The involvement of Ancient Mediterranean religion into maritime affairs was not confined to seafarers braving hostile seas and setting up altars having safely made landfall, or to naval commanders performing pre-battle ritual to gain the favour of the gods. Just as ancient mariners turned to the gods in times of danger, so did those living on or close by the sea when that sea brought danger to them – usually in the form of pirates or invaders. Involving the gods in averting sea-borne dangers could take on a variety of forms, ranging from the apotropaic – e.g. at some point in the 1st c. AD the citizens of Syedra turned to the oracle of Apollo at Claris for help against pirates; the oracle suggested among other things setting up a statue of Ares – to the eminently practical – e.g. in 298 BC the Delians borrowed money from the temple of Apollo to finance their efforts against marauding Tyrrhenians. This aspect of ancient maritime religion has so far seen little systematic attention. Our joint paper therefore has a two-fold aim: to identify and compare elements of sea-related ritual and secular activity across different civilizations of the ancient Mediterranean, and to contrast two perspectives: that of the out-going traveller with that of the settlers fearing danger from the sea. We will consider data availability for the Mediterranean with a special focus on Greece and Anatolia: what type of text genres describe sea-borne dangers, and in what kind of context are these events embedded? Further, what are the strategies of coping that can be observed? Are these limited to military action only, or do they also include rituals and religious activities? What traces do such strategies leave in the material record, i.e. can we identify places of ritual activity? What is the role of pictorial representations, i.e. the depiction of naval activities and seaborne scenes in general? How are such scenes interpreted by modern research, and can one feasibly reconstruct ancient ways of reading the pictorial? Questions to be asked include, but are not limited to: does the pictorial perform as a means of not just communicating with but also containing the divine? How prominent is the intersection between realms of divine power and human interaction?