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House of faun floor plan

It is one of Pompeii's large houses, covering an entire block of about 3,000 sq m and, according to its original layout, it dates back to the 2nd century BC Wealth and social level of the owner immediately visible from the street: the pavement bears a Latin welcome inscription (HAVE); the majestic door is framed by columns with decorated capitals, and the entrance floor is encrusted with multicolored yellow, green, red and pink marble triangles (opus sectile). Both sides of the upper part of the walls are decorated with small temples in relief, where the lalarium of the house is recognized. The house has two atriums and two peristile rooms around which there are other rooms: some are exclusively decorated with reception rooms, others are reserved for family use and others for maintenance. At the center of the impluvium of the main atrium is a copy of the famous statue of the dancing satire or fauna, on which the dwelling was made and which hints at the name of the host's pedigree: Satria. The original mosaics and the statue of Fauna are on display at the National Archaeological Museum of Naples. 1900; 1960-1962. Faun House - an ancient private house located in Pompeii. It was one of the largest and ornate houses of the Roman Republic period and is a reflection of aristocratic life in Rome. Click on the numbered rooms to take a tour of the House of Fawn Page 2The House of the Faun is one of the largest and grandest private houses in Pompeii. This house can be used to get an idea of how the rich lived during the 1st century AD in the Roman world. The eruption of Vesuvius and the subsequent burial of the Fauna House together with the rest of Pompeii allowed it to be preserved to this day. As a result, the House of Faun is one of the best reflections of aristocratic life in the Roman Republic and the beginning of the Roman Empire. Pompeii's Brief History was founded in the 7th and 6th centuries BC by the Oskans. The area suffered from seismic and volcanic activity until the events of 79 AD Pompeii were a crossroads between several cities and served as a safe port for Greeks and Phoenicians. In the 5th century BC it was conquered by the Samnites, who expanded the city and influenced local architecture. In the 4th century BC Pompeii became a society of Rome, and the city was fortified. The city took part in the Campan uprisings against Rome. In 62 AD Pompeii was hit by an earthquake that caused significant damage not only in Pompeii, but also Bay of Naples. The quake caused fires that added to the panic, and many homes, temples and roads were destroyed. Some adjustment was made between the earthquake and the eruption that buried the city. Pompeii was a rich and lively city, and the eruption of Vesuvius in 79 AD allowed modern scientists and tourists to see a snapshot of what life is. There are a large number of frescoes and mosaics that have survived from ancient times. The current debate two theories have arisen about the architectural planning of the house. Some believe that the house was built as a whole. Evidence of this stems from a consistent plan and how the rooms formed a series of rectangles within each other. Others believe that the house was built in two stages because of two separate atria, and the second stage was a large-scale renovation of the first part of the house. Page 3 of faun House was built in the second century BC during the Samnit period (200-80 BC). It was renovated after an earthquake in 62 AD and lived to see the eruption of Vesuvius in 79 AD. The interior rooms were rectangles, except for the irregular shape of the end rooms from behind the parallelogram perimeter. The perimeter of the inscribed rectangles formed a rectangle 4:10, consists of two smaller rectangles 4:5, located from end to end. The ownership of the house is unknown, but several artifacts and inscriptions found during the excavation led to hypotheses about the possible owners. Cassius family: The body of a woman killed by the Vesuvius eruption was found in the house. She was found in a ring engraved by Cassius along with other expensive jewelry. Graffiti with the inscription M. Cassius was also found in the house on the doric column. This evidence makes the man believe that the house belonged to the Cassius family. But the problem arises because references to the Cassius family in Pompeii come only from the Roman imperial period, after the eruption of Vesuvius. The ring could mean that the woman was from the Cassius family and married the family that owned Faun's house. This leads to the conclusion that the Cassius family was connected to the owners of the house through marriage, prior to the eruption of Vesuvius. Satri's family: an inscription on the travertine was also found in the house. Some believe that the slab came from the base of the ancestral statue, while others believe that the inscription came from a public monument. The exact purpose of the inscription is unclear, but the presence of it in the house leads to the conclusion that Satria were the original owners of the House of Fauna. Although the owners unknown, extravagant mosaics and ornaments found in the House of Fauna proved that the inhabitants were of aristocratic class. Page 4 Glossary: Atrium: courtyard, hall or main hall; used for the front hall with a central opening in the roof of Exedra: Impluvium Hall: the sunken part of the atrium is designed for the taking away rainwater Nuceria Tufa: the unusual geological formation of Calcite rock from the area south of Pompeii Peristil: an open court surrounded by colonnades, which may contain the socium garden: An ally of Tetrastyle: with four columns of Travertine: Colin and Brian Curran Jr. The Lost World of Pompeii (2002), Los Angeles. This book examines the Ancient Pompeii and has many excellent photographs in support of a discussion that ranges from excavations to local works of art. Dwyer, Eugene. A single plan for Faun's House. In the Journal of the Society of Architecture Historians 60 (September 2001): 328-343. Jstor. This article explains the plan and possible strategies for building the Fauna House. It also highlights architectural elements and some rooms. Grant, Michael. 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It provides photos and descriptions of some rooms. It also has a section dedicated to the mosaic of Alexander the Great from exedra. Useful links: Wikipedia: House Favn Soprintendenza Archeologica di Pompeii: Official House faunCasa del FaunoFront View of the HouseGeneral InformationAstapoperii, Roman EmpireStranayConstruction of the early 180 BC Mosaic (spelling version Ave) A copy of the Dancing Fauna House fauna (Italian: Casa del Fauno), built in the 2nd century BC, was one of the largest and most impressive private residences in Pompeii, Italy, and housed many great works of art. It's one of the most luxurious.houses from the Roman Republic, and reflects this period better than most archaeological evidence found even in Rome itself. The history of the House of Faun was built in the 2nd century BC during the Samnite period (180 BC). There is evidence, especially in the eastern walls of the tetrastyle atrium, that after a strong earthquake in 62 AD, the Fauna House was rebuilt and/or renovated; and the building was used again before the eruption of Vesuvius. Although the eruption was devastating, the layers of ash covering the city preserved works of art like the mosaics of the House of Faun, which would otherwise probably have been destroyed or destroyed due to the passage of time. The Fauna House was named after a dancing faun, originally located on the lip of the impluvium, a rainwater pool; it was moved to the center of the impluvium, as seen in a nearby picture. Fauns are the spirits of the indomitable forests that literate and Hellenized Romans often associated with pan and Greek satire, or wild followers of the Greek god of wine and drama Dionysus. It's a purely decorative high-order sculpture: the pose is light and graceful, Kenneth Clarke noted, a well-understood simulation, a general sense of movement remarkably steady, though he overlooked in his suavity the stimulus of the sharper contrasts that can be found in the nude renaissance. Archaeologists have discovered an inscription with The Saturnine Kunomen, suggesting that the dwelling belonged to an important genus, or clan, Satria, a ring with the surname Cassius was also found, indicating that someone from the Cassia family married Satria and lived in the Fauna House. Faun's house was originally excavated in 1830 by the German Archaeological Institute. The works of Alexander Mosaic House of Faun contained the Alexander mosaic depicting the Battle of Jesus in 333 BC between Alexander the Great and Darius III of Persia. This mosaic can be inspired or copied from a Greek painting completed at the end of the fourth century BC, probably by the artist Philoxen from Erenria. Unlike most Pompeian sidewalks of the late second and early first centuries, this mosaic is made of tesserae rather than from the more common signinum opus, or other types of stone chips installed in the solution. Alexander Mosaic is supplemented with other floor mosaics with nilotic scenes and theatrical masks. Other famous works of art from the House of Faun include erotic satire and nymphs and fish mosaics, a part very reminiscent of other mosaics in Pompeii. The architectural plan for the construction of the Fauna House occupies almost 3,000 square meters and occupies an entire city block, or inula. The house is based on two magnificent colonnaded gardens or peristile, one ion and the other doric. It also has two atriums, Tuscan and peristile atrium. The main focus of the design of the house, the mosaic of Alexander, is located on the central visual axis between the first and second peristile, in a room called exedra. Mosaics on the floors of perists are caused by the flora and fauna of the Nile. The murals above these sidewalks are the largest surviving example of the false marble panels characteristic of the first Pompeian style. Like many ancient Roman houses, the Fauna House had tabernacles, or shops, and a very complex construction plan that detailed many rooms. The entrance is decorated with a Latin HAVE message, greeting both for the meeting and for the parting. Like other wealthy aristocrats of the Roman Republic, the owners of the House of Faun installed a private bath system in the house, or balneum. Baths were located in the household wing to the right of the entrance, and together with the kitchen heated a large stove. The servants' cabins were dark and cramped, and there was not much furniture. The house has beautiful peristil gardens, the second of which was created as a stage for recitations, mime and pantomime. In addition, the house had an entrance aisle, a number of bedrooms (kubula), dining rooms (triclinium) for both summer and winter, reption (oecus) and office (tablenum). Remains today visitors can still explore the remains of Faun's house in modern Pompeii, along Via di Nola. Although most of the original works of art have been moved to the National Archaeological Museum, Naples, the most famous works like The Dances of Favna and Alexander Mosaic, have been recreated to give tourists a clearer idea of what the house was originally. Pietro Giovanni Guzzo, one of Pompeii's former archaeologists, explained: I want visitors to get the impression that they are part of the same luxurious house where the ancient owners of Pompeii lived before it was destroyed by the eruption of Vesuvius in 79 AD. See also the House of Sallust House from the Vetti Roman Gardens Gallery Mosaic with the Nile scene of erotic mosaic satire and opus sectile nymphs in the lobby of Fruit and Mask Mosaic (detail) Links Kitzinger, Rachel (1988). The civilization of the ancient Mediterranean: Greece and Rome. New York: Scribner. ISBN 0-684-17594-0. - The ancient history of Cambridge. (New) ed. London: Cambridge University Press, 1970. a b Dwyer, Eugene J. Single plan of the House of Faun. In the journal of the Society of Architecture Historians. 60 (3): 328–343. doi:10.2307/991759. JSTOR 991759. Clark, Nude: Study in Perfect Form 1956:263 (illustrated figs. 145). Gordon, Mary L. (1927). Ordo Pompeii. In the Journal of Roman Studies. 17: 165–183. doi:10.2307/296132. JSTOR 296132. ^ Elder, Natural History xxxv. 10.36 x 22. b Westgate, Ruth (2000). Pavimenta Atque Emblemata Vermiculata: Regional styles in Hellenistic mosaics and the first mosaics in Pompeii. 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