

## **Envisioning Ancient Orpheus** **Προβλέποντας αρχαία Ορφείας**

### **Abstract**

Art and literature representing the myth of Orpheus changed significantly in the ancient Mediterranean. Envisioning Ancient Orpheus creates three “snapshot” visions of divine Orpheus as the myth changes over millennia from musical prophet in early Thracian antiquity, to cowardly victim in Greco-Roman culture and finally tragic-hero during Imperial Roman times.

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Envisioning the Divine in Ancient Mediterranean

## ***Origin, Gifts, Mystery Religion and Magic***

Envisioning Ancient Orpheus analyzes the origin, gifts, events, magic and religion of Orpheus across three cultural domains. Thracian, Greco-Roman and Roman cultures recognized the divinity of Orpheus over millennia. The ancient Eastern Mediterranean region supported these three cultures essentially over sequential four-hundred-year time periods. The periods overlapped, perhaps centuries, but can be logically viewed as sequential over an approximate one thousand year span.

Ancient Mediterranean written history picks up after the “Greek Dark Ages”<sup>1</sup>. The Dark Ages, signaled by the end of the Mycenaean civilization, ushered in an extended period absent of written records. The literary “darkness” was pervasive throughout the lands surrounding the “inland seas” and what is now known as the southeast Mediterranean Aegean and Adriatic Sea and. The Greek Dark Ages are evidenced by widespread destruction and depopulation of major cities, palaces and ports throughout the region. The physical and social destruction crumbled the fragile economy, precipitating loss of the “Linear B” writing (1450-1180), of the Late Mycenaean culture. The extended unwritten<sup>2</sup> period spans approximately 400 years, commencing about 1100 BCE and continuing to the Greek Geometric Period starting in the seventh century BCE.

### **Origin**

The existential mortality of Orpheus is undeterminable, any actual evidence or direct text lost in the passage of time. Definitive materials supporting the birth, death or details of Orpheus’ life are not available.

The name Orpheus does not occur in either Homer or Hesiod, yet Hesiod includes the “origin of Man” cosmology of Orphism. Aristotle does not mention Orpheus either, but was known at the time of Pindar<sup>3</sup> (522-442 BC), who refers to Orpheus as “the father of songs”. The oldest Greco-Roman myths tell us Orpheus was the son of Oeagrus (Oiaeros), king of Thrace, and the muse Calliope (Kalliope). Calliope was his mother<sup>4</sup>, his father a “king” and his brother Linus<sup>5</sup>.

During Roman time, Apollo was substituted as his father and also gave him his own lyre as a gift. His mother has always remained the muse Calliope and the land of his origin to be Thrace.

Thracians<sup>6</sup> were the people of Orpheus. Thrace<sup>7</sup> (Thracia) is the original land of Orpheus in all Greek and Latin text references to the “Thracian bard”. The Thracian range of language and culture was bound by sea and mountains at the crossroads of the Asian, African and European continents. The sea surrounding these lands formed the center of world trade outside Asia. Thrace bordered the

inland “sea of marble”, (Sea of Marmara), gateway to the Black Sea and south to Aegean.

Thrace was a sea and land bridge to the known world, perhaps trades routes to the east and wild Africa across Marmara. Perhaps, a place where sea-farers, both good and bad, made port along the southern shores, where local Thracians mingled with ancient traders from the east who traversing the Rhodope Mountain passes. Here late Mycenaean, Indo-Europeans and others mingled, at this crossroad of three continents, in the lands north of the “marble island”, the Thracians emerged and departed before written history.



Conceptual Map of Thrace<sup>8</sup>

The existence of this land and culture has many references throughout ancient Mediterranean history, yet physical evidence is marginal. The broader history, whether ancient Thracians were conquered, assimilated or subsumed into broader developing cultures is speculative. However, evidence and study<sup>9</sup> by Ivan Duridanov exists indicates that the Thracian language was real through evidence of an unknown language using Greek alphabet from inscriptions recovered in graves of the area, are postulated to be Thracian.

### Gifts

A vision of “gifted Orpheus” has persisted in all versions of the myth since the Dark Ages of the ancient Mediterranean. Since the earliest Greek art and literature Orpheus was recognized as a gifted musician and poet throughout ancient Greek culture. The Orphic Hymns and rhapsodic verses refer to Orpheus in a time before Greek texts, before a Greek literate world.

Music spoke the enduring messages in the absence of texts. Song, hymn and Rhapsody carried the myth of Orpheus to the Greco-Roman world in the Orphic Hymns<sup>10</sup>. Music brought Orpheus forward in time to the written world and it is music that is recognized as his enduring gift. That universally recognized talent

of music is the apparent genius foundation to his divine myth. Orpheus perfected play of the Lyre, sang in sonorous pitch and was said to “entrance” listeners with his musical genius.

Protagoras 315b

He enchants them with his voice like Orpheus, and they follow the sound of his voice in a trance.

Greco-Roman terra cotta art from the sixth century BCE depict an early Orpheus engrossed in his music, while a man dressed in upper class attire listens attentively, as if in trance. Orpheus was the main representation of tragic arts and the lyre and continues to be of high importance in the religious history of Greece

### **Mystery Religion**

Religion and mystery surrounded the myth of Orpheus. Pindar wrote<sup>11</sup> of Orpheus in seventh century BCE, describing cult rituals, sacred texts and a “mystery religion” status under his namesake, “Orphism”. Orpheus is said to be the keeper of rites and religions, one who “founded or rendered accessible many important cults, such as those of Apollo and the Thracian god Dionysus; and prescribed initiatory and purificatory rituals”.

Aristophanes - The Frogs 1031

To us the noble poets have been: Orpheus brought his rites and kept us from murder”

Plato Symposium - 316d

I maintain that the sophists art is an ancient one, but that the men who practiced it in ancient time, fearing the odium attached to it, disguised it, masking it sometimes as poetry...or as mystery religions and prophecy, witness Orpheus”

Plato Protagoras

Now the art of the Sophist is, as I believe, of great antiquity; but in ancient times those who practiced it, fearing this odium, veiled and disguised themselves under various names, some under that of poets, as Homer, Hesiod, and Simonides, some, of hierophants and prophets, as Orpheus and Musaeus, and some, as I observe, even under the name of gymnastic-masters, like Iccus of Tarentum, or the more recently celebrated Herodicus, now of Selymbria and formerly of Megara, who is a first-rate Sophist.

The last quotation describes Orpheus as “hierophant” – a priest of the Elusian Mysteries, an interpreter of sacred mystic rites and esoteric rituals. The ancient Elusian mystery religion arose in the 5<sup>th</sup> century BCE from a synthesis of pre

Greco-Roman beliefs with the Thracian cult of Zagreus and soon becoming mingled with the Eleusinian mysteries and the doctrines of Pythagoras.<sup>12</sup>

Pythagorean doctrines included symbol Y, so called because Pythagoras employed it to signify the bifurcation of the good and evil ways of men; also taken as symbolic of the triad formed by monad giving rise to the duad. The duad – the dual nature of things, Chaos and Aether, good and evil, ecstasy and tragedy, dark and light, pure and soiled; perhaps Orphic and Bacchae.

The nature of Orphic religion is not entirely clear, yet monotheism, purity of life and belief in afterlife appear to be salient features.

### **Magic**

Orpheus possessed magical powers that could soothe wild animals, move inanimate objects and arrest objects in flight. Orpheus possessed these magical powers through the force of his music.

Magic ability to soothe wild animals and move rocks and trees is ubiquitous in art and literature from Greco-Roman and Roman cultures. In the ancient Mediterranean, since the time of the earliest hymns and writings, the magical power of Orpheus was mythical. The earliest Greek texts reveal general understanding and recognition of Orpheus' magical powers.

#### Plato Apology Part 27

Others call those magicians who bestow unusual care on the investigation of the workings of providence and unusual devotion on their worship of the gods, as though, forsooth, they knew how to perform everything that they know actually to be performed. So Epimenides, Orpheus, Pythagoras, and Ostanos were regarded as magicians,

Plato does not identify magic in his passage, only reference to magicians who purportedly know how to perform the rituals to invoke magic. Later references to the magic of Orpheus cite the weakness and inadequacy of the magic to prevent death.

Magic in ancient Greco-Roman art appears limited to portrayals of Orpheus as musician, able to entrance listeners and soothe. Vase art depicts Orpheus engrossed in his music, oblivious to surrounding and in presence of rapt listeners.

Imperial Roman culture brings magic Orpheus to the front of the Roman pantheon with representation in mosaic arts. Orpheus demonstrating magic is represented repeatedly in large floor mosaics throughout the vast Imperial Roman Empire, especially starting in the second century. From Constantinople to Morocco, and provinces between, Orpheus was depicted showing magical power over dangerous wild animals with lyre and song.

The proliferation of the “Magic Orpheus Image” was potentially a response to early Christian images of magic. Early Christian images potentially created the need to project an “historic” pagan god with magic powers, in response to the new magic imagery of Christianity.

Early Christians began using a new form of imagery at the time, that of Christ performing “instantaneous” magic. In this early Christian imagery of magic, Christ was shown transforming bread to wine, raising the dead and healing the sick in “real time”, meaning on the spot, right now. This was not a wait until later magic, but one that delivered today.

Support for Christianity before the time of Constantine was growing and posed a threat to the health and stability of the State. Roman Christians now had a new monotheistic leader in Christ. Their worship and energy no longer dissipated across a pantheon, they focused on Christ the single godhead, a direct break from traditional pantheon and threat to “Emperor worship”.

The response was to reintroduce the magic of Orpheus and reinforce his image as artist, hierophant and magician. The proliferation of “magical Orpheus mosaics” during the second through fifth centuries, in public and private spaces, extended to remote Roman provinces. There appears to be a concerted effort to establish pagan magic Orpheus as a counterpart to magic Christ.

The city of Volubilis, Morocco, site of a former Carthaginian settlement was developed and occupied by Romans for the relatively short time of 260 years. Despite the remote provincial location and relatively short duration of Roman occupancy, Orpheus mosaics are prominent in Roman Volubilis, including a large magic Orpheus mosaic and the “House of Orpheus”, created during the third century CE.

Volubilis is identified as built during the Severi Dynasty, a period like many other Roman times of significant political and cultural upheaval. Beginning with the Year of the Five Emperors and concluding with the Crisis of the Third Century. Early Christian magic images would have constituted an erosive effect on Imperial power. Orpheus is shown in mosaic from Palermo, to Crete, to Morocco to Pompeii during this time. Under these conditions, it becomes reasonable to consider the “Roman State”, perhaps the Severi Dynasty<sup>13</sup>, established a “Magic Orpheus” campaign as a “pagan counter magician image” to the currently popular Christian images.



Figure 1<sup>14</sup>

### **Vision of Magi Orpheus – Crete Mosaic, Roman**

A vision of Orpheus as magical philosopher and artist.(Figure 1) Seated, attired and gesturing as a philosopher-musician, Orpheus gazes off right to viewers distant right, the distance with right arm raised and artifact in hand. His face serene, eyes up and away from the viewer, while perhaps speaking or singing, keeping wild animals pacified with his lyre.

Orpheus is outside a city, perhaps wilderness or a trailside rest, with serpent and wild felines about him. Orpheus is half seated upon an irregularly shaped and dark colored boulder, itself resting on sloped terrain. The slope is apparent by the pressure exerted by his right foot on the surface beneath indicating this is not a civilized setting, temple or village square.

Orpheus is clothed in colored blouse, open collared and gathered below the breast, or chest. Orpheus appears to be surrounded by gathered fabric, perhaps a cloak. His pants are billowed, gathered at the ankles and supported by an elaborate belt draped between the legs. The image is genderless, perhaps female, but not reflecting youth. The costume includes Pythian Cap, signature attire associated with the Chaldean Magi(footnote).

Orpheus is envisioned here as Chaldean philosopher and musician, addressing an audience with music and magic. His open arm gesture offering peace, upright posture signaling attentive engagement and distant gaze indicating vision, Orpheus is the vision of divinity.

### **Hades Travel**

The popular story, the Roman version, goes that a serpent bites the wife of Orpheus on her wedding day and she dies. His wife Eurydice is drawn to Hades and Orpheus is forsaken to action. Through musical enchantment Orpheus is able to travel to the underworld “alive”, seemingly in mortal form, to retrieve Eurydice. Hades, Persephone and others are moved by the music, and allow Eurydice to go above upon a condition, Orpheus must keep from looking at her, eyes front, until above ground. Orpheus fails this condition whereupon Eurydice must return to the underworld and Orpheus to the mortal world. The myth is appealing from a fantastic and magical perspective, travel to the underworld and back, and as fuel for stories, that of tragic hero

The myth, minus Eurydice, may be considered in light of the Orphic religious belief in “transmigration of the soul”. Orphic life placed considerable emphasis on preparation towards breaking the cycle of earthly existence and freeing the soul from the body.

Archeological grave artifacts provide physical evidence, in particular the Derveni Papyrus<sup>15</sup>, of “Orphic life” in preparation for transmigration. The Derveni Papyrus, recovered from the tomb of a Macedonian nobleman, is thought to be written in the third century and composed in the fifth century BCE. The composition is analytical however, referring in *analytical reference* to earlier Orphic writings, establishing a de-facto lineage from antedated materials.

The Derveni Papyrus establishes definitive practice in the Orphic belief that upon death of the body, transmigration of the soul represents the results of Orphic Life. The papyrus represents some mysterious religions practice by revealing explicit introductions to the underworld in preparation for transmigration.



Orphic transmigration belief creates a plausible foundation for the future promulgation of the “hell and back” myth of Orpheus by later Greek and Latin authors. Greek texts by Socratic followers make a break from the mysterious religious beliefs of soul transmigration, and establish Orpheus’ travel to the underworld as a physical event. In Greco-Roman time Orpheus travels to the underworld and faces Hades in body. Roman authors later leveraged the Greek version to give his wife body and provide Orpheus with a new image.

### ***Prophet, Hero, Coward and Victim***

In ancient Mediterranean, Orpheus was imagined as all these, from light to dark. In Thracian time, his prophetic voice encouraged purity and “the good life”, setting the bar for ancient quality of life. The Greco-Roman world transformed Orpheus to an adventurous hero and concurrently to a coward. Eventually, Orpheus becomes a victim, unable to manage his world and falls to violence.

The Derveni Papyrus and “golden tablets”<sup>16</sup> reveal the widespread belief in a message or voice from Orpheus, who was an “auger” and “seer”, one who practiced magical arts, especially astrology, from at least fifth century BCE to second century AD.

The numerous “Golden Tablets”, those sheets of thin gold with Orphic messages have been found in tombs and burials throughout eastern Mediterranean. There is now some consensus that the “voice” speaking the tablet message is that of Orpheus.

The message in gold is the subtle voice of Orpheus the prophet, a voice of conscience with an eye toward the listener’s afterlife. “Not a message of dogma, but a whisper in the ear...intimate persuasion“, to the initiated in preparation for the underworld and their path in afterlife.

### **Hero**

Orpheus is represented as hero in *Argonautica*, written in the 200s BCE by the Alexandrian poet "Apollonius the Rhodian", a popular Greek fable authored and performed by the purportedly hack<sup>17</sup> author. *Argonautica* included Orpheus on an epic journey where his magic is needed by a heroic leader Aeson, on the noble toil of recovering the Golden Fleece<sup>18</sup>.

*Argonautica*, Apollonius Rhodia

First then let us name Orpheus whom once Calliope bare, it is said,  
wedded to Thracian Oeagrus, near the Pimpleian height. Men say that he  
by the music of his songs charmed the stubborn rocks upon the mountains  
and the course of rivers. And the wild oak-trees to this day, tokens of that  
magic strain, that grow at Zone on the Thracian shore, stand in ordered  
ranks close together, the same which under the charm of his lyre he led

down from Pieria. Such then was Orpheus whom Aeson's son welcomed to share his toils, in obedience to the behest of Cheiron, Orpheus ruler of Bistonian Pieria.

Orpheus embarks on the vessel Argo on a sea voyage where his magic music provides safe passage for he and his comrades in treacherous seas. Sea voyage means danger, hardship and deprivation, not an environment for wimps. Argonautica casts Orpheus as a hero within a crew. His depiction as a gifted member of a crew working on a noble cause is a very positive representation, both now and as a timeless heroic image.

Argonautica, Apollonius

Helpless amazement seized them as they looked; and no one dared to gaze face to face into the fair eyes of the god. And they stood with heads bowed to the ground; but he, far off, passed on to the sea through the air; and at length Orpheus spoke as follows, addressing the chiefs: "Come, let us call this island the sacred isle of Apollo of the Dawn since he has appeared to all, passing by at dawn; and we will offer such sacrifices as we can, building an altar on the shore;"

Orpheus begins in Greek text as a magic musician, sea voyager and hero to his crew. The myth turning point is the Death of Socrates in 399 BCE. This event, recorded and analyzed at the time for history, is the departure point when objectivity makes a beach-head into mystery.

The change in the Orpheus myth starts with Socrates himself as he comments on his death sentence at the very end of "Apology - The jury condemns Socrates to death - Socrates' Comments<sup>19</sup> on his Sentence". His comments reflect clear disdain for "weeping and wailing and lamenting", referencing to rites and rituals of his condemners. Perhaps referring to the followers of Bacchus and frenzied followers of mystery religions, but at minimum referring to what must have been a common practice of emotional argument and use of the "un-arguable".

Apology, Plato

...the deficiency which led to my conviction was not of words - certainly not. But I had not the boldness or impudence or inclination to address you as you would have liked me to address you, weeping and wailing and lamenting, and saying and doing many things which you have been accustomed to hear from others, and which, as I say, are unworthy of me.

His disdain is matched by clear understanding of Orphic transmigration and proposes that logical analysis and intellectual discourse may have a bearing on afterlife.

Let us reflect in another way, and we shall see that there is great reason to hope that death is a good, for one of two things: - either death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another.

Unafraid of death, Socrates admonishes his condemners and ends his defense with an existential thought, purposely contrasted to mystery and afterlife.

The hour of departure has arrived, and we go our ways - I to die, and you to live. Which is better God only knows.

The Death of Socrates sets a new tack on the course of the Orpheus myth. The seasoned reason and rhetoric embedded in his argument sets the stage for future erosion of pagan mystery and perhaps development of the scientific method itself. Regardless, as Socrates foretells, his school of thought has been established and pupils conversant is his methods and cognizant of the circumstances of his death will carry his work forward.

Armed with the sword of Socratic reasoning, Plato transforms the Orpheus myth in relatively brief time. Tone and references in Republic II transform the myth of the gifted and magical hierophant to a “just”, but virtuous fool. Plato wields his rhetoric to discredit the Orphic Life and diminish Orpheus to a victim and coward.

Plato Symposium 179d

“But Orpheus, the son of Oeagrus, the harper, they sent empty away, and presented to him an apparition only of her whom he sought, but herself they would not give up, because he showed no spirit; he was only a harp-player, and did not-dare like Alcestis to die for love, but was contriving how he might enter Hades alive; moreover, they afterwards caused him to suffer death at the hands of women, as the punishment of his cowardliness.”

The literary figure of Eurydice has been created to establish justification and motive for Hades travel. Orpheus is now only a “contriving” and soft harp-player with no spirit. Sent away empty handed, Orpheus is portrayed as weak and powerless, without being granted even a look at Eurydice, seeing instead only her apparition. Key to both translations is that Orpheus is alive and living in Hades, seemingly able to travel to underworld.

Here Plato makes sardonic reference to a “just” and virtuous lifestyle in comparison to the easily gained pleasures and rewards of the unjust and those not virtuous. Passages commencing with 360b paint a rather clear picture of victimization of Orphic followers:

Republic II 360d

They'll say that a just person in such circumstances will be whipped, stretched on a rack, chained, blinded with fire, and, at the end, when he has suffered every kind of evil, he'll be impaled, and will realize then that one shouldn't want to be just but to be believed to be just.

Plato continues in Republic II to paint a picture of irrational logic and foolishness associated with "pleasant rituals". Plato makes effort to not mention the name Orpheus, using indirect reference, innuendo and pun, "And the poets are brought forward as witnesses to all these accounts. Some harp on the ease of vice", (364c), an indirect reference to the harp playing poet and virtue. The poet remains unnamed until time to "present a noisy throng of books by Musaeus and Orpheus", in order to discredit their rituals.

Republic II 365a

And they persuade not only individuals but whole cities that the unjust deeds of the living or the dead can be absolved or purified through ritual sacrifices and pleasant games. These initiations, as they call them, free people from punishment hereafter, while a terrible fate awaits those who have not performed the rituals.

Plato provides his best invective for the satirical "The Myth of Er" parody found at the end of Republic, Book X. Here Plato demonstrates imagination and talent in humiliating followers of Orphic Life with his tone and innuendo. Using explicit reference to a figure name "Er", Plato employs comical ruse, where puns are intentional such as when the "Myth of Er" refers to a "Voice" and being in "State". Later Er, the trainee messenger, stumbles about the underworld ineptly serving his followers in Hades. Plato's description of Er as the messenger for mortal men, a specialist regarding the nuances and travel in the underworld, is both satirical and mocking

Plato introduces the "Interpreter", or in translation, "Speaker", in his allusion to his special needs in understanding the Voice. Through his "Interpreter" character, Plato renders his philosophical opinion. As Interpreter steps up ~

Myth of Er, Republic X

"having mounted a high pulpit, spoke as follows: 'Hear the word of Lachesis, the daughter of Necessity. Mortal souls, behold a new cycle of life and mortality. Your genius will not be allotted to you, but you choose your genius; and let him who draws the first lot have the first choice, and the life which he chooses shall be his destiny. Virtue is free, and as a man honours or dishonours her he will have more or less of her; the responsibility is with the chooser --God is justified.' "

Free choice and individual responsibility is the counterpoint message to “Voice” by Plato’s embedded “Interpreter message”. Plato develops additional theory regarding “spindles” and “lot” (chance) to describe the apparent randomness of existence and the role of choice and chance in determining destiny.

Not finished with Orpheus, Plato goes on to describe the underworld travel of “Er”, the messenger to mortals. Having stopped to rest in the valley of “Unmindfulness”, where many of knowledge drank too much, the transmigration of “Er” was described:

Republic, X

Now after they had gone to rest, about the middle of the night there was a thunderstorm and earthquake, and then in an instant they were driven upwards in all manner of ways to their birth, like stars shooting. He himself was hindered from drinking the water. But in what manner or by what means he returned to the body he could not say; only, in the morning, awaking suddenly, he found himself lying on the pyre.

Plato has symbolic messenger “Er” awakening on his own funeral pyre, comically unaware of circumstance and without memory of previous life, the result of an apparent transmigration snafu. To finish him off, Orpheus is finally mentioned by name, associated with the condescending and pathetic description of his transmigration:

Republic, X

Most curious, he said, was the spectacle --sad and laughable and strange; for the choice of the souls was in most cases based on their experience of a previous life. There he saw the soul which had once been Orpheus choosing the life of a swan out of enmity to the race of women, hating to be born of a woman because they had been his murderers; he beheld also the soul of Thamyras choosing the life of a nightingale; birds, on the other hand, like the swan and other musicians, wanting to be men.

Orpheus is humiliated as a “non-man” like “other musicians”, reemerging as a swan, an apparent backwards transmigration step. The swan is symbolically feminine and powerless.

Ancient Greek art imagery on vases and krater from fifth century BCE, reflect Orpheus as equally powerless and the target of mortal violence. Depictions cast him as a weak and cowardly victim, being killed or dismembered at the hands of women. The victim of mad women, apparent followers of rites of Dionysus, the magic power of Orpheus’ music is not enough to overcome the shrill pipes, drums and chanting of Maenads.

The affect of the violence, the beheaded Orpheus, is frequently accentuated. The dismemberment image is repeated in multiple works, notably where the head of Orpheus remains animated with singing, while detached from his body. Attic pottery is fairly rich in depiction of the Orpheus victim.



Orpheus is powerless against the violence, not defending himself or attacking in response. Orpheus' gender and weakness are accentuated while the female warrior is depicted with a muscular left arm aggressively grasping the bard's right arm to expose his side, stepping forward in attack posture.

Orpheus dies violently at the hands of maenads He is clubbed and stabbed to death, dismembered and parts thrown in the river. His head floated away still singing, coming ashore in Lesbos.

Four hundred years later in Roman culture, Virgil in Georgics IV, continues the Platonic victim in earnest in with his graphic victimization and dismemberment but begins a slight transformation to Roman tragic hero. Orpheus still physically travels to Hades to recover Eurydice, but Virgil now gives physical presence to Eurydice and introduces the tragic failure of the "Look". The Look being a covenant, a tragically broken one, that gives honor to his underworld travel

Virgil in Georgics IV, 29 BCE

Heedless, alas! and vanquished of resolve,  
He stopped, turned, looked upon Eurydice  
His own once more. But even with the look,  
Poured out was all his labour, broken the bond  
Of that fell tyrant, and a crash was heard  
Three times like thunder in the meres of hell.  
'Orpheus! what ruin hath thy frenzy wrought  
On me, alas!

The "look" by Orpheus had "broken the bond of that fell tyrant" thereby returning Eurydice to the underworld. This "frenzied mistake", borne of love and commitment but still "heedless" and "vanquished of resolve" is significant.

Brave Orpheus myth returns with Ovid in Book IX of Metamorphoses where he is driven by "Love" to Hades. Mindless of dangers, "he bravely went below, lest he should leave the underworld untried" Cast as a loving and constant husband, willing to risk and sacrifice his own life to return Eurydice to him above the underworld; he is plaintive and magical in Hades. (Metamorphoses X, 35)

Ovid renders the Thracian bard respectfully, with short passages serving to communicate distasteful events originated by Greeks and producing a highly respectful dialogue exhibited by rulers and residents of the underworld.

Ovid Death of Orpheus in Book XI

The Maenads savagely drove off, then turned their bloody hands against the poet and swarmed upon him" ... "they hastened back to finish off the seer who with raised hands spoke words unheeded for the first time ever, his voice not moving them the slightest bit, the sacrilegious women struck him down, ... and his exhaled ghost receded on the wind.

Despite the violence, tone toward Orpheus not disparaging and does not dwell on his death in negative terms, but instead refers to his violent death rather "matter-of-factly", without comment of emotion. The events described by Plato could not be ignored, but were shortened, while circumstances surrounding some events were embellished, such as physical Eurydice, the capitalized "Love" and respectful tone in Hades.

Now a messenger in Book X, in "Songs of Orpheus" the Thracian bard extols on trees, gods and myths of the past. His victimization and death is mentioned but not elaborated to the levels described previously. Homosexuality and sexual relationships with adolescent males is introduced without judgment or elaboration, just a casual "no matter".

Ovid Book X 118

Among the Thracians, he originated the practice of transferring the affections to youthful males, plucking the first flower in the brief springtime of their early manhood.

The tone and message in *Metamorphoses* is distinctly different from Plato's *Republic*. Now Orpheus has made "choices" about danger, commitment and "Love". He chose to enter Hades, chose death over separation from his wife and chose his sexuality.

Period art employs the image of Orpheus's loss of Eurydice to Hades among the Roman elite and officially for all Romans in minted coins. Among Roman elite, the love and apparent commitment of Orpheus and Eurydice appears to be held in high regard, evidenced by multiple instances of a high quality relief sculpture depicting the moment of separation between the tragic couple. The scene shows the messenger god Hermes, prepared to escort Eurydice back to the underworld. Indicated by his arm and left leg retreating while Eurydice is beginning to turn, but last touches and gazes on at Orpheus in the final moment before their separation and resignation to unrequited love. Among Roman non-elite, Imperial coins were minted depicting the same commitment and tragic separation theme, thereby reinforcing the same image to all levels of Roman society.

The message of commitment and responsibility of choice is conveyed famously in the relief sculpture of Orpheus and Eurydice. Three copies of "the relief" are known to exist, said to be based on a Greek 5<sup>th</sup> century BCE original. Each of the three existing copies is about the same size, width 120 cm X height 90 cm (4ft x 3ft).

The scene depicts the final moment together of Orpheus and Eurydice. Upon departure from Hades, Orpheus could not resist the temptation to turn and glance upon Eurydice, thereby violating the terms of his agreement. Viewers are presented with Orpheus after the moment of realization of his action and in apparent resignation to the consequences. Following this moment, the couple must separate: she escorted by Hermes to the underworld and Orpheus to the living world.

One of the specimens, now in the Museo Nazionale of Napoli, was recovered in situ from the Villa Albani<sup>20</sup> near Rome. The Villa Albani was a residence of Roman elite, and this relatively large and expensive art object was located in the home and visible to elite family and guests. The two other Reliefs are in the Louvre, their provenance unknown. Scholars evaluating style are in agreement the copies were from the same general time and school of art, there is some consensus on an actual artist. These potentially "production" artifacts may have been not uncommon, and the images recognizable, among Roman elite families.



Relief of Orpheus and Eurydice (6727)  
Museo Archeologico Nazionale  
Piazza Museo Nazionale, 19, 80135 - Napoli

Interestingly, the image is reversed from one of the similar relief sculptures now at the Louvre. The lettering above these figures shows the image is “not reversed”<sup>21</sup>, with Orpheus on the left, with a head cap and “bag” on his right hip, as if traveling. Eurydice is clothed in drapery, indicating high status. Both he and Eurydice are facing each other while turning away from each other.



Gordian III, AE 34, Hadrianopolis, Thrace.

The message in the image on the coin is to be seen by all Romans. Here the emperor, "in crown", is shown on the "heads" side. The "tails" side shows Orpheus, Eurydice and Hermes (left to right) above a horizontal line. The coin shows a similar theme as the Relief Sculpture, now including Hades in the lower left with horns, looking on with an object in hand, and as the couple parts. Below the gods, beneath the line, people are reclining and looking up, while birds fly in their mini-sky.

The coin is either double-struck or perhaps intentionally shows a "form" or "shade" for Eurydice and Hermes who have ghost images to their right, while Orpheus does not. Muscular and naked, Orpheus has an item in hand, turning away while his gaze lingers back to Eurydice. Despite family love and commitment, responsibility is a Roman duty and there are consequences to responsibility.

## Visions

Emerging from Orphic Hymn and oral history, borne on inland seas at the crossroads of the three continents, the myth of divine Orpheus takes a place in the pantheon of the Ancient Mediterranean.

Perhaps an ancient musical genius gave rise to the myth, one who perfected chords, progressions and subtleties of stringed lyre and set string and hymn in story. The genius could move people with his music and send some into rapture, women moved to frenzy with rhapsody, “move mountains” with the force of his voice and inspiration. His songs were played by his followers and chanted around fires in ritual, in reenactments, such was the power of his genius and affect on his music. Those who practiced lived with a Voice that transcended time.

Seafarers graced the lands to hear song, see dance and the well being among a tribe of people with common language. The myth of well-being grew by sea, to lands beyond there, of an orphan tribe who lived well, guided by a divine voice in hymn and rhapsody. The voice spoke of transcending the hunger and suffering of their marginal lives by dedication to the message in the music and hymns. During those times of ignorance, wild foragers, barbarians, to those without a history, the messages of these practitioners was a mystery.

The earliest Greek art and literature depicts the events, gifts and magic of the musical genius Orpheus at a mythical level. By ancient Greco-Roman time, the Voice and hymns of Orpheus was ritualistic code, sacred texts and “mystery religion” status. The ancient Greek genius Pythagoras had transcended the material plane himself, into the pure world of abstract mathematical reasoning, a new plane of consciousness. Pythagoras has met with the transcendental goodness in the Orphic followers and knows that they speak with the same Voice of purity that takes one to another level. He concludes that there is one pure Voice that transcends time, divining goodness. Evil has always been in proportion.

Reason prevails during the time of Plato and following the Death of Socrates. The mysteries of Orpheus do not conform to the rationalism of these distinguished philosophers and educated aristocrats. Plato perhaps reasoned away Orpheus as an illiterate musician, considering him effeminate, perhaps a homosexual, one who danced around the fire like a maenad. The illiterate musician can transmigrate to Hades (go to hell and back), and let his frenzied women stone him to death, cut his head and parts off and throw him in the river.

New magic appears, dispensed by a peaceful wandering genius amidst the Roman oppression in the eastern Mediterranean provinces. The wandering genius is preaching, performing magic and attracting followers, a threat to the State. Stirring unrest, the wanderer is executed by Romans. The myth of the

magic behind the peaceful genius attracted followers, who with his magic and message of peace promised relief from suffering life and transcendence to afterlife. These Christian followers grew and became a threat themselves to the Empire by their devotion to a single god, one who inspired and gave them keys (hope) for transcending their suffering lives in afterlife.

Imperial Rome saw the growing group of followers attracted by images and myth describing magic and parable. Seeking to preclude the growth of Christianity, the Severan Dynasty and subsequent rulers, acted to establish images of magic from the Roman pantheon, promoting Orpheus to high visibility levels at many levels of society.

Imperial Roman time shows both elite and common recognition of Orpheus during the early Christian period. Mosaics of magic Orpheus were not uncommon and geographic distant evidence shows portrayal of magic Orpheus throughout the Roman Empire.

When Constantine became Christian the visions of a musical genius, the one who moved mountains with his Voice, faded in the bright light of Christianity.

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<http://www.theoi.com/Text/Apollodorus1.html>

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[http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Diodorus\\_Siculus/4B\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Diodorus_Siculus/4B*.html)

## Appendix OT

Table 2 – Greek Dark Ages Timeline

Event		Culture
Linear B writing (1450-1180)	1450 BCE	
Mycenaean Palaces Evidence of expanded Mycenaean trade at Levand	1400 BCE	<b>Minoan Postpalatial Period</b> or: LMIIIA1, LMIIIA2, LMIIIB, LMIIIC (1400-1100)
Palace of Knossos destruction	1370 BCE	
"Sea Peoples" begin raids in the Eastern Mediterranean	1300 BCE	<b>Mycenaean Culture</b> (1300-1000)
Trojan War (1250 or 1210)	1250 BCE	
Destruction of many Mycenaean palaces	1200 BCE	
Doric Invasions? (1200-1100) Sea Peoples (1200-1100)		
	1180 BCE	<b>Sub-Mycenaean Period</b> (1180-1050)
Destruction of Miletus and resettlement	1100 BCE	<b>Sub-Minoan Period</b> (1150-950)
		<b>Dark Age of Greece</b> (1100-700)
		<b>Proto-Geometric Period</b> (1100-900)
End of Mycenaean civilization Lefkandi: Toumba building	1000 BC	

## Appendix OG

### Origin , Language and Gifts

"The son of Oiagros [and Kalliope], Orpheus of the golden sword."  
Pindar, Dirges Fragment 139 (trans. Sandys) (Greek lyric C5th BCE) :

"Orpheus of the intricate music, son of Kalliope."  
Terpander, Fragment 15 (from Timotheus, the Persians) (trans. Campbell, Vol. Greek Lyric II) (Greek lyric C7th BCE) :

"The renowned son of Oiagros [Orpheus] . . . child of the lovely-haired Mousa."  
Bacchylides, Fragment 28 (trans. Campbell, Vol. Greek Lyric IV) (Greek lyric C5th BCE) :

"Orpheus, Kalliope's son, he of the intricate muse, was the first to beget the tortoise-shell lyre in Pieria." Timotheus, Fragment 791 (trans. Campbell, Vol. Greek Lyric V) (Greek lyric C5th BCE) :

"The [mystic] books of Musaios and Orpheus, the offspring of Selene (Moon) and of the Mousa (Muse), as they affirm."  
Plato, The Republic 364d (trans. Shorey) (Greek philosopher C4th BCE) :

"And from Oiagros and Kalliope [was born] Orpheus."  
Homerica, Of the Origin of Homer & Hesiod & of their Contest, Fragment 1 (trans. Evelyn-White) (Greek epic BCE) :

"That Orpheus, the son of the Mousa [i.e. Kalliope], charmed by his music even creatures that have not the intelligence of man, all the writers of myth agree."  
Philostratus the Younger, Imagines 6 (trans. Fairbanks) (Greek rhetorician C3rd A.D.) :

"The man with erect tiara who sings in tune with the notes of his lyre . . . it is Orpheus, son of Kalliope."  
Philostratus the Younger, Imagines 11 :

"Orpheus, borne, so the story goes, by Kalliope herself to her Thrakian lover Oiagros near the heights of Pimplea. They say that with the music of his voice he enchanted stubborn mountain rocks and rushing streams." *Apollonius Rhodius, Argonautica 1. 24 ff* (trans. Rieu) (Greek epic C3rd B.C.) :

## Appendix G

### Thin gold sheet with Orphic inscription



The thin sheet of gold is part of a group of three found in a tomb from Thurii, and is conserved in the Museum of Naples together with two other examples from another burial. These objects are fairly widespread, both from the chronological and geographical perspective: examples have been found in Thessaly, Crete and even Rome, as well as in Magna Graecia, and they span a period of seven centuries from the fifth century BC to the second century AD, demonstrating the extensive and long-lasting presence of Orphic rites. The text of the thin gold sheet contains the formulas that were necessary for the dead to reach the land of eternal bliss, avoiding the need to undergo a cycle of reincarnation. Studies of the texts have revealed the existence of common prototypes but also the importance of subdividing the material into two categories, according to the formal structure and presence or absence of an invocation to Mnemosyne. The use of gold can be explained by the extraordinary capacity attributed to this metal in combating evil as well as its virtues of purity and nobility. The gold leaf sheets were generally placed beside the right hand of the dead person or were rolled up and placed on the tongue. Of the five found at Thurii only one, which came from the large tomb, contains instructions about how to reach the afterlife; however, like the others, it also presents the soul in front of Persephone to whom it must be demonstrated that the soul is initiated in the Orphic mysteries by repeating the formula 'I am the pure one amongst the pure'. Addressing all the gods - among whom it is possible to recognise Hades, here referred to as Eukles, and Dionysus, called Eubuleus - the soul recites the formula, beginning with the declaration 'I come from the pure'; the soul then says that it has fled from the

'painful cycle weighed down by sorrows' since it has made a rapid ascent to reach the womb of Persephone and to have received, with the initiation into the cults, the gift of immortality; it ends with the standard expression 'like a kid I threw myself towards the milk'.

Place of discovery: Thurii, Timpone Piccolo

Object Definizione: small thin metal sheet

Class and ware: Inscriptions

Title or subject: Thin gold sheet with Orphic inscription

Period: Late Classical period

Datazione\_certa\_secolo: fourth century BC

Exact date (year): 399-300 BC

## Appendix L Language of Orpheus

The Language of the Thracians, Ivan Duridanov

(An abridged translation of Ezikyt na trakite, Ivan Duridanov, Nauka i izkustvo, Sofia, 1976.) (c) Ivan Duridanov

### VI. The Thracian inscriptions

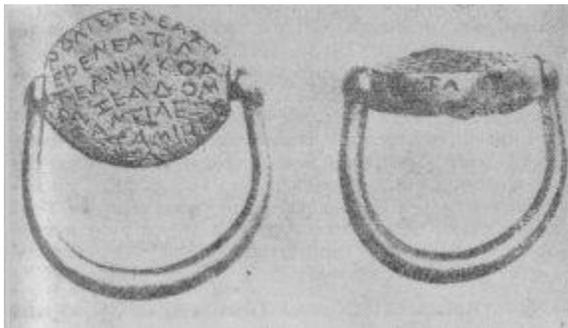
The Thracian inscriptions discovered up to now, were written as unseparated words in Greek letters, which creates many difficulties in their interpretation. Four inscriptions are long enough and are of some significance:

1. An inscription on a golden ring from the village of Ezero, Plovdiv district, dating to the V-th c. BC.
2. An inscription on a stone plate from the village of Kjolmen, Preslav district, probably dating to the VI-th c. BC.
3. An inscription on a golden ring from the village of Duvanli, Plovdiv district, probably dating to the V-th c. BC.
4. An inscription, repeated four times on four silver vessels discovered in a mound near the same village of Duvanli, dating to the end of the V-th or the beginning of the IV-th c. BC.

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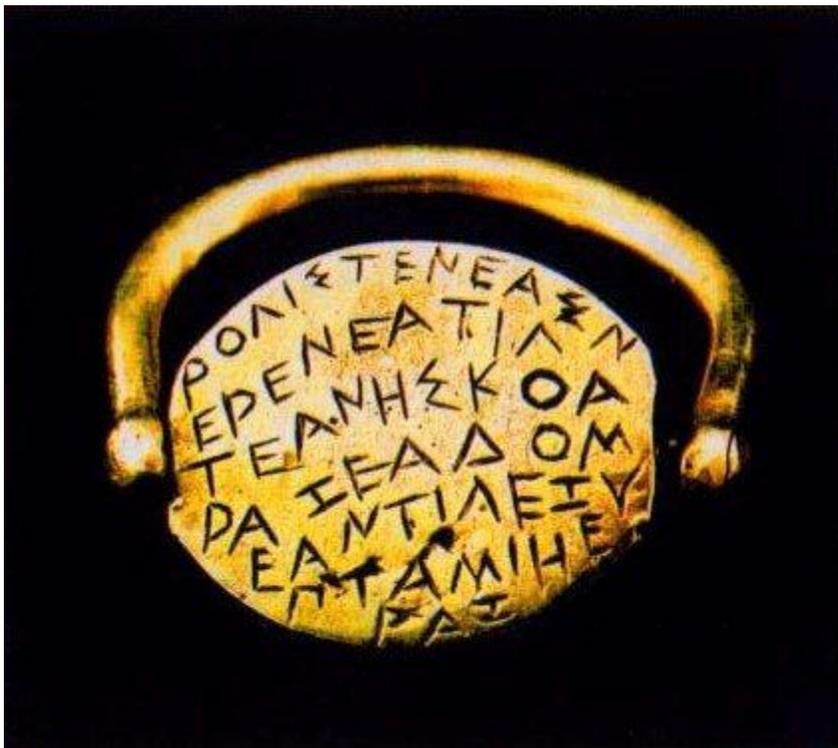
#### 1. The Ezero inscription

The inscription was found in the 1912 excavation of a mound near the village of Ezero, Plovdiv district. It consists of eight lines and 61 letters engraved on a golden ring:



The text is:

ΡΟΛΙΣΤΕΝΕΑΣΝ  
ΕΡΕΝΕΑΤΙΑ  
ΤΕΑΝΗΣΚΟΑ  
ΡΑΖΕΑΔΟΜ  
ΕΑΝΤΙΛΕΖΥ  
ΠΤΑΜΙΗΕ  
ΡΑΖ  
ΗΛΤΑ



Thracian Golden Ring<sup>22</sup>

### Musical Gift of Orpheus – Greco-Roman



Title Terracotta bell-krater (bowl for mixing wine and water)

Artists Painter of London E 497

Description A scene from the myth of Orpheus is depicted on this bell-krater, a deep bowl with a wide mouth used for mixing wine. The mythical musician from Thrace, bedecked with a laurel wreath, sits on a rock and plays his lyre. He is completely engrossed in the sound of his music and oblivious to his listeners. Before him stands a Thracian man, who represents the crowd of Thracian men moved by Orpheus' music. He wears the typical regional costume—a cap with lappets, high-laced boots with flaps, a gaily decorated mantle fastened with lacings in front, and a short belted chiton. A Thracian woman approaches. She wears a sleeveless chiton, a fillet wound three times round her head, earrings, and a necklace. In her left hand, she holds a sickle. The Thracian woman in the scene on this vase foretells the fate of the famed singer.

Classification Decorative Arts: Ceramics: ceramics (objects)

CultureGreek

Periods Classical

Location(s) Repository

Metropolitan Museum of Art, New York, New York, United States

Inventory #: 24.97.30

Date(s)creation

**Victim Orpheus - Greco-Roman**



Death of Orpheus, Louvre G416

Description: Orpheus' death, red-figure Attic stamnos by Hermonax, ca. 470 BC.  
Location: Louvre, Department of Greek, Etruscan and Roman Antiquities, Sully wing, Campana Gallery



### Victim Orpheus - Greco-Roman



Female warrior attacking Orpheus

Collection: Museum of Fine Arts, Boston  
Summary: The death of Orpheus.  
Ware: Attic Red Figure  
Painter: Attributed to a follower of the Achilles Painter  
Attributed By: J.D. Beazley  
Date: ca. 460 BC  
Primary Citation: ARV2, 1002, no. 11  
Shape: Lekythos  
Beazley Number: 214046  
Period: Early Classical

***Magic Orpheus – Roman***



Figure 2  
Orpheus surrounded by animals. Ancient Roman floor mosaic, from Palermo, now in the Museo archeologico regionale di Palermo.

***Magic Orpheus – Roman Jerusalem***



Orpheus and the Beasts (mosaic floor from Jerusalem)  
Roman, 5-6th cent. A.D. (Istanbul: Arch. Mus.)  
<http://www.uvm.edu/~classics/slides/c037.jpeg>  
university of Vermont

### **Magic Orpheus – Roman Province, Early Christian Period**



Title Roman floor mosaic, wild animals, Volubilis: House of Orpheus

Description Ancient Roman city in modern northern Morocco, close to the modern town of Moulay Idriss. Volubilis was the administrative center of the Mauretania Tingitana province. It had probably around 20,000 inhabitants at its most. The economy of Volubilis was agriculture producing grain, olives and olive oil, which was exported as far as to Rome.

Wild animals, like lions and elephants, were caught in the surrounding hills and sent to Rome for games in several arenas. The town boasts structures from a relatively short period, about 240 years, a reflection of being on the extreme borders of the Roman Empire, reflecting how long period the empire was strong enough to reach this far. The main structures are the Forum flanked by a basilica and the Capitol. Strangely, the 3rd century Triumphal Arch of Caracalla stands in the center of town, and not in the outskirts, which was common for Roman cities. Volubilis is noted for its many fine mosaics still in situ. This was built in the time of the Severi Dynasty.

Classification Architecture: built works

Location(s) Site Volubilis, Morocco

Material Limestone/marble

## Notes

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<sup>1</sup> Greek Dark Ages, See Appendix T for Pre Hellenistic Timeline

<sup>2</sup> The collapse effectively terminated written language, ushering in the subsequent Greek Dark Ages. Literacy virtually disappeared from the region.  
Loss of Writing

The depressed economic conditions in Greece after the fall of Mycenaean civilization present a dramatic example of the desperately reduced circumstances of life which so many people in the Mediterranean and Near Eastern world had to endure during the worst years of the Dark Age. Mycenaean society collapsed because the complex economic system was destroyed on which its prosperity had depended. The most startling indication of the severe conditions of life in the early Dark Age is that the Greeks apparently lost their knowledge of writing when Mycenaean civilization was destroyed, although it has recently been suggested that the loss was not total. In any case, the loss of the common use of a technology as vital as writing is explicable because the linear B script used by the Mycenaeans was difficult to master and probably known only by a restricted group of specialists, the scribes who worked in the palaces keeping records. They employed writing only for recording the flow of goods into the palaces and then out again for redistribution. When the redistributive economy of Mycenaean Greece was destroyed, there was no longer a place for scribes or a need for writing. The oral transmission of the traditions of the past allowed Greek culture to survive this loss by continuing its stories and legends as valuable possessions passed on from generation to generation.

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0009:chapter%3D3:section%3D1>

<sup>3</sup> Pindar: The Olympian and Pythian Odes. Basil L. Gildersleeve. Anne Mahoney. edited for Perseus. New York. Harper and Brothers. 1885.  
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0101:text=intro>

<sup>4</sup> See Appendix OG – Origin and Gifts

<sup>5</sup> (Apollodorus, i. 3. § 2 ; Orph. Argon. 73; Ov. Ib. 484).

<sup>6</sup> Thracians, an Indo-European nomadic people who settled in the central Balkans around 5,000 years ago. They were conquered by Rome in the 1st century, and were assimilated by invading Slav peoples in the 6th century. They had no written language, and so left no records. Webster's New Standard Dictionary

<sup>7</sup> See Appendix L – Language of Orpheus

<sup>8</sup> The Language of the Thracians, Ivan Duridanov (An abridged translation of Ezikyt na trakite, Ivan Duridanov, Nauka i izkustvo, Sofia, 1976.) (c) Ivan Duridanov

<sup>9</sup> The Language of the Thracians, Ivan Duridanov (An abridged translation of Ezikyt na trakite, Ivan Duridanov, Nauka i izkustvo, Sofia, 1976.) (c) Ivan Duridanov

<sup>10</sup> Orphic Hymns

The Orphic Hymns are a set of pre-classical poetic compositions, attributed to Orpheus, The Orphic Hymns contain a rich set of clues about prehistoric European mythology; Webster's New

The poems were likely composed by several different poets. A large number of Greek religious poems in hexameter were attributed to Orpheus, with other historic and mythical figures, such as Muses.

Early Orphic literature, survives only in fragments of papyrus, and references by later writers. Two examples survive intact, a set of hymns composed at some point in the second or third century BCE and Orphic Argonautica composed somewhere between the 4th and 6th century BCE .

Orphism, an ancient Greek mystery religion, formed from the syncretion (sp?) of pre Hellenic beliefs, with the Thracian cult of Zagreus, the Eluesinian mysteries and the doctrines of Pythagoras.

The Thracian Orphic mysteries are rituals of unknown content and named by Orpheus. Closely connected with religious life, persons committed to these rituals, and poems, were frequently vegetarians, abstaining from sex and avoid eating eggs. This was known as the Orphic life.

All terms, description and claims from Webster's New Twentieth Century Dictionary of the English Language Dictionary unabridged, Second Edition, Simon and Schuster 1979

<sup>11</sup> Argonautica by Appollodorus of Rhodia;

<sup>12</sup> Webster's New Twentieth Century Dictionary of the English Language Dictionary unabridged, Second Edition, Simon and Schuster 1979

<sup>13</sup> "As in most artistic achievements under the Severans, the monumental reliefs show a decisive break with classicism that presaged Late Antique and Byzantine works of art." Christianity and the Roman Empire: The Severan Dynasty (193–235) |.

<sup>14</sup> Crete Mosaic

Orpheus with wild animals, House of Orpheus, Paphos., 3rd c. AD

On the upper side a Greek text

"...os Pinnios Restitoutos, epoiei

"Gaius (or Titus) Pinnius Restitutus did"

Reference to either the name of the Artist or the patron of the Mosaic.

<sup>15</sup> Derveni Papyrus Text – Translation in public domain.

The Derveni Papyrus: Cosmology, Theology and Interpretation

Gábor Betegh, The Derveni Papyrus: Cosmology, Theology and Interpretation, Cambridge University Press, 2004, ISBN 0521801087.

<sup>16</sup> Golden Tablets – See Appendix G

“the speech exchange in these examples does depend on one person knowing more, but the knowledge is presented on a deeply human level, not from an unbending authority. We are hearing in the tablet texts the voice of intimate persuasion, that sort of talk which Homer calls *pukinon epos*.<sup>37</sup> This is the sort of talk whispered in the ear of a friend or spoken in a small intimate circle, the *epos* that Andromache had hoped in vain to hear from her husband before his death (*Il*.24.744). It is advice, not dogma. Orpheus could have been imagined as singing these tablet verses to his followers. But just as easily, I propose, Pythagoras could have spoken them.”

<sup>17</sup> Apollonius Rhodius is said to have had a falling out with his teacher over stylistic differences revealed in *Argonautica*; as a result Apollonius is said to have left Alexandria and moved to Rhodia.

<sup>18</sup> *Argonautica* Written in the 200s BCE by the Alexandrian poet "Apollonius the Rhodian"

<sup>19</sup> The authenticity of Socrates as author of "Socrate's Comments" is presumed to have no bearing on the discussion.

<sup>20</sup> Relief of Orpheus and Eurydice (6727) found at a seaside villa in the district of Sora

<sup>21</sup> Reverse orientation of the figures from 10-01-07/39 HELLENISTIC RELIEF 5TH BCE Hermes, Euridice, Orpheus. Antique replica of a 5th century BCE original. Ma 854 Louvre, Dpt. des Antiquités Grecques/Romaines, Paris, France;

<sup>22</sup> An inscription on a golden ring from the village of Ezero, Plovdiv district, dating to the V-th c. BC. Durvani

