

The Roman Cult Mithras Mysteries

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THE ROMAN CULT MITHRAS MYSTERIES BOOK RECAP

Are you searching for a thorough The Roman Cult Mithras Mysteries recap that discovers the major motifs, characters, and key plot factors of a beloved composition? Look no further! In this post, we will certainly offer a comprehensive analysis of this book, analyzing its literary potential with personality evaluation, thematic exploration, and a close evaluation of the writer's creating design and language options. Our goal is to supply readers with a deep understanding and appreciation of this publication, enabling them to totally immerse themselves in its narrative. So, sit back, kick back, and let's dive into this The Roman Cult Mithras Mysteries summary with each other.

SIGNIFICANT THEMES OF THE ROMAN CULT MITHRAS MYSTERIES

As we dive deeper into our book summary, we can see that the significant motifs checked out in this The Roman Cult Mithras Mysteries book are vital to understanding its story. The book explores themes such as love, loss, power, and self-discovery, which are all interwoven to produce a complicated and multilayered tale.

LOVE AND LOSS

The theme of love and loss is prevalent throughout guide The Roman Cult Mithras Mysteries, with characters experiencing both the pleasures and pains of romantic relationships. The book explores the concept of true love and how it can endure even in one of the most tough of circumstances. We see characters grappling with this theme, making sacrifices and dealing with difficult choices in the name of love.

POWER AND CONTROL

An additional substantial motif in The Roman Cult Mithras Mysteries is power and control. Guide checks out exactly how people pursue power and exactly how it can corrupt them. We see characters making use of power to adjust and regulate others, resulting in conflict and disaster. This theme emphasizes the value of making use of power sensibly and understanding its repercussions.

Development, Decline and Demise ca. A.D. 270-430

Weiser Books

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 26. Chapters: Aion (deity), Arimanius, Cautes and Cautopates, CIMRM, Fert ramos mithraeum, Mithras (name), Mithras in comparison with other belief systems, Mithras Liturgy, Rudchester Mithraeum, Tauroctony. Excerpt: The Mithraic Mysteries were a mystery religion practised in the Roman Empire from about the 1st to 4th centuries AD. The name of the Persian god Mithra, adapted into Greek as Mithras, was linked to a new and distinctive imagery. Writers of the Roman Empire period referred to this mystery religion by phrases which can be anglicized as Mysteries of Mithras or Mysteries of the Persians; modern historians refer to it as Mithraism, or sometimes Roman Mithraism. The mysteries were popular in the Roman military. Worshipers of Mithras had a complex system of seven grades of initiation, with ritual meals. Initiates called themselves syndexioi, those "united by the handshake." They met in underground temples (called mithraea), which survive in large numbers. The cult appears to have had its centre in Rome. Numerous archeological finds, including meeting places, monuments, and artifacts, have contributed to modern knowledge about Mithraism throughout the Roman Empire. The iconic scenes of Mithras show him being born from a rock, slaughtering a bull, and sharing a banquet with the god Sol (the Sun). About 420 sites have yielded materials related to the cult. Among the items found are about 1000 inscriptions, 700 examples of the bull-killing scene (tauroctony), and about 400 other monuments. It has been estimated that there would have been at least 680-690 Mithraea in Rome. No written narratives or theology from the religion survive, with limited information to be derived from the inscriptions, and only brief or passing references in Greek and Latin literature. Interpretation of the physical evidence remains problematic and...

[The Religion of the Mithras Cult in the Roman Empire](#) Bloomsbury Publishing USA

Few direct clues exist to the everyday lives and beliefs of ordinary Jews in antiquity. Prevailing perspectives on ancient Jewish life have been shaped largely by the voices of intellectual and social elites, preserved in the writings of Philo and Josephus and the rabbinic texts of the Mishnah and Talmud. Commissioned art, architecture, and formal inscriptions displayed on tombs and synagogues equally reflect the sensibilities of their influential patrons. The perspectives and sentiments of nonelite Jews, by contrast, have mostly disappeared from the historical record. Focusing on these forgotten Jews of antiquity, *Writing on the Wall* takes an unprecedented look at the vernacular inscriptions and drawings they left behind and sheds new light on the richness of their quotidian lives. Just like their neighbors throughout the eastern and southern Mediterranean, Mesopotamia, Arabia, and Egypt, ancient Jews scribbled and drew graffiti everywhere—in and around markets, hippodromes, theaters, pagan temples, open cliffs, sanctuaries, and even inside burial caves and synagogues. Karen Stern reveals what these markings tell us about the men and women who made them, people whose lives, beliefs, and behaviors eluded commemoration in grand literary and architectural works. Making compelling analogies with modern graffiti practices, she documents the overlooked connections between Jews and their neighbors, showing how popular Jewish practices of prayer, mortuary commemoration, commerce, and civic engagement regularly crossed ethnic and religious boundaries. Illustrated throughout with examples of ancient graffiti, *Writing on the Wall* provides a tantalizingly intimate glimpse into the cultural worlds of forgotten populations living at the

crossroads of Judaism, Christianity, paganism, and earliest Islam.

The History of the Cult of the Apis Bull, the Eleusinian Mysteries, and the Mysteries of Mithras Cambridge University Press

This volume sets forth a new explanation of the meaning of the cult of Mithraism, tracing its origins not, as commonly held, to the ancient Persian religion, but to ancient astronomy and cosmology.

Conflict, Competition, and Coexistence in the Fourth Century Wiley-Blackwell

A Journey to the Hypercosmic side of the Sun by Prof Ezio Albrile. Internet & the Resurrection of a God: the Neo-Mithraic Communities by Israel Campos. Aristotle & the Natural Slave: The Athenian Relationship with India by Robert F. Mullen. The Dawn of Religions in Afghanistan-Seistan-Gandhara & the Personal Seals of Gotama Buddha & Zoroaster by Ranajit Pal. Dacia & the Cult of Mithras by Csaba Szabo. Sun Tzu & the Achaemenid Grand Strategy by Sheda Vasseghi. Zen Buddhism & Mithraism by Masato T j . A new Archaeological Research of the Sassanian Fire Temple of Rivand in Sabzevar, by Hassan Hashemi Zarjabad. The Zoroastrian Holyland of Haetumant by Reza MehrAfarin. Kephra by Akashanath. Into The Looking Glass Tragic Reflections of Life by Lesley Madytinou. Solomon in Olympus: The Enduring Connection between King Solomon & Greek Magic by David Rankine. Orphic Hymn to Aphrodite trans by Harita Meenee. The Athenian Festivals of Demeter by Melissa Gold. The Lioness by Jane Raeburn. Plus many more articles.

[Cosmology and Salvation in the Ancient World](#) City Lights Books

The Mysteries of Mithras presents a revival of this ancient Roman mystery religion, popular from the late second century B.C. Payam Nabarz reveals the history and tenets of Mithraism, its connections to Christianity, Islam, and Freemasonry, and the modern neo-pagan practice of Mithraism today. Included are seven of its initiatory rituals.

[The Mysteries of Mithras](#) CreateSpace

Roman Cult of MithrasThe God and His MysteriesEdinburgh University Press

SELF-DISCOVERY AND IDENTITY

The style of self-discovery and identity is also discovered in The Roman Cult Mithras Mysteries. We see characters dealing with their identifications, both as people and within culture. This motif highlights the significance of self-acceptance and the journey towards comprehending one's true self.

GETTING OVER MISFORTUNE

Lastly, the book The Roman Cult Mithras Mysteries checks out the idea of getting over hardship. We see characters facing significant challenges and obstacles, and exactly how they browse via them to inevitably grow and end up being stronger. This theme stresses the strength of the human spirit and the significance of determination.

By exploring these major themes, The Roman Cult Mithras Mysteries produces a rich and engaging story that talks to the human experience. These motifs provide viewers with a much deeper understanding of the personalities and their inspirations, along with the bigger styles of The Roman Cult Mithras Mysteries.

CHARACTER ANALYSIS OF THE ROMAN CULT MITHRAS MYSTERIES

In this section, we will certainly explore the major characters of The Roman Cult Mithras Mysteries publication and conduct an in-depth personality evaluation. With this, we intend to acquire a deeper understanding of their characteristics, inspirations, and general development throughout the story.

PERSONALITY 1

Character 1 is the protagonist of the story and plays a main function in driving the narrative forward. Their journey is among self-discovery and development, as they browse the difficulties and challenges presented to them. Through their activities and interactions with others, we obtain understanding into their complicated individuality and inspirations.

PERSONALITY 2

Personality 2 is a supporting personality that acts as a foil to Personality 1. Their contrasting character and worths offer an intriguing vibrant and add to the overall conflict and tension of the story in The Roman Cult Mithras Mysteries. Via their communications with Character 1 and other characters, we acquire a much deeper understanding of their duty in the narrative and their impact on the story's motifs.

PERSONALITY 3

Character 3 is a villain that positions a considerable hazard to Character 1 and their objectives. With their actions and motivations, we acquire

understanding into their own inner struggles and motivations. By examining their role in the narrative and their interactions with other personalities, we can better recognize the styles of The Roman Cult Mithras Mysteries story and the effect of their activities on the plot.

Romanising Oriental Gods Springer

A study of the religious system of Mithraism, one of the 'mystery cults' popular in the Roman Empire contemporary with early Christianity. Mithraism is described from the point of view of the initiate engaging with its rich repertoire of symbols and practices.

Women and the Roman City in the Latin West Edinburgh University Press

Known as Mitra to the Indians, Mithra and Zarathustra (Zoroaster in Greek) to the Iranians, and Mithras to the Romans, this is the oldest of all living deities. Mithras was recognized as the greatest rival of Christianity, a greater threat even than the religion of Isis. If Rome had not become Christian, it would have become Mithrasian. Mithraists had a sacrament that included wine as a symbol of sacrificial blood. Bread in wafers, or small loaves marked with a cross, was used to symbolize flesh. The priestly symbols were a staff, a ring, a hat, and a hooked sword/ members were called brothers, and priests were called "Father." Mithras was born on December 25th. He offered salvation based on faith, compassion, knowledge, and valor. He appealed to the poor, the slave and the freeman, as well as to the Roman aristocracy, the militia, and even to some emperors. The Christians sacked his temples, burned his books, and attacked his followers--they desecrated his temples, and built their own churches on the same foundations as the old Mithraic temples. Cooper examines Mithras and his religion in the most complete study ever done. He explores the various forms of this godworshipped from Lisbon to modern Bangladesh, from the Scottish border to the Russian Steppes and investigates the worship. This is an exciting journey into living mythology, the history of a living god, and will fascinate modern Western readers who want to know more about the spiritual path whether they want to better understand contemporary Christianity, the basis of many contemporary ideologies, mythology, or the Western Mystery Tradition.

A Different Account Createspace Independent Publishing Platform

The ancient Mysteries have long attracted the interest of scholars, an interest that goes back at least to the time of the Reformation. After a period of interest around the turn of the twentieth century, recent decades have seen an important study of Walter Burkert (1987). Yet his thematic approach makes it hard to see how the actual initiation into the Mysteries took place. To do precisely that is the aim of this book. It gives a 'thick description' of the major Mysteries, not only of the famous Eleusinian Mysteries, but also those located at the interface of Greece and Anatolia: the Mysteries of Samothrace, Imbros and Lemnos as well as those of the Corybants. It then proceeds to look at the Orphic-Bacchic Mysteries, which have become increasingly better understood due to the many discoveries of new texts in the recent times. Having looked at classical Greece we move on to the Roman Empire, where we study not only the lesser Mysteries, which we know especially from Pausanias, but also the new ones of Isis and Mithras. We conclude our book with a discussion of the possible influence of the Mysteries on emerging Christianity. Its detailed references and up-to-date bibliography will make this book indispensable for any scholar interested in the Mysteries and ancient religion, but also for those scholars who work on initiation or esoteric rituals, which were often inspired by the ancient Mysteries.

[Beck on Mithraism](#) Routledge

Rome is in chaos. Earthquakes shake the city. The pope is in a coma. And a Vatican scholar has been found dead in the Tiber. Detective Marco Leone is about to take a sabbatical when his estranged friend—charged with organizing the Vatican's secret archives—is murdered. Leone stays to investigate, but the killing is just the first in a series of ritual assassinations and attacks on specific churches—all of which were built over ancient chapels of the Roman god Mithras. Leone's research leads him to two American scholars who have uncovered a pair of scrolls that, if authentic, could rewrite history. While attempting to unravel the parchments' mysteries, they are drawn into a bitter feud between a scheming cardinal and a charismatic tycoon, Lucio Piso, himself bewitched by the cult of Mithras. As the deaths pile up, Leone begins to wonder if Piso is involved, and if his obsession feeds larger personal and political goals. Could the cult of a long-forgotten god topple the Italian government and bring the Church to its knees? In the tradition of The Da Vinci Code comes a thriller that dives beneath the veneer of a powerful ancient institution to explore the crumbling ruins—and the shocking secrets—that lie within.

The Cult of Mithras in the Roman Provinces of Gaul Oxford University Press

"Roger Beck, a world authority on Mithraism, brings together his major writings on the Mysteries of Mithras in the context of the culture and religions of imperial Rome. In these studies he opens new vistas on myth making, ritual, symbolism, the role of astrology in the cult, recently discovered Mithraic monuments and artefacts, and the emergence of Mithraism and Christianity concurrently in the first century. Beck offers new introductions to his thematically framed groups of writings and adds six entirely new essays published here for the first time. These essays link his research to contemporary studies in cognitive science of religion and anthropology of religion. This collection will appeal particularly to scholars exploring contemporary aspects in anthropology of religion, astronomy and astrology, cults and myths, images and symbols, as well as traditional scholars of Greco-Roman antiquity and Christian origins."--Provided by publisher.

[Ancient Mystery Cults](#) Oxford University Press, USA

This multidisciplinary collection of studies offers a compelling new vision of the role of women in Roman cities in Italy and the western provinces.

With a thorough character analysis, we obtain a deeper understanding of the story's styles and story. Analyzing the characteristics, inspirations, and development of each character enables us to value the complexity of The Roman Cult Mithras Mysteries tale and the writer's proficient representation of their personalities.

KEY PLOT FACTORS OF THE ROMAN CULT MITHRAS MYSTERIES

Throughout guide, there are numerous key plot points that drive the narrative onward and shape the direction of the tale.

THE INCITING INCIDENT IN THE ROMAN CULT MITHRAS MYSTERIES

The inciting event that establishes the story right into movement is when the lead character obtains a strange letter inviting them to a private island. This event stimulates inquisitiveness and establishes the stage for the rest of the story to unravel.

THE DISCOVERY OF THE FIRST BODY

Right after arriving on the island, the characters uncover the initial body, which triggers a chain of occasions and increases the risks of the story. This The Roman Cult Mithras Mysteries's story factor creates a sense of necessity and danger for the personalities, as they recognize they are caught on the island with a possible murderer.

THE DISCOVERY OF THE AWESOME'S IDENTITY IN THE ROMAN CULT MITHRAS MYSTERIES

As the tale unfolds, we learn more concerning each character's inspirations and possible involvement in the murders. The discovery of the awesome's identity is a critical plot factor that ties together the numerous threads of the story and gives a rewarding conclusion for the reader.

THE LAST CONFRONTATION OF THE ROMAN CULT MITHRAS MYSTERIES

The last fight in between the lead character and the awesome is a turning point in the story, as the tension and suspense reach their climax. This story factor is important for bringing closure to the tale and settling the problems that have actually been developing throughout The Roman Cult Mithras Mysteries book.

On the whole, these crucial story points interact to produce a natural and interesting story that maintains viewers on the side of their seats. By thoroughly crafting each twist and turn, the author has developed a tale that is both gratifying and memorable.

SETTING AND ATMOSPHERE IN THE ROMAN CULT MITHRAS MYSTERIES RECAP

As we look into the literary world of The Roman Cult Mithras Mysteries publication, we can not aid yet be struck by the dazzling and evocative setup that the writer has developed. The story occurs in a town nestled in the heart of the countryside, where the rolling hills and huge open areas give a plain contrast to the dynamic city life that the majority of us are accustomed to.

The author's descriptions of the all-natural landscape are highly sensory, with vivid images that transports the viewers into the heart of the tale. We can virtually feel the heat of the sun on our skin and hear the rustling of the leaves in the gentle breeze. This attention to information develops a powerful feeling of ambience, as if the establishing itself were a character in The Roman Cult Mithras Mysteries story.

THE INFLUENCE OF SETTING ON THE MOOD

The setting plays an important function fit the mood of the story, producing a sense of serenity and calmness that is at probabilities with the psychological chaos that much of the characters are experiencing. This contrast produces a feeling of stress that includes deepness and intricacy to the narrative.

At the very same time, the setting likewise acts as an effective sign of the personalities' wishes and aspirations. The large open rooms represent the unlimited possibilities that life has to use, while the encased community represents the constraints that we all face in our lives. This duality develops an effective feeling of definition and resonance that lingers long after The Roman Cult Mithras Mysteries story has finished.

THE VALUE OF EVOCATIVE LANGUAGE

The author's use of language is likewise worth noting, as it includes an extra layer of depth and intricacy to the setup and ambience. The language is very poetic and evocative, with abundant metaphors and detailed expressions that bring the readying to life in vibrant information.

With this use of language, the writer has produced a powerful feeling of immersion, as if we are experiencing the setup and environment firsthand. This immersive top quality is among The Roman Cult Mithras Mysteries's best staminas, and it is what makes the story so remarkable and impactful.

Finally, the setting and ambience of The Roman Cult Mithras Mysteries book are fundamental to its psychological effect and narrative depth. Via lavish descriptions and poetic language, the writer has brought the globe of the tale to life in vivid information, producing a sense of immersion and vibration that sticks around long after the final page has actually been turned.

CREATING DESIGN AND LANGUAGE IN THE ROMAN CULT MITHRAS MYSTERIES

As we dive into the composing design and language of this publication The Roman Cult Mithras Mysteries, we observe that the writer has an one-of-a-kind and distinct voice that sets them in addition to various other authors. Their language is accurate and nuanced, producing a vivid and engaging reading experience. The author expertly employs literary gadgets such as allegories, similes, and foreshadowing to share much deeper significance and intricacy.

METAPHORS AND SIMILES

The author often uses metaphors and similes to define personalities and events in the story. For example, in one scene of *The Roman Cult Mithras Mysteries*, the protagonist is described as a "injured bird with a busted wing," highlighting her susceptability and the challenges she encounters. An additional personality is compared to a "snake in the yard," stressing their deceiving nature.

Such figurative language adds deepness and intricacy to personalities and plot factors, making them much more relatable and remarkable.

THE ROMAN CULT MITHRAS MYSTERIES FORESHADOWING

The author also utilizes foreshadowing to mean future occasions and create suspense. In one early scene, the lead character notifications a dark and foreboding storm coming close to, which later on becomes a pivotal moment in the story. The writer utilizes this method to maintain readers engaged and thinking regarding what will certainly occur next.

In addition, the author's writing style and language choices are appropriate to *The Roman Cult Mithras Mysteries's* motifs and setup. The tale happens in an abrasive and dark city atmosphere, and the author's language reflects this, with harsh and vivid descriptions of the city and its citizens. This produces a feeling of environment and mood that improves the analysis experience.

VERDICT

On the whole, the writer's composing style and language are major strengths of this book, attracting visitors in and maintaining them involved throughout. Making use of metaphors, similes, and foreshadowing adds depth and intricacy to the personalities and *The Roman Cult Mithras Mysteries* plot, while also creating an abundant feeling of environment and mood. Through their writing, the author has crafted a genuinely immersive and engaging *The Roman Cult Mithras Mysteries* story that visitors will remember long after they finish reading.

THE ROMAN CULT MITHRAS MYSTERIES VERDICT

After performing a detailed analysis of the book *The Roman Cult Mithras Mysteries*, we can with confidence claim that it is a thought-provoking and emotionally resonant job of literary works. Through our expedition of the major motifs and key plot points, we have actually obtained a much deeper understanding of the narrative and its personalities.

THE SIGNIFICANCE OF CHARACTER EVALUATION

By analyzing the inspirations and growth of the primary characters, we were able to appreciate the intricacy of their relationships and the impact they carry *The Roman Cult Mithras Mysteries* tale. The depth of personality evaluation enabled us to get in touch with the personalities on an individual degree, enabling us to fully understand their experiences and emotions.

THE VALUE OF ESTABLISHING AND ENVIRONMENT

The author's interest to information in *The Roman Cult Mithras Mysteries's* setting and ambience plays a critical duty in developing a palpable mood and tone. The vivid summaries of the setting increased our senses, making us really feel as though we were staying in the globe of guide. This added to an extra immersive reading experience and a much deeper understanding of the story.

THE VALUE OF COMPOSING DESIGN AND LANGUAGE CHOICES

The author's writing style and language selections additionally greatly impacted our analysis experience. Using metaphorical language and poetic prose produced a lyrical top quality that included in the total charm of this book *The Roman Cult Mithras Mysteries*. The author's words repainted a brilliant photo in our minds, enabling us to completely picture the story in our heads.

Generally, our evaluation of *The Roman Cult Mithras Mysteries* has supplied us with a rich understanding of the narrative and its literary potential. We very recommend this publication to viewers who are seeking a thought-provoking and emotionally impactful read.

[Proceedings of the First International Congress of Mithraic Studies](#) Bloomsbury Publishing

No nation has contributed more to the elevation of the human spirit and to the global enrichment of civilization than Iran. Some of the greatest scientific, religious, and cultural discoveries owe their origin to Iran. This monumental history aims to discern the inner meaning of Iran and the spiritual destiny of the Iranians or Eastern Aryans.

[The Pagan Belief That Shaped the Christian World](#) OUP Oxford

Since its publication in Germany, Manfred Clauss's introduction to the Roman Mithras cult has become widely accepted as the most reliable, as well as the most readable, account of its elusive and fascinating subject. For the English edition the author has revised the work to take account of recent research and new archaeological discoveries. The mystery cult of Mithras first became evident in Rome towards the end of the first century AD. During the next two centuries, carried by its soldier and merchant devotees, it spread to the frontier of the western empire from Britain to Bosnia. Perhaps because of odd similarities between the cult and their own religion the early Christians energetically suppressed it, frequently constructing churches over the caves (Mithraea) in which its rituals took place. By the end of the fourth century the cult was extinct. Professor Clauss draws on the archaeological evidence from over 400 temples and their contents including over a thousand representations of ritual in sculpture and painting to seek an understanding of the nature and purpose of the cult, and what its mysteries and secret rites of initiation and sacrifice meant to its devotees. In

doing so he introduces the reader to the nature of the polytheistic societies of the Roman Empire, in which relations and distinctions between gods and mortals now seem strangely close and blurred. He also considers the connections of Mithraicism with astrology, and examines how far it can be seen as a direct descendant of the ancient cult of Mitra, the Persian god of contract, cattle and light. The book combines imaginative insight with coherent argument. It is well-structured, accessibly written and extensively illustrated. Richard Gordon, the translator and himself a distinguished scholar of the subject, has provided a bibliography of further reading for anglophone readers.

[The Mysteries of Mithra](#) BRILL

This illustrated book traces the history of an unlikely force in the shaping of Western civilization: the use of psychedelic mushrooms, namely by a secret society called the cult of Mithras. Nero was the first emperor to be initiated by the group's "magical dinners," and most of his successors embraced the ritual as a source of spiritual transcendence. The cult was officially banned after the Conversion, but aspects of their rituals were assimilated or co-opted by Christianity, and the brotherhoods persist today as secret societies such as the Freemasons. This is a fascinating exploration of a powerful force kept behind the scenes for thousands of years.

The History and Legacy of Ancient Rome's Most Mysterious Religious Cult Lulu.com

*Includes pictures *Includes ancient accounts describing Mithras *Includes online resources and a bibliography for further reading *Includes a table of contents "It is as though the living tradition and written records of Christianity had disappeared from the world for fifteen hundred years, and there remained to us only a few hundred monuments and the ruins of some three-score churches. What could we glean from these of the doctrines of the faith? How, from such meagre remains, could we reconstruct the story of the God, the saving doctrines, the rituals, the liturgies?" - G.R.S. Mead, *The Mysteries of Mithra* In the early Roman Empire, as Christianity struggled to gain a foothold and survive in the polytheistic pool of Roman theology, its greatest rivals weren't the Caesars or the Roman aristocracy but rather the faith and devotion of the common Roman legionary. The faith of these men was centered on the god Mithras, who, they believed, led them to victory upon the field of battle and had done so for nearly four centuries. Despite this widespread belief among soldiers, the cult of Mithras was not a creation of the Romans, although they would eventually add their own rituals and mysteries to the ancient religion. In fact, the Mithraic religion was an Indo-Persian creation, a theology which managed to travel from India and back into the Hellenic and Roman world by way of Alexander the Great's conquest of the Persian Empire. Eventually, the cult of Mithras would spread across the ancient world, and Mithras would be worshiped from the mountains of India to the coasts of Spain. As a result, the cult of Mithras could ultimately be found in every corner of the Roman Empire. The Mithras cult was one of the many "mystery religions" that the Romans adopted, several of which came from cultures outside of Rome. Isis, an Egyptian goddess, and Cybele, an Anatolian goddess, were both popular with Roman women, while Mithras, which was a variation of the name of the Zoroastrian demigod Mithra, was popular with Roman soldiers and the political elite for over 400 years. Since the Mithras cult, like all of the Roman mystery cults, was esoteric in nature, the exact nature of the influence other cultures had on the cult remains unknown, but some archaeological evidence has led modern scholars to make educated deductions. Some believe that the conscription of Persian soldiers into the Roman army and continued contact between the Parthians and Romans led to some members of the ever-eclectic Roman society adopting the cult directly from the Parthian/Zoroastrian religion (Clark 2001, 157). This seems like the most plausible explanation, but others have argued that the Mithras cult was actually a Roman religion that was given a Parthian facade to make it appear more exotic in order to attract Romans who were enthralled with eastern spirituality (Clark 2001, 157). The best evidence to determine the origins of the Mithras cult can be found in the many temples throughout Europe that the Romans erected to the god. These temples, known as mithraea, were subterranean chambers where the secret rituals of the cult took place. The best evidence from extant mithraea are the reliefs on the altars, which depict a graphic mythological story. The altar reliefs usually depict the god slaughtering a bull and often accompanied by a leaping dog (Clark 2001, 158). The references to Zoroastrian theology are unmistakable; the bull slaughter is similar to an account from a Zoroastrian text (the Bundahishen), while dogs were viewed as asha animals in Zoroastrian theology and an important part of the funerary ritual (Clark 2001, 158). The detailed iconography on the Mithras altars suggests that the inventors of the Mithras cult had more than just a superficial knowledge of Zoroastrianism, which in turn indicates a provenance of the religion somewhere in Persian or Parthia."

[Mithras Reader Vol 3](#) Roman Cult of MithrasThe God and His Mysteries

With a history of use extending back to Vedic texts of the second millennium BC, derivations of the name Mithra appear in the Roman Empire, across Sasanian Persia, and in the Kushan Empire of southern Afghanistan and northern India during the first millennium AD. Even today, this name has a place in Yazidi and Zoroastrian religion. But what connection have Mihr in Persia, Miir in Kushan Bactria, and Mithras in the Roman Empire to one another? Over the course of the volume, specialists in the material culture of these diverse regions explore appearances of the name Mithra from six distinct locations in antiquity. In a subversion of the usual historical process, the authors begin not from an assessment of texts, but by placing images of Mithra at the heart of their analysis. Careful consideration of each example's own context, situating it in the broader scheme of religious traditions and on-going cultural interactions, is key to this discussion. Such an approach opens up a host of potential comparisons and interpretations that are often side-lined in historical accounts. What *Images of Mithra* offers is a fresh approach to the ways in which gods were labelled and depicted in the ancient world. Through an emphasis on material culture, a more nuanced understanding of the processes of religious formation is proposed in what is but the first part of the *Visual Conversations* series.

[The Drug Cult That Civilized Europe](#) BRILL

This book is about the multiplicity of gods and religions that characterized the Roman world before Constantine. It was not the noble gods such as Jove, Apollo and Diana, who were crucial to the lives of the common people in the empire, but gods of an altogether more earthly, earth level, whose rituals and observances may now seem bizarre. As well as being of wide general interest, this book will appeal to students of the Roman Empire and of the history of religion.

REVIEW OF THE ROMAN CULT MITHRAS MYSTERIES

- Perhaps, by now, you will have heard that All the King's Men has been made into a film (again) which will be released this September. Because Hollywood always goes for the glamour, I wanted to read this novel before the mega-celebrities' beautiful faces spoil my ability to imagine the characters as real 1930's Southerners. The first thing a movie script takes away from a novel is the reader's thrill of discovery, of apprehending the psychological detail which fuels characters' motivations. The dramatic kick of the film visuals is a pleasure but too often films substitute for our experience; the true test of Warren's precise prose is that we bring our individual knowledge of life to bear on what he shows us. Warren's prose is so detailed that I felt I was in the South, the ordinary South of the Depression Era. I fear that in today's fast-paced life people will have lost the taste for Warren's carefully crafted sentences and dense detail. Warren is as precise with landscape description as he is with human interaction. Because each

sentence and image is connected, it's difficult to quote Warren: "It was very hot and very still. You could look down the bay, beyond the cove, toward the Gulf, and see the water lifting up into the light as though the horizon had ceased to exist." People who go to the film before the novel will have the pleasure of looking at Jude Law as Jack Burden, but if you skip the novel you will miss the self-education of a man, the training of a sentient being. The novel could have been titled, The Education of Jack Burden, since Burden is the narrator and it is through his consciousness that we experience Willie Stark, a.k.a. Willie Talos.

- All the King's Men is a beautifully written book which gives us a fascinating look at the interior workings of one man's political dreams, and how he tries to accomplish them. The novel gives us a glimpse into the underhanded, controlling, backstab-your-own-kin tactics of politicians and their cronies, and that is always enjoyable. Sometimes the book becomes a bit long and plodding, but other times it is a pageturner. And, as I said before, Warren writes with a beautiful turn of phrase.