic and administrative centre for over three centuries and possibly longer, but it too succumbed to the economic and social pressures under which the Roman Empire eventually collapsed.



## THE ROMAN KITCHEN

There is a reconstruction of a Romano-British kitchen as it may have looked in about 200 A.D. in the museum.

Food was cooked over a charcoal fire on a raised stone hearth. The cooking pots stood on iron tripods or grid-irons. Around the fire and on the shelf above are some examples of the black cooking pots used for boiling and steaming. The pot hanger is an iron chain 6'6" long. It has ornamented top and base hooks and was designed to carry a bronze cauldron over an open fire.

Standing by the table and leaning against the hearth are two amphorae. An amphora was a double-handed vessel used for transporting and storing wine and oil. In the kitchen it would have rested in a pit on the earthen floor. Wine and oil would have been poured from amphorae into jugs for more convenient handling at the table. Wine- imported from Spain and the Rhineland – and water were drunk with meals, the native beer being an unpopular alternative for the true Roman.

No work tables from Roman Britain have been traced but the wooden kitchen table has been copied from a continental relief. On the table are utensils and pots used in the preparation and serving of food, for example, three mortaria. A mortarium was a dish with a pouring lip and a roughened inside surface for grinding and crushing food. This would have been done with a pestle very like our own pestle and mortars. Next to these are pieces of black kitchen ware: a platter, a pie dish, a dish with goose eggs, a small shallow bowl, and a small dish. There is also a modern copy of a chopper.

Cleaning the utensils would have been a problem. Metalware could be cleaned with sand, but earthenware would soon be unfit for use and have to be replaced. Local potteries would supply cheap dishes for general use. Knives were made from iron with handles of bone, wood or bronze. Spoons would be made from bronze, silver or bone. The aristocracy may well have suffered from lead poisoning due to the use of lead cooking utensils and lead-lined pots.

The quern stone was used for grinding corn into flour. Most households would have made their own bread in small clay ovens; others could buy loaves from the local bakery. Honey was used as a sweetener and herbs were used a lot for seasoning. Some of the herbs popular with the Romans can be seen growing in the atrium area of the museum. There is a bunch of dried thyme hanging from the shelf in the kitchen.

Wealthy Romano-Britons had slaves for their kitchen work who were under the supervision of the lady of the house. Listed on the panel next to the display are some of the foods that would have been prepared in the kitchens. Favourite Roman foods were fattened snails, dormice, pigeons, shellfish and game. For a typical Roman family, breakfast was a light meal of bread and fruit. The mid-day meal (prandium) was a cold snack or a light dish of fish, eggs and vegetables. Dinner was the main and



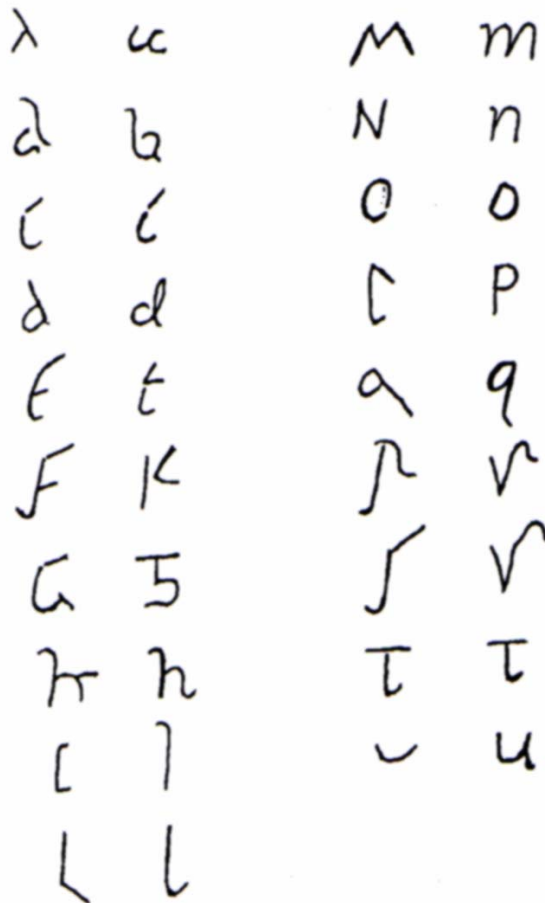
most elaborate meal consisting of several courses including a sweet course. Vegetables were eaten a lot and were often served as a stew. Oysters were very popular and special spoons were made with pointed handles for eating them. Poor families would have eaten coarse bread and bean or pea broth, very little variation from day to day.



## ROMAN WRITING

Roman people wrote in Latin from an alphabet consisting of 21 letters (ABCDEFGHIJKLMNQRSTVX); Y and Z being later additions. J, U and W were not used. V stood for both u and v so it is not uncommon to see words such as SERWS (a slave). Most Roman inscriptions are written in "Roman capitals", with the changing styles of individual letter forms being a useful guide to dating a text. Lettering for inscriptions is called **scriptura monumentalis (script for writing on "monuments")**, but letters made with a brush have more pronounced serifs and are known as scriptura actuaria (writing for "formal or public notices"). Casual writing was written in a simpler form known as "cursive" script.

Roman cursive script is divided into two families; Old Roman Cursive ORC and New Roman Cursive NRC. ORC (sometimes called capital cursive) was dominant during the first three centuries AD. In the late third century it was replaced by NRC (sometimes called minuscule cursive).



Roman Cursive Letter Forms



Roman writing materials can be classed as "hard" or "soft". "Hard" generally means stone, pot, metal, ivory or plaster, and "soft" refers to cloth, leather, parchment or papyrus. Alternatively letters could be categorised as those which are incised and those which are written (with a brush or pen). Wooden tablets are usually filled with wax which is then incised with a stylus, and are categorised as "soft". However wooden tablets may be written on with pen and ink and could thus be described as "hard".

Stylus tablets normally consist of two or three tabellae which are bound together by thongs passed through holes in the rim. The front of the tablet is hollowed out to receive wax whilst the back is usually smooth. Sometimes the back of one of the tablets in a set has a strip hollowed out in the centre, parallel to the short edge. This would carry the seals of the witnesses in a legal document, the signatures being written in ink on one or both of the panels formed on either side of the strip.

Latin inscriptions frequently use abbreviations, due to the need to make the best use of the space available on the stone, and to maximize the information imparted on what was often a restricted area. Common words could be abbreviated to just two or three letters or even a single letter. Common names such as Marcus, Quintus and Lucius could be written as M, Q and L respectively.

Numbers too, could be abbreviated. There were just seven symbols in every day use: I (one), V (five), X (ten), L (fifty), C (100), D (500) and - (1000). The modern use of M for 1000 was not used by the Romans in combination with other numerals. There was no symbol for zero. A bar above a group of numerals may indicate multiplication by one thousand.

A typical example of a Roman inscription using abbreviations is the tombstone of Aurelius Igennus found in Cirencester in 1971.

D(IS).M(ANIBVS).  
AVRELIVS IGENNVS.  
VIX(IT). ANNIS. VI  
..... EX. ME SEX  
AVRELIVS  
EVTICIANVS  
PAR(ENS). POSSV(IT).

“To the spirits of the Departed. Aurelius Igennus, aged six years less six months. Aurelius Euticianus , his parent placed this here”.





D ^ M  
AVRELIVS  
IGENNVS ^  
VIX ^ANNIS ^VI  
EX ^MESE X  
AVRELIVS  
EVTICIANVS  
^PAR ^POSS T ^



## ROMAN COINS

Coins hold a very special place among archaeological finds. They occur in large quantities over the whole area of Roman occupation and provide information about the politics, economy and art of the province.

Coins offer a unique opportunity for close dating if it can be established how long after minting the coin was lost. Objects found with them can be dated and it is possible to establish the age of a stratified level in which one is found.

At the time of the conquest in 43 A.D. there was a native coinage flourishing among some of the tribes and a substantial number of Roman republican coins had already been imported and circulated in Britain. The Dobunni (the local British tribe) had minted their own coins at Bagendon. Once the Romans had arrived the conquered tribes were not allowed to continue minting their own coins and the Roman issues became the principal tender.

Examples of the earliest system of Roman coinage do not occur in any great quantity in Britain. Throughout most of the first century A.D. the two most commonly used coins were the As and the Denarius.

The As was a bronze coin, 16 of which equalled one Denarius. The Denarius was a silver coin. The Denarii minted in the days of the republic were of a particularly high quality.

The first major change in Roman coinage came during the reign of the Emperor Augustus. Instead of using just coins of gold, silver and bronze, he struck coins in a new metal which was composed of copper and zinc, as well as others of copper only. There were now 40 gold Aurei struck from one Roman pound weight of gold and 84 silver Denarii struck from one pound of silver. The system of Roman coinage standardised by Augustus can be summarised as follows:

1 gold Aureus =	25 silver Denarii
1 Denarius =	4 bronze Sestertii
1 Sestertius =	2 bronze Dupondii
1 Dupondius =	2 copper As
1 As =	4 copper Quadrans

In 64 A.D. Nero devalued the gold Aureus and silver Denarius by increasing the number of coins struck from one pound of metal. The new values were 45 Aurei to the pound and 96 Denarii to the pound.





By the mid-third century this neat system of coinage was collapsing and the quality of metal was deteriorating. Another major change occurred at this time when the radiate crown was introduced onto the portraits of the obverse of the coins. These "radiate" coins are very useful to the archaeologist as they were minted for a very short time between 260 and 300 A.D.

Only intermittently during the Roman period did Britain possess its own official mint. For supplies of coinage the country had depended at first on the Republican mint in Rome, where coins were issued by authority of the Senate, and later on the Imperial mints, most notably at Lyons, Trier and Arles. Coins were struck in London for a short period in the fourth century.



## ROMAN RELIGION

Religious life in Roman Britain was very varied. The Romans tolerated the religions of the people they conquered resulting in an enormous variety of religious practice. The only cults to be suppressed were those which were either offensive to the Romans e.g. Druidism, with its tradition of human sacrifice or those which seemed to pose a political threat to the stability of the province e.g. Christianity. There was no established church in Roman Britain and there was no central priesthood. Both the Romans and the Celts were pagan and polytheist. The religions of post-conquest Britain can be divided into four categories:

(a) official Roman; (b) unofficial Roman; (c) Celtic; (d) Romano-British (the "Interpretatio Romana").

The two official Roman religions were the Imperial cult and the worship of the Capitoline Triad. The Imperial cult began in the time of the Emperor Augustus when an altar and temple were set up to him as restorer of the Empire. From this time onwards the Emperors were officially deified and the cult gradually became fundamental to Roman rule. It was a link between the people of the provinces and Rome and observance became the duty of every Roman citizen. The conquered peoples were also expected to participate. In Britain, a provincial centre was established at Colchester soon after the invasion, where a temple was built to the deified Emperor Claudius. The local population was called upon to observe the festivals, appoint priests and to bear the heavy costs of maintaining the cult.

Worship of the Capitoline Triad was also demanded by the state in Roman times. The gods of the Triad were Jupiter, Minerva and Juno. Most of the evidence of this worship comes from military sites in Northern Britain but from the civil zone there are surviving fragments from columns set up to the worship of Jupiter. One such is known from Corinium.

These official cults were imposed by the Roman governments and demanded the respect and observance of Roman and Celt alike. It was very much an instrument of romanisation and a show of solidarity - rather than an attempt to instill a personalised religion to which the people would become committed. Thus, unofficial Roman cults also flourished. These were brought to Britain by the soldiers, traders and officials who worshipped the gods and goddesses of their own choice alongside the official deities.

The British had their own gods which were quite happily accommodated into the Roman pantheon. Some 40 groups of celtic deities have been identified. Celtic religion was focused on local gods and there is no evidence of any central deity - or "father of the gods" - as Jupiter was to the Romans. The deities worshipped were usually associated with powers of nature and were worshipped at their source. Votive offerings and altar dedications survive - particularly from northern Britain. In Gloucestershire, Nodens was worshipped at Lydney (which seems to have been a centre of pilgrimage in

the 4th century); Cuda is associated with the village of Daglingworth; and Cernunnos is represented in sculpture at Cirencester.

In the north of Britain local cults survived the occupation almost untouched. In lowland Britain, Celtic religion often survived in a different way. Here there was a 'blending' of the two cultures and often the Roman and Celtic gods became assimilated. Celtic gods were equated with Roman deities and each took on the attributes of the other. This is referred to as "Interpretatio Romana".

Cirencester is rich in evidence for the worship of gods, both Roman and Celtic. There was possibly a workshop producing religious sculptures in the local limestone. Minerva and Diana are represented; there are reliefs and a stone head of Mercury and there is a dedication to Jupiter. Native deities are also represented and include a river god. The most popular cult in Gloucestershire appears to have been that of the mother goddess (dea mater) - a fertility symbol often accompanied by three hooded male spirits or minor deities - the Genii Cucullati personifying the locality.



Three Mother Goddesses

## MOSAICS

Mosaics are among the most attractive works of art to have survived from the Roman period, and Britain has produced nearly 800 examples - many of great skill and beauty. They have great value both as works of art and as social and economic documents. In the Roman world the full expression of the wealth of a **Roman citizen lay in the quality and number of mosaic floors** in his house, and the style of a pavement tells us something of popular taste. The pavements from Cirencester form one of the finest collections of mosaics known from Roman Britain.

Mosaic making appears to have spread to the Western Roman Empire from Greek lands. In Phrygia (modern Turkey) a mosaic has been found that dates back to the eighth century B.C. but the earliest wave of activity seems to have been in Greece in the fourth and third centuries B.C. At this time small black and white natural pebbles were used to construct patterns and pictures, with the use of colour being rare. By the second century B.C. the practice had begun of using small, specially hand-cut pieces of atone, marble, clay and glass, which considerably extended the scope of the mosaicist. These small pieces were called 'teserae' or 'tessellae' and were usually cubes of approximately a centimetre square. The art of laying tessellated floors was called '**Opus Tessallatum**'. Correctly this term applied to all floors in small, cut pieces. Floors laid in coarse tesserae of one colour were put down in poor houses or in the less important rooms of finer buildings and this work was call '**Opus Signinum**'. The patterned mosaic work, like that on display in the Museum, was known as '**Opus Vermiculatum**'.

The task of cutting tesserae probably took place in the stonemasons' workshop - though it might also be done at the site of the new floor. The tesserae were carried about in large double trays. The mosaicist would make the tesserae out of whatever materials were locally available. In Britain, materials were rarely 'imported' for this purpose, although occasionally, where quantities of marble or glass were brought in for building or sculpture, chippings and wasters might have been used in the floor. From Roman Britain there are examples of black-and-white and polychrome designs. Different raw materials gave the various shades required.

**Limestones** - greys and browns (The local Cotswold limestones gave greys and creams and the Lias Limestone, as found in the Severn Valley, gave blue colours).

**Greensands** – greens

**Sandstones** (e.g. in the Forest of Dean) - yellows and browns

**Purbeck Marble** - dark blues, reds and greens.

**Kimmeridge shale** - black and dark grey.

**Manufactured pottery** (Samian ware) and tiles - reds.



**Glass** was used only rarely in Britain. Notice in the Cirencester Hare Mosaic the few clear glass tesserae on the hare's back.

The technique of mosaic production was a laborious one. The design was chosen and the number of tesserae required was calculated and made in the right size, shape and colour. It was essential that each mosaic should be well drained and it was for this reason that, wherever possible, the pavement was placed over a hypocaust system. When there was no hypercaust a suitable foundation of sand, gravel or rubble had to be constructed. The thickness of this would depend on the nature of the subsoil. A mortar bed was then prepared and spread over the foundation. The tesserae were set out carefully, using rules and setsquares, and pressed down into the cement while it was still slightly wet. The mosaic was then rolled and polished.

The designs on the mosaic floors, whether figured or geometric, show a remarkable uniformity throughout the Roman world, with the same themes and motifs occurring again and again. To some extent this can be explained by the mobility of craftsmen taking their ideas from place to place with them. It can also be accounted for by the circulation of pattern books. These consisted of sheets of parchment or thin wooden boards, since perished, which carried designs available to the client, from which the craftsmen might work. The books provided models and suggestions to the customer and seem not to have been intended for slavish copying, thus allowing considerable scope for individual taste and imagination.

Mosaic making was unknown in Britain before the Roman Conquest. It was by origin an entirely Mediterranean form of art. On stylistic grounds the few early pavements in Britain can be attributed to foreign craftsmen. In the early stages these foreigners, some possibly Greeks, who had been trained in Mediterranean workshops, travelled to Britain to lay floors in the new province as required. Even during the fourth century it is possible that the more competent mosaics were laid by continental craftsmen.

By the late second century there was an increasing demand for mosaics from the new towns and country houses and during this time foreign craftsmen and local apprentices probably worked together. In Cirencester it had long been thought that we have evidence of this 'collaboration' on the second century Four Seasons mosaic. It has been observed that the head of Spring is drawn with harder and heavier lines than those of Summer or Autumn and lacks the skilful shading and modelling of the others. It is obviously the work of a less gifted craftsman.

As the art spread in Britain the craftsmen became organised into local 'schools' - based in regional centres and serving the surrounding areas. Each workshop would have specialised in certain designs and had its own repertoire. One such school is thought to have existed in Colchester and St. Albans as early as the second century A.D. but they became easier to distinguish during the fourth century. From about 300 A.D. there was a terrific boom in the industry with a growing market in the expanding towns and the rich villas. On stylistic grounds as many as 10 schools have been identified in such towns as Durnovaria (Dorchester), Durobrivae (Water Newton),



Peturia (Brough-on-Humber) and Corinium (Cirencester). The Corinian School, based here in Cirencester, was probably the largest, and many mosaics have been assigned to it, mostly from Gloucestershire and from Cirencester itself. Favourite, recurring subjects and motifs can be observed, the Orpheus theme, for example, as excavated from Barton Farm, Cirencester, and also from neighbouring Woodchester.



## PERSONAL ORNAMENT; JEWELLERY

"There is nothing that a woman will not permit herself to do, nothing that she deems shameful, when she encircles her neck with green emeralds and fastens huge pearls to her elongated ears..."

Juvenal Satires VI 457

Many rich Roman women owned expensive jewellery. They wore precious stones such as opals, emeralds, diamonds, topaz and pearls set as earrings, bracelets, rings, brooches, necklaces and diadems. Anklets were also sported - though not by respectable matrons! Amongst the wealthy in a busy provincial town like Cirencester there must have been those who could afford to wear such treasures. The numbers of less-expensive pieces found on this and other Roman sites suggest that most people were accustomed to wear jewellery of some kind.

Information about jewellery is gathered from inscriptions and statues as well as excavated material. We also have several references to jewellery in contemporary literature - usually by male satirists complaining about women's extravagance in this respect. Most precious jewels were imported to Italy from the East at terrific cost and Pliny, amongst others, warned that this was becoming a national economic peril. The Romans prized pearls very highly and they hoped that Britain would become a good supplier.

Women loved earrings and there are references stating how their ears became distorted as a result. Pliny says that women spent more on their ears than on any other part of their bodies and continued:

"Women glory in hanging pearls on their fingers and using two or more for a single ear-ring ... as if they enjoyed the sound and mere rattling together of the pearls; nowadays even more people covet them - it is a common saying that a pearl is as good as a lackey for a lady when she walks abroad"

### BRACELETS (ARMILLAE)

Bracelets of bronze, bone and jet are frequently found. These vary in size and design - some plain, some decorated, some of twisted metal. The clasps vary too. Some are bent together at the edges but not fastened, some are riveted, some have a hook and loop and some have quite sophisticated hinges.

Bracelets were also made of shale, a soft material which was quarried and used for jewellery and drinking vessels during the Iron Age. The Romans continued to exploit this material and used it for carving furniture and making jewellery.

Children and babies also wore bangles. Bracelets were often buried with the dead and are therefore found as grave goods.

## RINGS

Rings occur frequently on Roman sites and there are many designs and types. Rings were worn by men, women and children. They were made of silver, gold, bronze, iron and jet and sometimes had precious stones and intaglios set in them. Some are plain bands but others have more intricate designs.

## NECKLACES

Torques were worn in Britain before the Roman conquest and from epigraphic evidence we know that these continued to be worn by Romans of importance. Chain and bead necklaces were more commonly sported and bead necklaces in particular seem to have been very popular. Occasionally a string of beads included a small charm or amulet to guard the wearer against evil. Heads of glass, coral, shell, jet, ivory and amber are found in all shapes and sizes. The most typical Roman bead was the melon bead. These were made of glass, covered with a turquoise glaze and ridged.



A Roman Earring





A Roman Bracelet

## PERSONAL ORNAMENT: BROOCHES & PINS

### BROOCHES (FIBULAE)

The design of men and women's dress in Roman Britain required that the garments were fastened with brooches. The brooch made out of a single piece of metal, like a safety-pin, had developed in pre-Roman Britain and was worn during the Iron Age. More than 70 such brooches were excavated at Bagendon, the Iron Age capital outside Cirencester.

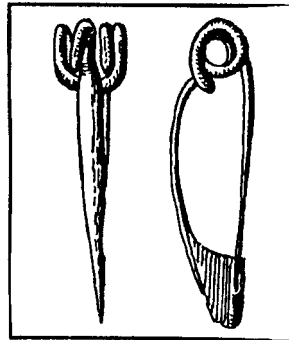
The Romans introduced several new types of brooch from the continent, e.g. the Thistle brooch and the Aucissa brooch. Thereafter, these were copied, modified and new forms invented locally. The native styles persisted most strongly in the first two centuries after the Roman invasion. Throughout the 3rd and 4th centuries - from about 200 A.D. - the British industry appears to have declined and continental types predominated.

Romano-British brooches have been classified (see bibliography) and the different groups dated by association with coins and pottery. They consequently have a certain value as dating evidence. There are many varieties of brooch: spring and hinged brooches; bow and plate brooches; plain and decorated brooches. Some are enamelled very beautifully.

### Plain and Penannular Brooches

The Plain "safety-pin" type brooch was common in Roman Britain, as it was in the preceding Iron Age period. Several were found at Bagendon near Cirencester. These brooches comprise a single piece of metal coiled round to give a spring and flattened at one end to make a catch plate. The Penannular brooch was fairly common in Roman

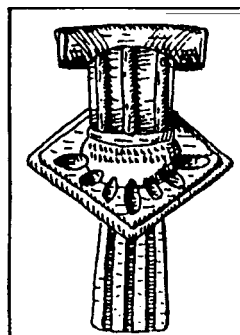
Britain and like the plain fibula was known in the Iron Age. Originally the penannular brooch was completely plain. Later, from the late second century, the terminals were decorated, often with zoomorphic designs.



Iron Age Brooch

### The Thistle Brooch

The Thistle brooch was, by origin, a continental type. It is associated mainly with the period of the Claudian conquest in 43 A.D. and derived from Gallic and German types. Characteristically it has a broad ribbed bow and flat tail separated by a circular or lozenge-shaped plate.



Thistle Brooch

### The Aucissa Brooch

Aucissa brooches probably came from Gaul in the early first century and first appear in Britain after the invasion of 43 A.D. They are found mainly in military area. The brooches have a hinged pin and a high, semi-circular bow. There is a catch plate and at the other end a flat plate dividing the bow from the hinge. This plate bears the makers name 'Aucissa' (or sometimes 'Atgivios').

### **The Fantail and Bow Brooches**

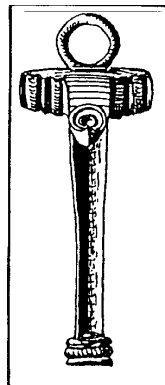
Both these brooch types developed from the thistle brooch. The strong ribbed decoration was modified and the plate disappeared. They date from the late first century to the mid-second century.

### **The Crossbow Brooch**

The Crossbow or P-shaped brooch appeared in Britain in the third century A.D. It was a common type on the continent throughout the Roman period. This type is easily identified by the high bow and the long straight tail and seems to have been worn as a symbol of rank in the Roman army and civil service.

### **The Head-Stud Brooch**

This brooch appeared in the late first century and lasted until the end of the second century A.D. It is a stout-looking brooch and there is usually a strip of ornament along the top of the bow. The bow is almost semi-circular and the foot is moulded into a knob. At the head is a stud - often enamelled. Sometimes there is a head loop - through which a chain could have been tied.



Headstud Brooch

### **The Trumpet Brooch**

The Trumpet brooch is one of the best known Romano-British brooches and is rarely found outside Britain. It developed in the military area of the province in the late first century A.D. and was most popular in the early second century. It is called Trumpet brooch because the head of the bow 'opens out' to resemble the mouth-piece of a trumpet.



## PINS

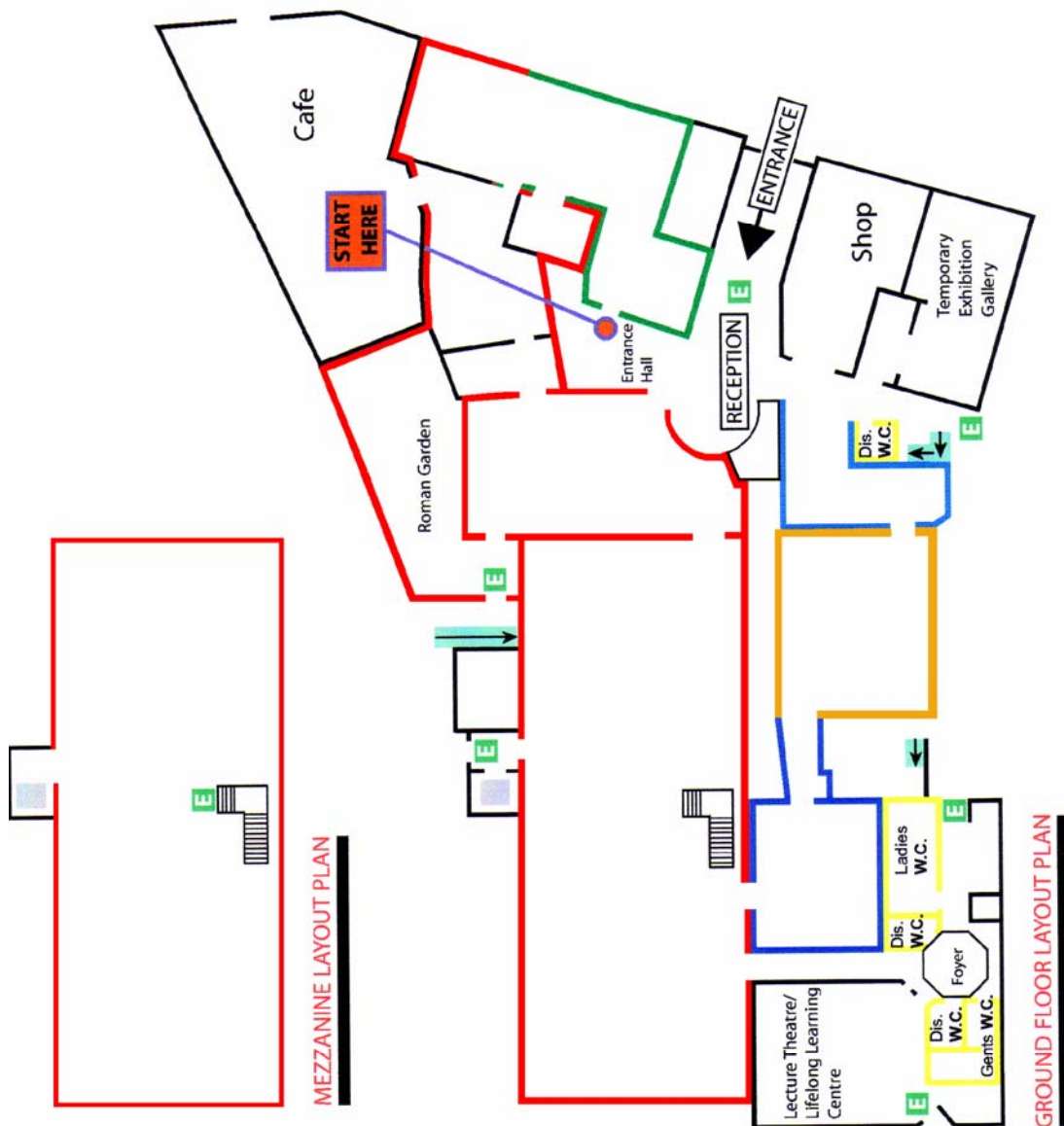
Pins have been found in large numbers on Romano-British sites and the implication is [hat they were used very widely. From Cirencester we have many examples of bronze and bone pins. Elsewhere there are fine pins of jet and silver and some with pearl heads, (e.g. from York). The pins were fashioned as personal ornaments. The shorter plain pins, with round ends, were probably used as alternatives to brooches for securing garments. The more elaborate, elegant bone examples were most probably used as hair pins. There are an infinite variety of designs.



## Roman Britain – Time Chart

Emperor	Date	Major Event	Local Event
	55 – 54 BC	<ul style="list-style-type: none"> <li>Expedition by Julius Caesar</li> </ul>	<ul style="list-style-type: none"> <li>Dobunni Tribe establishes Oppida at Minchinhampton &amp; Bagendon</li> </ul>
	AD 5	<ul style="list-style-type: none"> <li>Cunobelinus of the Catuvellani tribe rules over south eastern Britain</li> </ul>	
Claudius 41 - 54	42 - 43	<ul style="list-style-type: none"> <li>Verica of the Atrebates tribe flees to Rome, having lost his kingdom to the Catuvellauni</li> </ul>	<ul style="list-style-type: none"> <li>Possible split in the tribe to pro and anti Roman factions</li> </ul>
	43	<ul style="list-style-type: none"> <li>Invasion by the Roman army with 4 legions under Aulus Plautus</li> </ul>	<ul style="list-style-type: none"> <li>Roman fort established at Cirencester</li> </ul>
	49 - 50	<ul style="list-style-type: none"> <li>Governor Ostorius Scapula begins campaign in Wales. Colchester established as a colony</li> </ul>	<ul style="list-style-type: none"> <li>Cirencester garrisoned by auxiliary cavalry units</li> </ul>
Nero 54 - 68	60 - 61	<ul style="list-style-type: none"> <li>Governor Suetonius Paulinus campaigns in Anglesey.</li> <li>Queen Boudicca and the Iceni destroy Colchester, London &amp; St Albans.</li> <li>Colchester renamed Colonia Victricensis</li> </ul>	
	71 - 74	<ul style="list-style-type: none"> <li>Governor Petilius Cerialis conquers Brigantes. Legionary fort at York</li> </ul>	<ul style="list-style-type: none"> <li>Garrison withdrawn and fort dismantled</li> </ul>
Vespasian 69 - 79	74 – 78	<ul style="list-style-type: none"> <li>Governor Sextus Julius Frontinus subdues Wales.</li> <li>Legionary fortresses at Caerleon &amp; Chester</li> </ul>	<ul style="list-style-type: none"> <li>Town laid out Cirencester becomes tribal capital Corinium Dobunnorum</li> </ul>
	78 – 85	<ul style="list-style-type: none"> <li>Governor Gnaeus Julius Agricola campaigns in northern Britain culminating with the defeat of the Caledonians</li> </ul>	
Domitian 81 – 96			<ul style="list-style-type: none"> <li>Basilica and Forum built at Corinium</li> </ul>
Trajan 98 – 117			
Hadrian 117 – 138	122	<ul style="list-style-type: none"> <li>Hadrian visits Britain.</li> <li>Construction of Hadrian's Wall from Tyne to Solway</li> </ul>	
Antoninus Pius 138-161	139 – 143	<ul style="list-style-type: none"> <li>Governor Lollius Urbicus campaigns in northern Britain culminating in the construction of the Antonine Wall</li> </ul>	
	155 - 158	<ul style="list-style-type: none"> <li>Rebellions in northern Britain leads to the evacuation of the Antonine Wall</li> </ul>	
Septimius Severus 193 - 211	196 - 197	<ul style="list-style-type: none"> <li>Governor Claudius Albinus attempts to become Emperor.</li> <li>Defeated by Septimius Severus who divides Province into two</li> </ul>	
	197 - 208	<ul style="list-style-type: none"> <li>Rebuilding of forts and Hadrian's Wall.</li> <li>Towns defences strengthened</li> </ul>	<ul style="list-style-type: none"> <li>Corinium given ramparts and stone gates</li> </ul>
	208 – 211	<ul style="list-style-type: none"> <li>Severus arrives in Britain with sons Caracalla &amp; Geta.</li> <li>They campaign in northern Britain</li> </ul>	

Emperor	Date	Major Event	Local Event
	211	<ul style="list-style-type: none"> <li>Septimius Severus dies at York</li> </ul>	
<b>Caracalla</b> 211 – 217			
<b>Gallienus</b> 253 – 268	259 – 274	<ul style="list-style-type: none"> <li>Britain becomes part of the Gallic Empire – a breakaway section under emperors Postumus, Victorinus &amp; Tetricus</li> </ul>	<ul style="list-style-type: none"> <li>Town walls rebuilt in stone</li> </ul>
	275 - 287	<ul style="list-style-type: none"> <li>Saxons raiding in the Channel</li> <li>Saxons shore forts constructed</li> </ul>	
<b>Diocletian</b> 284 – 305	286 – 293	<ul style="list-style-type: none"> <li>Carausius, commander of the British fleet, seizes control of Britain &amp; Gaul</li> </ul>	
	293 – 296	<ul style="list-style-type: none"> <li>Allectus murders Carausius and takes control</li> </ul>	
	297	<ul style="list-style-type: none"> <li>Constans Chlorus, as Caesar, recovers Britain for the Empire.</li> <li>Barbarian attacks in the north leads to the rebuilding of Hadrian's Wall</li> <li>Britain divided into 4 provinces</li> <li>Constans dies at York</li> <li>His son, Constantine declared emperor at York</li> </ul>	<ul style="list-style-type: none"> <li>Corinium made capital of Britannia Prima</li> </ul>
<b>Constantius</b> 305 – 306	306	<ul style="list-style-type: none"> <li>Constantine becomes a Christian</li> </ul>	
<b>Constantine</b> 307 – 337	312		
	314	<ul style="list-style-type: none"> <li>The Council of Arles attended by 3 Christian bishops from Britain</li> </ul>	<ul style="list-style-type: none"> <li>Corinium Mosaic School active</li> </ul>
<b>Constans</b> 337 - 350	343	<ul style="list-style-type: none"> <li>Constans arrives in Britain</li> </ul>	
	350 – 353	<ul style="list-style-type: none"> <li>Magnentius seizes control of western Empire, including Britain</li> </ul>	
<b>Julian</b> 360 – 363	360 – 367	<ul style="list-style-type: none"> <li>Serious raids by Saxons, Picts &amp; Scots</li> </ul>	<ul style="list-style-type: none"> <li>Lucius Septimius, Governor of Britannia Prima, restores Jupiter Column at Corinium</li> </ul>
<b>Valentinian I</b> 364 – 375	369	<ul style="list-style-type: none"> <li>Count Theodosius restores order in Britain.</li> <li>Hadrian's Wall repaired and coastal signal stations built</li> </ul>	<ul style="list-style-type: none"> <li>Bastions added to the walls of Corinium</li> </ul>
<b>Gratian</b> 367 - 383			<ul style="list-style-type: none"> <li>Some large houses rebuilt in Corinium</li> </ul>
<b>Theodosius</b> 379 – 395	383 – 388	<ul style="list-style-type: none"> <li>Magnus Maximus, British commander, seizes power in Britain, Gaul &amp; Spain</li> <li>Defeated by Theodosius</li> </ul>	
<b>Honorius</b> 395 - 423	395	<ul style="list-style-type: none"> <li>Stilicho, Vandal general, campaigns Picts, Scots &amp; Saxons</li> <li>Troops gradually withdrawn from Britain to defend Rhine frontier</li> </ul>	
	406	<ul style="list-style-type: none"> <li>Constantine III removes more troops from Britain in an attempt to control Spain &amp; Gaul</li> </ul>	
	408 – 409	<ul style="list-style-type: none"> <li>Britain attacked by Saxon, Jutes &amp; Angles</li> </ul>	
	410	<ul style="list-style-type: none"> <li>Honorius advises Britain to defend herself</li> </ul>	<ul style="list-style-type: none"> <li>Commercial and civic life still strong in Corinium</li> </ul>
	411	<ul style="list-style-type: none"> <li>Rome unable to recover Britain from rebels</li> </ul>	



KEY

- Prehistory Gallery
- Iron Age Gallery
- Roman Military Gallery
- Roman Hare Mosaic Gallery
- Roman Gallery (Ground Floor)
- Roman Gallery (Mezzanine)
- Anglo-Saxon Gallery
- Medieval Gallery
- Civil War Gallery & 18th/19th Century Gallery

- Toilets
- E Fire Exits
- Lift
- ↑ Stairs





## Discovery Sheets

Please photocopy enough for your class **BEFORE** your visit.

They are **not available** at the Museum.

You will also need to bring pencils with you.

The Museum can provide clipboards, although these are limited and are therefore offered on a first come first served basis, so it is advisable to bring your own.





## The Celts in Gloucestershire

**Look for a defended Iron Age hill top settlement, where three Celts wait to greet you.**

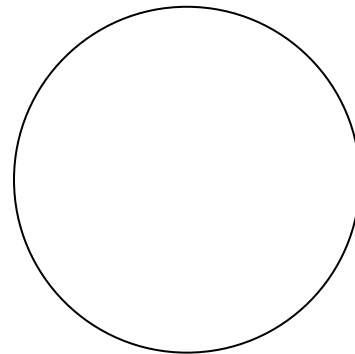
Now fill in the missing words.

The local Celtic tribe was called the

Their main centre of settlement was at

Look for their symbol.

Now try to draw it.



Find the picture of an **Iron Age house**.

Either draw or describe it below.

Write below some of the materials used to make this home.

.....

.....

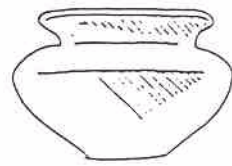
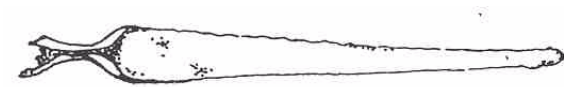
Which of these materials are still used today to build houses?

.....

What other materials can you think of that are used to build houses now?  
(Think about your own home.)

.....

Now find these objects.



Put a tick in the box when you see them and write down their names.

.....

.....

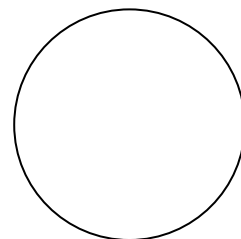
What **jewellery** did Celtic women wear? Write below the different sorts you can find in the gallery.

.....

Draw a piece of jewellery here.



Draw a Celtic coin here.



What does this Celtic warrior need to be ready for battle?



Draw his weapons and the way he prepares himself to fight.

What did he use to make his hair spiky? .....

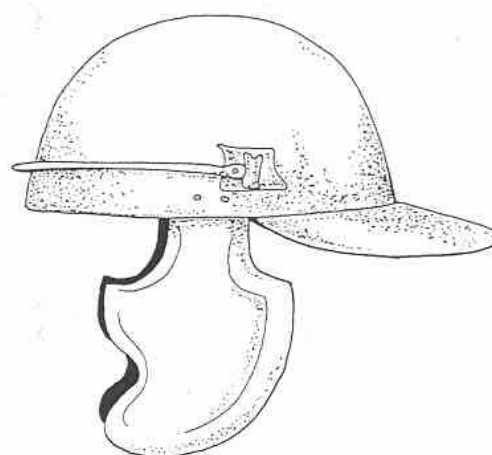
## The Roman Army

**Look closely to see how armour protected a Roman soldier.**

Tick the box(es) below beside the materials used by the Romans to make armour.

metal     leather     cloth     wood     wool     plastic

Can you find a **helmet** like the one below?  (It won't be exactly the same.) Now draw the decoration on it.



Can you find a sword (a **gladius**)  and a dagger (a **pugio**)  (These might be objects or pictures.)

Look at the **scabbard** (the cover for the sword) and the decoration on it.

Draw a gladius here.

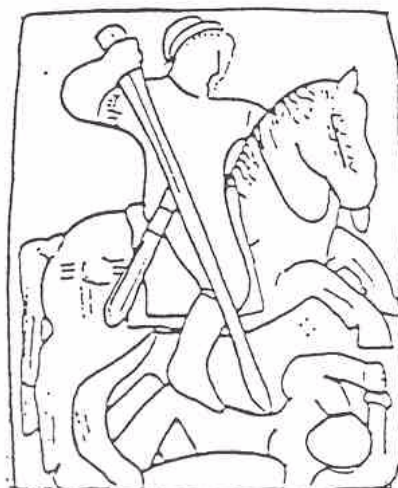


Can you find the two large carvings of stone? They are tombstones. Look at the tombstone of **Sextus Valerius Genialis**. Copy his name in this box:

S	_____	S
V	_____	S
G	_____	S

What letters are written differently on the tombstone? .....

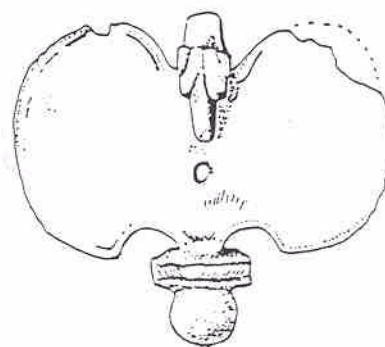
.....



What kind of soldier do you think he was? (The picture on his tombstone may be a clue.)

.....

Find a chest pendant which looks like the one here.



What kind of animal wore it? **a**

(Fill in the missing letters)

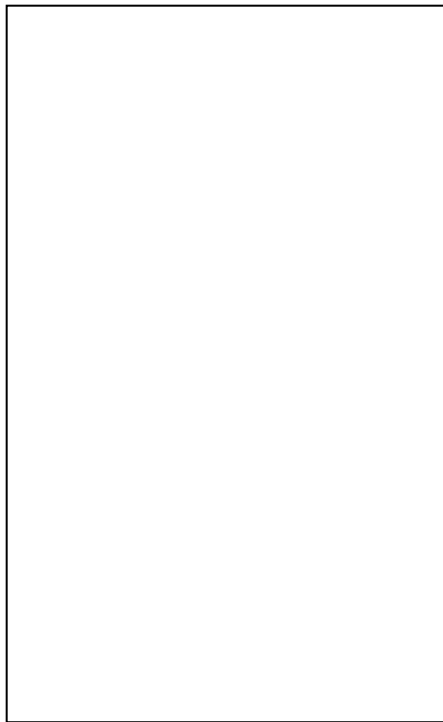
Look at the model of the Roman soldier.

Why do you think having nails on the soles of their boots helped a legionary?

.....

.....

Look at the soldier below right. Some of his equipment is missing. Help him by drawing or writing in the empty box all the equipment he needs. (You can find out by looking in and around the barracks room.)



## Mosaics

**What is a mosaic? Is it a picture or a pattern?**

Find me first to start working out the answer!

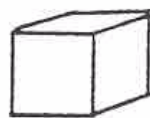


Did you know that there weren't any rabbits in Britain when the Romans were here - only hares! (Rabbits came later.)

(Clue: I am high up on a wall - not far from the Roman garden.)

I am part of a large mosaic. Can you see all the little pieces used to make me? Tick the box if you can.

The little pieces are called tesserae. They are really this shape:



....but you can only see the top of them !

What is the shape above called? (Circle the right one.)

**circle      pyramid      cube      cone      sphere      square**

What colours are the tesserae? .....

.....



Now look at the mosaic on the floor. **Feel** the tesserae.

Are they rough or smooth ? .....

Why do you think this is? .....  
.....

What materials do you think they are made of? Tick the box(es) below by the right answer(s).

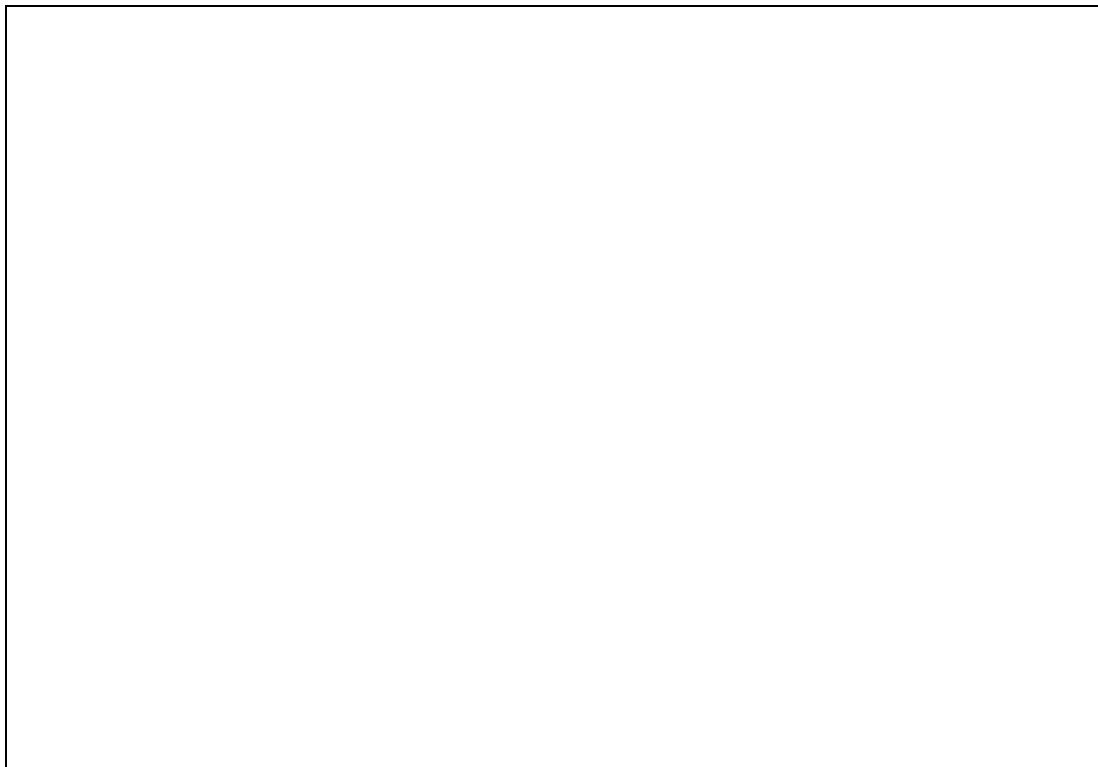
glass  stone  plastic  terracotta  metal  wood

(Clue: Terracotta is an orange coloured clay.)

Can you draw part of the pattern below?

(It's not as easy as it looks! If you like, try and draw one of the mosaics on the wall instead.)

Can you make your own mosaic using the magnetic tesserae in this gallery?







So, is a mosaic a picture or a pattern - or both?

Now see how many more mosaics you can find in the museum.

Write how many you found in the box.

Did you know that Corinium (the Roman name for Cirencester) had some of the best mosaic artists in Roman Britain?

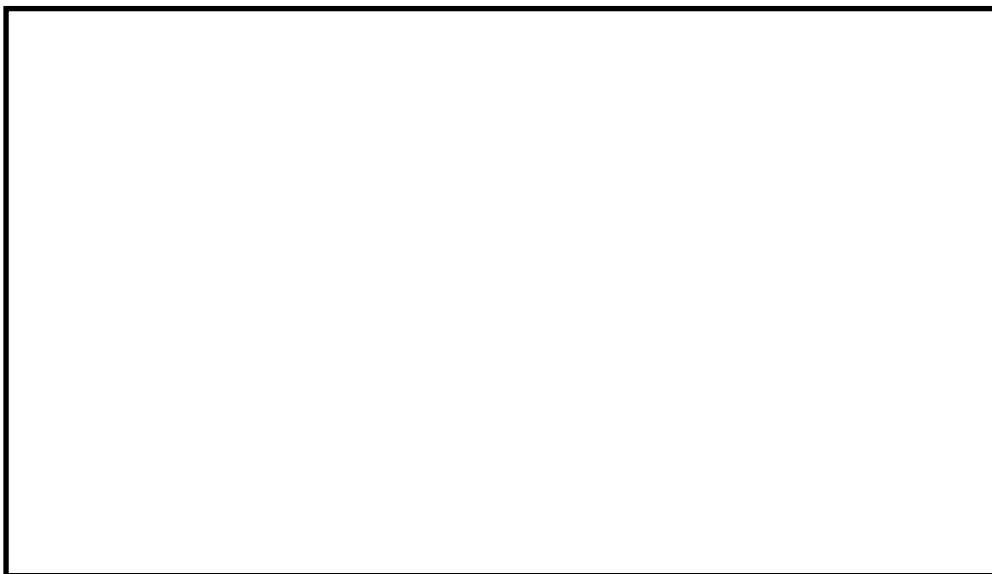
Write the names of any other mosaics you find in the box below, or if you like you can draw one of them instead.

## Buildings in Roman Britain

**Go into the Main Gallery to the reconstruction of a shop.**

What do you think was sold here? .....

Draw or describe some materials that were used to make Roman buildings.



Look for the display of the hypocaust system. (It is next to the kitchen reconstruction).



A hypocaust was underneath the floor of a room. It was the Roman central heating system.



The tiles holding up the floor are called

Draw a circle around these tiles on the picture above.

Now draw arrows on the picture to show where the hot air came from and where it travelled to. (Don't forget that hot air rises!)

What do you think was behind the little arch? .....  
.....

Can you spot the hollow chimney bricks in the wall? These are called **Box Tile Flues**.

Why do you think the Romans put chimneys in the wall?

.....  
.....

Find the display of **Locks and Keys**.

There were 2 types of lock. Write their names below.

1).....

2).....



## Food and Cooking in Roman Britain

Look closely at the reconstruction of a Roman kitchen.

Draw or list two types of food which the Romans ate that you think you would like and two that you think you would dislike.

Now draw some of the objects the slave used to help with the cooking.

Tick the box when you spot the quernstone (a large circular stone used to grind corn to make flour).



Now find the reconstruction of a Roman Triclinium.

What was this room used for?.....

How was it lit?.....

How was the floor decorated?.....

Are the walls painted like your walls at home? **Yes/No** (circle the answer)

Find these items. Put a tick in the boxes below when you spot them.

Candlestick

An orange bowl (Samian pottery)

A lyre (to play music)

Think about where you eat your dinner at home. Write or draw two ways in which it is different and two ways in which it is similar to our rooms today.

**Similar**

**Different**



## Gods, Goddesses and Myths in Roman Britain

Across the Roman empire, hundreds of different **deities** (gods and goddesses) were worshipped. Important gods, such as **Jupiter**, were worshipped by everyone but people would also honour their own household gods or **Lares**.

Look in the **Triclinium** (the dining room).

Look at the mosaic (you may have to look through the windows on the other side to get a good view).



Which goddess is this? (fill in the boxes)

Why do you think she has ears of corn in her hair?

.....

Find the reconstructed **Jupiter Column** at the end of the gallery (it is high up!).

Tick the boxes below when you find these objects carved on the column. You might have to go upstairs to get a better view.

an axe

bunches of grapes

a stick

Now draw two of the objects here.

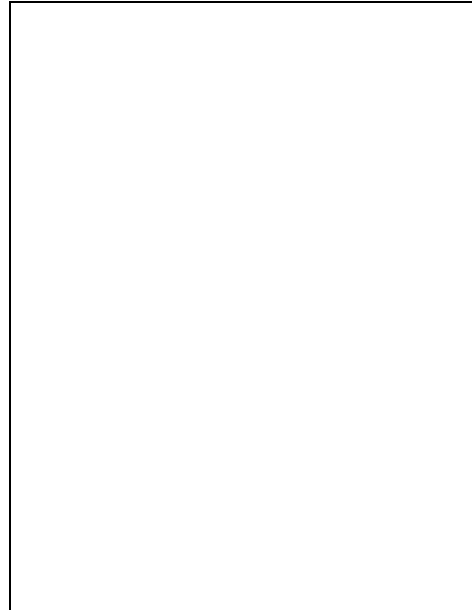
It is thought that these figures are to do with **Bacchus**, the god of wine. What clues are there to show us this?

.....

Go upstairs to the tombstones.

Find this statue of a river god.

Find another statue to draw here.



The river god might be the god

Find the panels about death and burial in the upstairs gallery.

Where did the Romans bury their dead?.....

Look at the tombstones.

Write down the beginning of an inscription (writing) on one of the stones. Do they all start the same? Circle Yes or No.

.....

.....

Find this statue of Mercury.

There is another statue of him nearby. (Clue: it is much smaller.)

Tick here  when you see it.

Mercury is known as the  
         of the  
 gods. (Fill in the missing word.)

He has two animal symbols. They are

1).....

2).....

Try to draw one of them here.



Tick the box when you find the sculpture pictured here.

What do you think they are holding ?

.....  
 .....

Find another "relief" (sculpture) showing three women.

What else can you see in this sculpture?

.....

These are Mother Goddesses known as Deae Matres.

They were Celtic deities often worshipped in Gloucestershire.





## Clothing and Looking Good

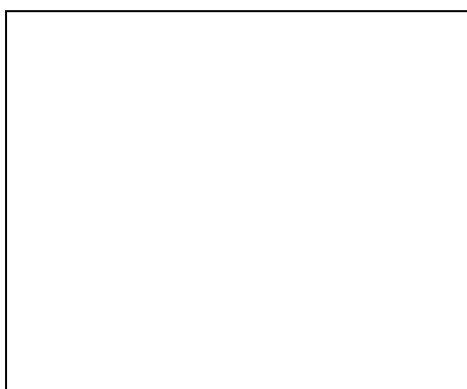
Go to the panels about clothing and jewellery (upstairs).

Find this ring.



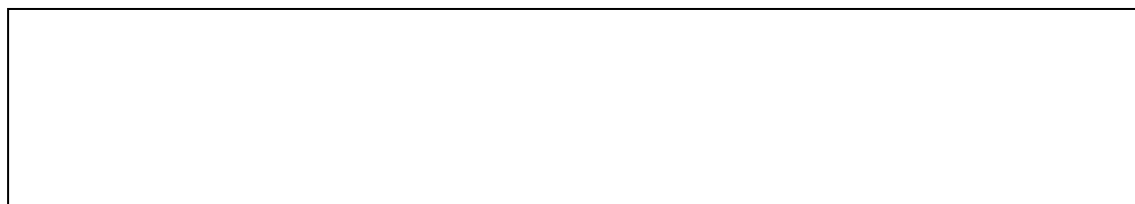
What do you think the key would be used for? .....

Find a different ring and draw it here.



***Did Roman women have their ears pierced?    Yes    or    No***  
(Circle which one you think is right)

Find and draw something that could be worn in women's hair.



*Romans were very keen on keeping clean. That meant they had a lot of objects to help get rid of the dirt!*

Find these objects and tick the box when you have seen them.

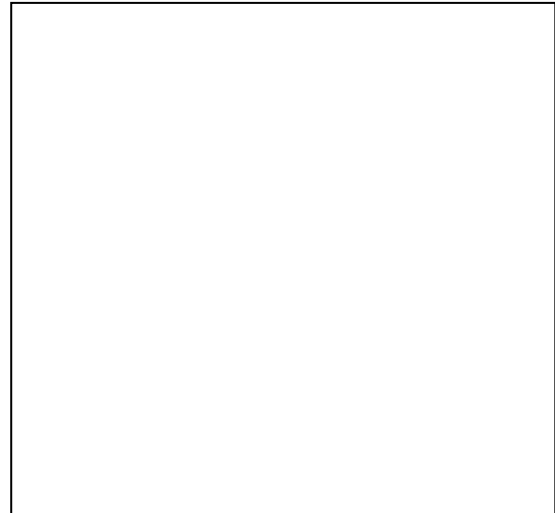
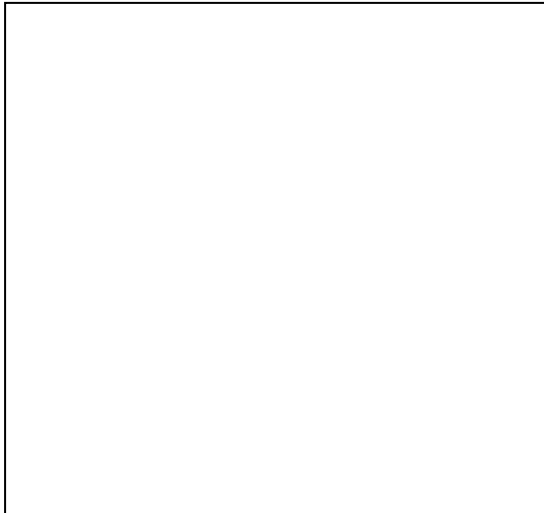
An eyebrow comb

A nail cleaner

Tweezers

Find and draw something used for brushing your hair.

Find and draw a Roman mirror.



**Is the mirror made of glass?**

**Yes or**

**No**

(Circle which one you think is right)

What could you do to metal so that you could look into it?

.....

What did Romans use to clean their teeth? .....

## Education and Leisure

Go to the panels about education and leisure (upstairs).

Look at the pictures on the education panel.

What did Romans write on? .....

What is written on the tablet from Vindolanda? .....

.....

The Romans used a      to write with.  
(Fill in the missing word.)

Find a something to write with and something to write on in the cases and draw them here.

What evidence can you find in the cases to show that Romans used ink?

.....

Go to the Leisure panels.

Find this object.



***What animal is chasing a hare?.....***

Have you seen these animals shown anywhere else in the museum?

**Yes or No (Circle your choice)**

*As well as hunting, gambling was also a favourite pastime of Romans.*

Find these objects and tick the box when you have seen them.

Game counters

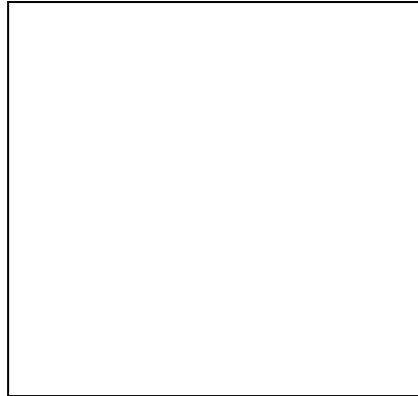
A dice

A dice shaker

Find the picture of gladiators fighting. These fights took place in an . (Fill in the missing word.

Clue: you will find the answer in the panel text.)

Romans also watched plays being performed in a theatre.  
Find and draw a theatre mask.



My Notes



## **Evaluation Form**

Thank you for visiting the Corinium Museum.

Your comments are important to us. The Education Team are continuously trying to improve the service we offer to schools and this can only be achieved if you let us know about things that you did or didn't like about the visit.

It is equally important, if you did enjoy your visit and think that the service cannot be improved upon, that we receive your evaluation forms!

All comments, be they good or bad, are monitored.

If you would like your class to send thank you letters as a follow-up to your visit that is fine, they are always gratefully received.

Thank you for filling in and returning the enclosed form.





Name of School: ..... Name of Teacher:.....

Age of Pupils: ..... Date of Visit: .....

1. Did you book an active-learning session? Yes  No  (if no go to q. 4).

2. If so, which one?.....

3. Was the active-learning session a positive experience for your class? Yes  No  Don't Know

4. What were the highlights of your visit to the Museum?

5. Do you feel your pupils have learnt something new today? Yes  No  Don't Know

6. Do you think your visit has reinforced any of the following skills for your pupils:

- |               |  |
|---------------|--|
| Numeracy      | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Literacy      | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Communication | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Spatial       | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Thinking      | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Social        | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Practical     | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Creative      | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Other         | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |

7. Do you think the visit will have enabled your pupils to feel more positive about the following:

- |                                |  |
|--------------------------------|--|
| Themselves and their abilities | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Other people/communities       | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Learning                       | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Museums                        | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |
| Anything else                  | Yes <input type="checkbox"/> No <input type="checkbox"/> Don't Know <input type="checkbox"/> |





8. Will you use this museum visit to promote creativity back in the classroom by any of the following:

- |                      |                              |                             |                                     |
|----------------------|------------------------------|-----------------------------|-------------------------------------|
| Designing and making | Yes <input type="checkbox"/> | No <input type="checkbox"/> | Don't Know <input type="checkbox"/> |
| Exploring new ideas  | Yes <input type="checkbox"/> | No <input type="checkbox"/> | Don't Know <input type="checkbox"/> |
| Dance/Drama          | Yes <input type="checkbox"/> | No <input type="checkbox"/> | Don't Know <input type="checkbox"/> |
| Creative Writing     | Yes <input type="checkbox"/> | No <input type="checkbox"/> | Don't Know <input type="checkbox"/> |
| Other                | Yes <input type="checkbox"/> | No <input type="checkbox"/> | Don't Know <input type="checkbox"/> |

9. What did visiting the museum enable your pupils to learn which they couldn't have learnt elsewhere?

10. What would have happened if you had not used the museum for learning?

11. In your opinion was the overall standard of the visit:	Excellent	Very Good	Good	Satisfactory	Poor	Don't know
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. Is your school in the Cotswold District area? Yes  No  Don't Know

**Thank you for visiting the Corinium Museum and for taking your time to complete this questionnaire.**

**Please hand it to a member of staff at the reception desk or send it to:  
The Education Officer, Corinium Museum, Park Street, Cirencester. Glos. GL7 2BX.**

**The information collected will be used solely for the purpose of contributing to Council policy and decision-making in the delivery of its services. All of the information collected will be kept entirely confidential and nothing you say will be identified as being attributable to you without your permission. None of the information collected will be disclosed to a third party. If you wish to clarify any Data Protection issues, please contact: Bhavna Patel, Data Protection Officer Tel.: 01285 643643.**

**Larger print version available on request.**







## Safety Audit Risk Assessment

Directorate:	Leisure & Cultural Services	Service:	Museum	Audited by:	Emma Stuart
Workplace:	Corinium Museum - School Lunch Room			Date:	18 <sup>th</sup> January 2012

Description and location of hazard	Existing control measures	A. Likely severity of injury (1 to 5*)	B. Likely occurrence (1 to 5*)	Risk rating (A) x (B)	Comments/Actions (Risk ratings of 5+ must be referred to on the Audit Form)	Responsibility & completion date
Accidents of any sort.	Qualified First Aiders - Work. Appointed persons and specialist children's First Aiders are on the staff and some will be on duty at all times. All other staff and volunteers are trained in museum health and safety and know who to go to for First Aid and where all the First Aid Kits are. There is a First Aid Kit in the Schools Room and notices posted as to where to obtain help.	1	1	1	Check for obvious faults when make the daily inspections of schools room.	Duty Officer and Education staff ongoing
Bumps/bruises etc from too many children in too small a space.	Maximum number fixed for the room is 35 and all teachers are told that when they book, verbally, on the booking sheet and in the teachers pack.	1	1	1		
Cuts from drinks cans or other food packaging.	Teachers are there to supervise and they are made aware of first aid procedures.	1	1	1		
Fire risk.	see fire risk assessment for the Corinium Museum.					

<b>* Score</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Column A: Severity of Injury</b>	Major injury or death	Disabling injury leading to time off work.	Sent for further medical treatment.	First Aid administered in-house	Minor or no injury
<b>Column B: Likely occurrence</b>	Almost certain to occur	Likely to occur but cannot predict when.	Possible chance of it occurring	Unlikely to occur, but could happen.	Exposure to hazard very rare.



## Safety Audit Risk Assessment

Directorate:	Leisure & Cultural Services	Service:	Museum	Audited by:	Emma Stuart
Workplace:	Corinium Museum - Active-learning sessions			Date:	18 <sup>th</sup> January 2012

Description and location of hazard	Existing control measures	A. Likely severity of injury (1 to 5*)	B. Likely occurrence (1 to 5*)	Risk rating (A) x (B)	Comments/Actions (Risk ratings of 5+ must be referred to on the Audit Form)	Responsibility & completion date
Accidents of any sort.	Qualified First Aiders - Work: Appointed persons and specialist children's First Aiders are on the staff and some will be on duty at all times. All other staff and volunteers are trained in museum health and safety and know who to go to for First Aid and where all the First Aid Kits are. There is a First Aid Kit in the Lifelong Learning Centre and notices posted as to where to obtain help.	1	1	1	Check for obvious faults, when making the daily inspections of room.	Museum staff Ongoing
Children tripping over or slipping whilst trying on the costumes.	All activities are supervised by museum staff, and teachers are with the children at all times too. All staff and contracted workers are trained in child protection measures.  All staff and contracted workers are also trained in health and safety measures.  Belts are provided for costumes in order to tie them up so that children do	1	1	1		

<p>Cuts from broken pottery or glass.</p>	<p>not trip on them if they are too long.</p>	<p>1</p>	<p>1</p>	<p>1</p>		
<p>Cuts/minor injuries from roman and replica jewellery.</p>	<p>Jewellery is properly and securely packaged in perspex boxes with background packing material. Children are encouraged to handle but should not have a problem unless they handle improperly. Should be adequately supervised.</p>	<p>1</p>	<p>1</p>	<p>1</p>		
<p>Bumps/bruises etc from too many children in a small a space.</p>	<p>Maximum number fixed for the room is 35 and all teachers are told that when they book, verbally, on the booking sheet and in the teachers pack.</p>	<p>1</p>	<p>1</p>	<p>1</p>		
<p>Minor injuries, bumps, or bruises from furniture in the centre.</p>	<p>The children are supervised by museum staff and teachers which should prevent this from happening.</p>	<p>1</p>	<p>1</p>	<p>1</p>		
<p>Children laying on tables to recreate the Anglo-Saxon burials - risk of trips and falls over participating children</p>	<p>Children will lie on the floor for this aspect of the activity</p>	<p>2</p>	<p>1</p>	<p>2</p>		
<p>Fire risk.</p>	<p>see fire risk assessment for the Corinium Museum.</p>					
<p><b>* Score</b></p>	<p><b>5</b></p>	<p><b>4</b></p>	<p><b>3</b></p>	<p><b>2</b></p>	<p><b>1</b></p>	

<b>Column A: Severity of Injury</b>	Major injury or death	Disabling injury leading to time off work.	Sent for further medical treatment.	First Aid administered in-house	Minor or no injury
<b>Column B: Likely occurrence</b>	Almost certain to occur	Likely to occur but cannot predict when.	Possible chance of it occurring	Unlikely to occur, but could happen.	Exposure to hazard very rare.



## Safety Audit Risk Assessment

Directorate:	Leisure & Cultural Services	Service:	Museum	Audited by:	Emma Stuart
Workplace:	Corinium Museum - School Visits in the Galleries			Date:	18 <sup>th</sup> January 2012

Description and location of hazard	Existing control measures	A. Likely severity of injury (1 to 5*)	B. Likely occurrence (1 to 5*)	Risk rating (A) x (B)	Comments/Actions (Risk ratings of 5+ must be referred to on the Audit Form)	Responsibility & completion date
Accidents of any sort.	Qualified First Aiders - Work; Appointed persons and specialist children's First Aiders are on the staff and some will be on duty at all times. All other staff and volunteers are trained in museum health and safety and know who to go to for First Aid and where all the First Aid Kits are. There is a First Aid Kit in the Lifelong Learning Centre and notices posted as to where to obtain help.	1	1	1	Check for obvious faults when making the daily inspections of galleries.	Duty Officer ongoing
Bumping into things in the galleries.	School children are supervised by their Teachers in the galleries. Teachers are with the children at all times. However all staff, contracted workers and volunteers are police checked and museum education staff trained in child protection measures and health and safety measures.	1	1	1		Children should be made aware by their Teachers

Cuts from broken pottery or glass from the handling areas.	about the museum layout and be advised to walk sensibly around the galleries. Teachers are provided with floor plans.	2	1	2		
Bumps/bruises etc from too many children in a small a space.	Old sherds are not sharp having been well worn over the years; new breakages are possible but with adequate supervision should not occur.	1	1	1		
Minor injuries, bumps, or bruises from furniture in the galleries.	Museum staff are aware of how many children will be in the galleries at any one time. School bookings are only taken if numbers have not exceeded that number.	1	1	1		
Falling from mezzanine level.	The children are supervised by teachers, which should prevent this from happening.	1	1	1		
Falling down the stairs.	Children are supervised by teachers, which should prevent this from happening. If a gallery assistant or member of museum staff see a child climbing on the banister from the mezzanine or stairs they will be told to get down.	3	1	3		
Fire risk	Again children should be supervised at all times to prevent this from happening.  See fire risk assessment for the Corinthum Museum	3	1	3	children advised not to run around the galleries and not to jump down stair wells.	
<b>* Score</b>		<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

<b>Column A: Severity of Injury</b>	Major injury or death	Disabling injury leading to time off work.	Sent for further medical treatment.	First Aid administered in-house	Minor or no injury
<b>Column B: Likely occurrence</b>	Almost certain to occur	Likely to occur but cannot predict when.	Possible chance of it occurring	Unlikely to occur, but could happen.	Exposure to hazard very rare.