

1: Villa of the Mysteries - Wikipedia

The Villa of the Mysteries (Italian: Villa dei Misteri) is a well-preserved suburban Roman villa on the outskirts of Pompeii, southern Italy, famous for the series of frescos in one room, which are usually thought to show the initiation of a young woman into a Greco-Roman mystery cult.

Treat yourself and your bank account Sign up for a weekly dose of travel inspiration Subscribe By signing up, you agree to receive promotional emails. You can unsubscribe at any time. For more information, read our privacy statement. What people are saying about Villa of the Mysteries Great service , great driver and guides pity about the mini bus The mini bus vehicle was not suitable for a long drive as half the passenges had to sit with back to direction of travel which meant they could not see what the guide was talking about and also not good for car sickness From Rome: I will recommend this to everyone. If you get Andrea as a guide our tour was English speaking , I can attest to his knowledge and friendliness. Try to check ahead of time on the status of the trail up to Mt. Vesuvius; we were lucky and it had only re-opened the day prior. It is a beautiful view from the top and worth every step. Then to have a tasty pizza and explore Pompeii with an educated, and hilarious guide, Willie. No need to pack heavy. Wear comfortable shoes for walking. I wish I could do it again! Amalfi coast is beautiful. Pompeii is breathtaking do not miss it! Two hours full of history. Maria our guide for the rest of the tour was funny,informative and super friendly. Last but not least Rosario. Such a professional driver and great singer: Overall great team and amazing experience! Well laid out and fun sights to see! This tour was great. Loved the guides and loved the flow of the day. The lunch included was unexpected but tasted amazing! The history we learned at Pompeii was great too.

2: Villa of the Mysteries - Review of Villa dei Misteri, Pompeii, Italy - TripAdvisor

Villa of the Mysteries, Pompeii. Text and Images by James W. Jackson. Background. In the first century the Roman Empire contains many cities, but none in a more beautiful setting than the cities and towns lining the Bay of Naples.

Villa of the Mysteries Description of the Villa Beyond the Villa of Diomedes lies the Villa of the Mysteries, famous for having one of the most important decorative fresco collections in the Roman world. The villa originally dates from the 2nd century BC, but its current layout was set between 70 and 60BC. After the earthquake of AD62 the villa was extensively remodelled, changing what had been a patrician villa into a working farm- house, albeit a rather grandiose one. The original entrance a to the villa was on the Via Superiore, a branch of the Via dei Sepolcri, on the opposite side of the villa to the current entrance. The vestibule a retains some of its original plasterwork although it has become rather faded over time. On either side of the vestibule are masonry benches used by the clients waiting to be received by the owner pictured lower right. Corridors open off both the north and south sides of the vestibule. The room has a niche on its west wall which may have been a lararium. At the western end of the vestibule a grand portal opens onto the peristyle g the east side of the peristyle is pictured below with the entrance from the vestibule in the centre. The colonnade of the peristyle is sustained by 16 fluted Doric columns. The space between the columns is filled by a high boundary wall painted with red panels on a white ground on a lower black frieze. The walls of the peristyle are decorated with red panels on a white ground above a lower black frieze. The upper zone consists of a frieze composed of green blocks surmounted by a painted entablature in dark yellow. Opening off the north west corner of the peristyle is a room p which is in a semi- ruinous condition. According to Maiuri the room was in the process of being renovated at the time of the eruption and was probably intended to be a sacellum to house the marble statue of Livia pictured below found nearby in the peristyle. On the north wall of the kitchen court just west of the entrance from the peristyle is a lararium fronted by a masonry altar pictured below. In the lararium niche were found two statuettes, one of an unknown goddess and one of Hercules. Little remains of the decorative plasterwork that once adorned the lararium. The walls of the court themselves are likewise devoid of any fresco decoration. A doorway off the southwest corner of the peristyle pictured lower right opens onto a small tetrastyle atrium k pictured below. The four central columns that sustain the roof of the atrium are composed of brickwork. There is no surviving wall decoration, but the atrium does have a gray mosaic floor inset with white, gray and red marble chips. On the south side of the atrium are two small rooms. Both rooms have lost most of their plasterwork, but both retain their black and white mosaic flooring. On the west side of the atrium a doorway opens onto the portico v while off the north west corner is a small, but elegantly decorated cubiculum m pictured opposite. The adjoining oecus n is accessed from the south west corner of the peristyle. The room is richly decorated in the second style with yellow panels set behind fluted columns on a low black balustrade. The decoration also features festoons of garlands and illusionary architecture and views of distant landscapes. The room has a fine black and white mosaic floor with a single black border. A doorway in the south wall opens onto portico v. The atrium is decorated with black panels framed by delicate lined borders while the upper zone features views of the Nile pictured below. A corridor on the north side of the atrium leads to further domestic apartments. Of particular note is the cubiculum q pictured right which has a double alcove. Between the central zone and the upper stuccoed cornice is a broad band containing rectangular blocks in reds and greens interspersed with small mythological scenes including that of the sacrifice of a pig to Priapus pictured opposite. A doorway in the south wall of the cubiculum leads to the room u which contains the renowned fresco of the Dionysiac Mysteries. Originally an oecus , the room was later turned into a triclinium. The fresco adorning the walls dates from the first century BC and is one of the most famous of all ancient art. The triclinium has a fine black and white mosaic floor with a broad black and white checkered border. The ground plan is basically square as illustrated above, laid out on a plot of sloping ground. The photograph left shows the deep excavation and is a view looking east along the south east portico y. The aerial photograph below shows the villa viewed from the north west. The corridor d to the south is much wider pictured below. The rooms along the east side of the corridor are only partially excavated. On

the west side is a single doorway currently blocked off which gave access to a small room e which now contains the cast of a body found there this can be viewed from the adjoining room accessed off the peristyle g. At the southern end of the corridor is a large latrine f and beyond that to the west a second access to the kitchen court j. In the centre of the peristyle is a small garden pictured below. On the east side of the garden is a raised entrance to what has been alternatively referred to as a crypt and a wine cellar. Whatever its purpose, the small space at the foot of two short flights of stairs has two arch topped niches on its east wall.

3: Villa of the Mysteries | villa, Pompeii, Italy | www.enganchecubano.com

The moment the Villa of the Mysteries was discovered in spring , it was at risk. Once protected by a layer of at least 30 feet of the volcanic ash and soil that had fallen on Pompeii in A.D.

Overview[edit] Although covered with metres of ash and other volcanic material, the villa sustained only minor damage in the eruption of Vesuvius in 79 AD, and the majority of its walls, ceilings, and most particularly its frescoes survived largely undamaged. Since its excavation the roofing and other parts of the house have been maintained as necessary. The Villa is named for the paintings in one room of the residence. This space may have been a triclinium , and is decorated with very fine frescoes , believed to be painted in the early-middle 1st century. One of the defining features that help identify this as a Bacchian-related mural is the depiction of maenads , the female followers of Bacchus. These devotees are often depicted dancing with swirling drapery and were found first on Greek pottery, many of which were made before the cult spread to Italy. Though often believed to be a triclinium, the room with the frescoes could have also been a cubiculum of the matriarch, which would indicate that the matriarch was a member of the cult. A wine-press was discovered when the Villa was excavated and has been restored in its original location. It was not uncommon for the homes of the very wealthy to include areas for the production of wine, olive oil, or other agricultural products, especially since many elite Romans owned farmland or orchards in the immediate vicinity of their villas. The Villa may be easily accessed from Pompeii, lying some metres northwest of the town walls, separated from it by a road with funerary monuments on either side. The Villa of the Mysteries was a suburban villa Latin: The ownership of the Villa is unknown, as is the case with many private homes in the city of Pompeii. However, certain artifacts give tantalizing clues. A bronze seal found in the villa names L. Istacidius Zosimus, a freedman of the powerful Istacidii family. Scholars have proposed him as the owner of the Villa or overseer of reconstruction after the earthquake of The presence of a statue of Livia , wife of Augustus , has caused some historians to instead declare her to have been the owner. As in other areas of Pompeii and Herculaneum , a number of bodies were found in this villa, and plaster-of-Paris casts were made of them. Interpretation of the Frescoes[edit] There are many different interpretations of the frescoes, but they are commonly believed to depict a religious rite. Another common theory is that the frescoes depict a bride initiating into the Bacchian Mysteries in preparation for marriage. In this hypothesis, the elaborate costume worn by the main figure is believed to be wedding apparel. Women and satyrs are featured prominently. Because of the widely accepted theory of the mural depicting an initiation from the cult of Bacchus , some think that the room with the frescoes was used to conduct rituals and celebrations related to the god. On the other side of the throne the young initiate is shown in a purple robe and myrtle crown, holding a sprig of laurel and a tray of cakes. She appears to have been transformed into a serving girl, but may be bringing an offering to the god or goddess. At one side a sileni a horse element is playing a lyre. Silenus was the tutor and companion of Bacchus. To their right, the initiate is in a panic. This is the last time we see her for a few scenes; when she appears again, she has changed. Some scholars think katabasis has occurred. Next to them sits a goddess, Ariadne or Semele , with Bacchus lying across her lap. She now carries a staff and wears a cap, items often presented after the successful completion of an initiation ordeal. She kneels before the priestess, and appears to be whipped by a winged female figure. Next to her is a dancing figure a Maenad or Thyiad and a gowned figure with a thyrsus an initiation symbol of Bacchus made of long stalks of wrapped fennel, with a pine cone on top. After this scene, there is another image of Cupid. This is all we know of the Roman rites of initiation.

4: Hotels near Villa of the Mysteries in Pompei

Alternative Titles: Villa Item, Villa dei Misteri Dionysiac initiation rites and prenuptial ordeals of a bride, wall painting, Second style, c. 50 bc ; in the Villa of the Mysteries, Pompeii, Italy.

Most surviving ancient painting, with the exception of vase-painting, is from the cities covered by the eruption of Vesuvius in A. And of this our fresco is perhaps the finest specimen. But my primary interest is not in its aesthetic but in its religious significance. In fact of course these two aspects of the fresco, the aesthetic and the religious, are not distinct - something which is perhaps difficult to appreciate fully for those brought up in a Protestant tradition. Painted towards the middle of the first century B. And inasmuch as the frieze goes around the four walls of a smallish room 22 ft. But the immediacy of our aesthetic response will be enriched beyond measure if combined with an understanding of the religious significance of the obscure events on the walls around us. This understanding does not come easily. The fresco depicts the process of initiation into the mysteries of Dionysos. And initiation is something that we find difficult to understand because our society has developed in such a way as to have eliminated it, apart from a few vestiges, such as baptism and University Degree Ceremonies. It has been documented in various parts of the world: Australasia, Polynesia, Europe, North and South America; and although of course no two examples of the ritual are identical, the general similarity between the numerous and widespread cases is so striking that it is worth our while to construct a rough morphology of tribal initiation, that is to say an account of its most general features and structure. Morphologies of this kind have indeed been constructed by comparative anthropologists, most recently and thoroughly by Angelo Brelich. All of this is kept carefully secret from all save the initiated. The novices die as children and are reborn as adults; they learn the myths and ritual of the tribe; they experience the rites which they have from early childhood known as inevitable and yet utterly mysterious and terrifying; they pass from ignorance to knowledge, which may include sexual knowledge; they become full adult members of the tribe; they acquire, in effect, knowledge of the Mysteries. Among societies in a primitive stage of development, tribal initiation usually possesses a central position in the social and religious life of the community. And so when these societies develop and disintegrate, the function of tribal initiation cannot remain unchanged. And in fact it does tend to change in various characteristic ways. Firstly, it tends to lose its central position. But precisely because of its original centrality, and importance, the ritual does not disappear. It persists in various forms, a ritual with a new function derived from the old, or as a shadow of ritual in myth. One characteristic feature of the development or decline of the ritual is the gradual reduction of the number initiated. Originally, it seems that everybody or at least every man is at certain age initiated into his kinship group, his clan or tribe. But then the number initiated may decline to a smaller group or a representative individual. The reasons for his decline are obviously of great interest, but outside our present scope. The typical smaller group of initiates is the secret society, which may be modeled on the old clan; the typical representative individual is the priest-king. Initiation into a secret society is generally of the same type as tribal initiation. And coronation of the priest-king is a specialized rite of tribal initiation. Indeed it may be possible to show that the magic religious powers still conferred by the coronation in Westminster Abbey derive ultimately from the powers conferred in initiation on the rising generation as a whole. This is partly because philhellenes have, unconsciously for the most part, taken the Greeks as a model and guarantee of their own supposedly civilized conceptions of what society and religion should be. And yet for two generations it has been recognised by some that certain elements of Greek civilisation are best understood in the context of comparative anthropology. The Greeks are not after all set mysteriously apart. This is to say that in the process of the decline of initiation the Greeks stand somewhere between our own society, which has lost all save a few traces of initiation, and those primitive societies in which tribal initiation has retained its central importance. Once fully appreciated, this point sheds a flood of light on the origins of numerous features of Greek myth and religion, of which we are limited here to a small sample. Initiation into the Greek mysteries is, I believe, derived ultimately, by a characteristic process of development, from tribal initiation. Not only is almost every item of our morphology of tribal initiation found also in initiation into the Greek Mysteries, but furthermore

the structure and function of the two kinds of initiation are closely related. The Mysteries of Dionysos were not the only Mysteries into which one might be initiated in the Graeco-Roman world. There were also the famous Mysteries at Eleusis, for example, as well as the Mysteries of imported Oriental gods such as Sabazios, Isis and so on. All these initiations, because they are all derived ultimately from the same kind of ritual, resemble each other, and because they resemble each other they tend to fuse with each other: But the deities are of secondary importance; the initiations themselves, in the name of whatever deity they are performed, exhibit the same basic pattern: I must pause here to clarify two basic points. I have spoken of initiation into the Mysteries of Dionysos. In the ritual of tribal initiation it is perfectly clear what the novice is being initiated into: But what happens when this community loses its coherence, for example when all power becomes vested in a smaller group within it, when the community disintegrates in one way or another? What appears not to happen in these circumstances is the simple disappearance of the ritual: The ritual survives, but with a new function: Thus there is a sense in which we can talk without absurdity about initiation rites where nobody is being actually initiated into anything very definite. To illustrate this point it might be helpful to take one of the few remaining examples of initiation in our society, the University Degree ceremony. An MA ceremony, for example, is actually an initiation into something, into the community of MAs. This act of incorporation once had far more significance than it does today, because the MAs once formed a more definite, coherent body than they do today. Indeed, I venture to suggest that the ceremony nowadays is generally conceived not as an entry into a guild of learned men, but as a piece of ritual or a picturesque tradition, valued for its own sake: The second point concerns primitive conceptions of life and death, which are entirely different from our own. Here I must perform even more dangerous feats of abstraction and simplification, in an area in which I have no detailed knowledge. In general, transition between the grades is effected by a rite of passage, of which the most important tends to be what we have called tribal initiation, which effects the transition between child and adult. Usually tribal initiation requires the death and rebirth of the initiand - and often not as a metaphor: If the most crucial of transitions is not physical death what we call death but the momentous transition through death from child to adult, then there is a sense in which tribal initiation is initiation not just into the adult community, but into the adult community of living and dead. The adults, the elders and the ancestors are often loosely associated with each other: Now, when tribal initiation develops in the ways that I have mentioned, what happens?. Firstly, the idea that the initiand dies and is reborn may be weakened, or disappear altogether. Secondly, as the ritual ceases to be an entry into the community of the living, it may nevertheless of course continue to be an entry into the community of the dead. Ceasing to be a preparation primarily for life, it becomes a preparation primarily for the afterlife. This is the fundamental fact underlying most mystery-religions. Scholars sometimes argue about Dionysiac and other mysteries, as to whether they concerned the afterlife or not. If we bear in mind the origins of mystery religion, the ambiguity of the evidence for whether the mysteries concerned the afterlife or not is precisely what we expect. It secures the fate of the initiated in this world and the next: To be initiated into the Eleusinian Mysteries was not to be initiated into a clearly defined community. But it did ensure a happy existence, particularly in the next world: This suggests that although the Eleusinian Mysteries were primarily a ritual conferring benefits on the individual, they were also to some extent an initiation in the full sense: The thiasos is associated especially but not exclusively with Dionysos. The characteristic features of the mythical as of the real thiasoi are the performances of dances particularly ecstatic dances, a strong sense of solidarity, a distinctive tradition, a distinctive ritual, and distinctive accoutrements such as the thyrsus and the fawn-skin. The female thiasos is composed typically of Maenads, the mythical male thiasos and sometimes also the actual male thiasos of satyrs. Sometimes, especially in myth, the thiasos is imagined as united by kinship. The Dionysiac thiasos is of course a religious association; but the word thiasos also occurs in fifth-century Athens to denote a social grouping, a subdivision of the phratry: People related to each other not by kin but by sentiment meet to perform the ancient collective clan rituals, the rituals of the old order. This is why, in myth and in reality, the Dionysiac thiasos appealed in particular to the humble and downtrodden, notably to the women of a fiercely patriarchal society. Those who had no part in the society of the day found a sense of belonging in the thiasos, in the more immediate and familiar social relations and ritual of the society of yesterday. And so the thiasos,

although a merely religious association, an intense shadow of its former self, might nevertheless come into conflict with the authorities of the day: Our hypothesis is that initiation into the Dionysiac thiasos is derived from a ritual both ancient and fundamental; the initiation of the youth as full members of the clan. The connection between this hypothesis and our fresco lies not just in the interpretation of certain details, nor just in the principle that a full understanding of anything of this kind requires some account of its origins and development. There is more to it than that: Now this is a splendid villa, its owners people of urbane and sophisticated taste. How seriously did they take the fresco? Would they see it rather as we see a painting of a rustic ritual by Poussin? Or should we go further and say that the painter clearly had an interest in the rituals for their own sake, and that the owner of the villa was probably a connoisseur of the mysteries of Dionysos? We should say neither of these things; this is not mere connoisseurship. Unlike any other painting I know, the fresco expresses the emotions of an actual ritual, a religious experience. I have said that the Dionysiac thiasos appealed in particular to the powerless and the oppressed. That seems to be true in general of the classical period of Greek history. Here, in first-century BC Pompeii, we find it in more splendid circumstances. In expanding up the social scale Dionysiac mystic ritual exhibits a typical tendency, exemplified also by early Christianity. In particular, it has never been realised that the change of personality and dress undergone by Pentheus in the course of the play is based on the ritual of initiation into the Dionysiac thiasos: In the Hellenistic and Imperial periods evidence for the Dionysiac thiasoi increases - inscriptions, references in ancient authors, tomb reliefs, paintings and so on - and in particular there is a great number of explicit depictions of the ritual of initiation. This growth in the evidence reflects the spread of the cult, the growth in the number and importance of thiasoi, and the profanation and vulgarisation of the mysteries. This passage of Livy It concerns the suppression of the Dionysiac mysteries throughout Italy by the Roman authorities in BC, four generations before the painting of our fresco. Apart from being an excellent illustration of the tendency of the Mysteries to come into conflict with the authorities of the day, it also provides evidence for the various details of the cult in Italy. This means of course that on any point that bears on the evaluation of the cult we cannot trust a single word of it. Connoisseurs of the reactions of state authorities to anything that threatens to undermine their dominance will find here a particularly choice example: And it does so because of course the Bacchae is a dramatic reflection of the same phenomenon:

5: Pompei to Villa of the Mysteries - 2 ways to travel via bus, taxi, and foot

(music) ("In the Sky With Diamonds" by Scalding Lucy) Male: We're outside of the city walls in Pompeii in the Villa of Mysteries. Female: This is called the Villa of Mysteries because of this room that we're looking at.

Jackson Background In the first century the Roman Empire contains many cities, but none in a more beautiful setting than the cities and towns lining the Bay of Naples. On the 24th of August, 79 A. Pompeii and nearby Herculaneum disappear from the face of the earth. Gradually grass and vines cover the land where the towns stood. The local people eventually forget even the name of the buried towns. Herculaneum was rediscovered in and Pompeii in By the mid-eighteenth century, when scholars made the journey to Naples and reported on the findings, the imagination of Europe was ignited. Suddenly, the classical world was in vogue. Philosophy, art, architecture, literature, and even fashion drew upon the discoveries of Pompeii and Herculaneum for inspiration; the Neoclassical movement was under way. Introduction Villa of The Mysteries This villa, built around a central peristyle court and surrounded by terraces, is much like other large villas of Pompeii. However, it contains one very unusual feature; a room decorated with beautiful and strange scenes. This room, known to us as "The Initiation Chamber," measures 15 by 25 feet and is located in the front right portion of the villa. The term "mysteries" refers to secret initiation rites of the Classical world. The Greek word for "rite" means "to grow up". Initiation rites, then, were originally ceremonies to help individuals achieve adulthood. The rites are not celebrations for having passed certain milestones, such as our high school graduation, but promote psychological advancement through the stages of life. Often a drama was enacted in which the initiates performed a role. The drama may include a simulated death and rebirth; i. Occasionally the initiate was guided through the ritual by a priest or priestess and at the end of the ceremony the initiate was welcomed into the group. The chamber is entered through an opening located between the first and last scenes of the fresco. The fresco images you will see in the Villa of Mysteries seem to part of a ritual ceremony aimed at preparing privileged, protected girls for the psychological transition to life as married women. The frescoes in the Villa of Mysteries provide us the opportunity to glimpse something important about the rites of passage for the women of Pompeii. But as there are few written records about mystery religions and initiation rites, any iconographic interpretation is bound to be flawed. In the end we are left with the wonderful frescoes and the mystery. Nevertheless, an interpretation is offered, see if you agree or disagree. Interpreting the Frescoes At the center of the frescoes are the figures of Dionysus, the one certain identification agreed upon by scholars, and his mother Semele other interpretations have the figure as Ariadne. As he had been for Greek women, Dionysus was the most popular god for Roman women. He was the source of both their sensual and their spiritual hopes. The action of the rite begins below with the initiate or bride crossing the threshold as the preparations for the rites to begin. Her wrist is cocked against her hip. Is she removing her scarf? Is she listening to the boy read from the scroll? The nudity of the boy may signify that he is divine. Is he reading rules of the rite? The officiating priestess behind the boy holds another scroll in her left hand and a stylus in her right hand. Entry and first wall above. Magnification of scene one right. She wears a myrtle wreath. In her right hand she holds a laurel sprig. A priestess center , wearing a head covering and a wreath of myrtle removes a covering from a ceremonial basket held by a female attendant. Speculations about the contents of the basket include: A second female attendant wearing a wreath, pours purifying water into a basin in which the priestess is about to dip a sprig of laurel. Above right Mythological characters and music are introduced into the narrative. An aging Silenus plays a ten-string lyre resting on a column. Scene 3 A young male satyr plays pan pipes, while a nymph suckles a goat. The initiate is being made aware of her close connection with nature. This move from human to nature represents a shift away from the conscious human world to our preconscious animal state. In many rituals, this regression, assisted by music, is requisite to achieving a psychological state necessary for rebirth and regeneration. The startled initiate has a glimpse of what awaits her in the inner sanctuary where the katabasis will take place. This is her last chance to save herself by running away. Perhaps some initiates did just that. The next scene provides hints about what both frightens and awaits the initiate. The Silenus looks disapprovingly at the startled initiate as he holds up an empty silver bowl. A

young satyr gazes into the bowl, as if mesmerized. Another young satyr holds a theatrical mask resembling the Silenus aloft and looks off to his left. So, looking into the vessel is an act of divination: The young satyr and the young initiate are coming to terms with their own deaths. In this case the death of childhood and innocence. The bowl may have held Kykeon, the intoxicating drink of participants in Orphic-Dionysian mysteries, intended for the frightened initiate. Scene 5 This scene is at the center of both the room and the ritual. Dionysus sprawls in the arms of his mother Semele. Dionysus wears a wreath of ivy, his thyrsus tied with a yellow ribbon lies across his body, and one sandal is off his foot. Even though the fresco is badly damaged, we can see that Semele sits on a throne with Dionysus leaning on her. Semele, the queen, the great mother is supreme. The initiate, carrying a staff and wearing a cap, returns from the night journey. What has happened is a mystery to us. But in similar rituals the confused, and sometimes drugged initiate emerges like an infant at birth, from a dark place to a lighted place. She reaches for a covered object sitting in a winnowing basket, the liknon. The covered object is taken by many to be a phallus, or a herm. To the right is a winged divinity, perhaps Aidos. Her raised hand is rejecting or warding off something. She is looking to the left and is prepared to strike with a whip. Standing behind the initiate are two figures of women, unfortunately badly damaged. The apprehensive second figure is drawing back. The two themes of this scene are torture and transfiguration, the evocative climax of the rite. Notice the complete abandonment to agony on the face of the initiate and the lash across her back. She is consoled by a woman identified as a nurse. To the right a nude woman clashes celebratory cymbals and another woman is about to give to the initiate a thyrsus, symbolizing the successful completion of the rite. This scene represents an event after the completion of the ritual drama. The transformed initiate or bride prepares, with the help of an attendant, for marriage. A young Eros figure holds a mirror which reflects the image of the bride. Both the bride and her reflected image stare out inquiringly at us, the observers. The figure above has been identified as: Notice that she does wear a ring on her finger. If she is the same female who began the dramatic ritual as a headstrong girl, she has certainly matured psychologically. Scene 10 Eros, a son of Chronos or Saturn, god of Love, is the final figure in the narrative.

6: Dionysiac frieze, Villa of Mysteries, Pompeii – Smarthistory

Via Villa dei Misteri, 11, Pompei, , IT. Property Location With a stay at Hotel Villa dei Misteri in Pompei, you'll be within a 5-minute walk of Gracco Museum and Villa of the Mysteries.

7: The Villa of Mysteries - Planet Pompeii

The villa also includes an area intended for the production of wine with a rebuilt wooden press. The complex dates back to the 2nd century BC but was given its current shape in BC, which is the same period of the frieze of the mysteries.

8: Villa of the Mysteries to Pompei - 2 ways to travel via train, bus, and taxi

English: The Villa of the Mysteries or Villa dei Misteri is a well preserved ruin of a Roman villa which lies some meters north-west of Pompeii.

9: Category:Villa of the Mysteries (Pompeii) - Wikimedia Commons

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