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Orpheus and eurydice poem pdf

Details Lorna Robinson Fiction 9 years ago Details Orpheus and Eurydice Poetry Contest (2010) Last year, Iris magazine and Tellus magazine teamed up to run a joint competition for under-18s on the topic of Orpheus and Eurydice. The story of Orpheus and his doomed mission to save his dead wife has long been a favorite of mys, as there are many things about it that haunt me. Why was he told not to look back? And why did he make concessions at the last moment? What's the song he sings in the underworld? I also like the contrast between the superhumanist of Orpheus, the poet who went where the living couldn't go, and their beautiful song that it softened the hearts of Hades and Persephone, and his deep humanity, when he returned to look just at the last moment. So it's especially interesting to be able to read through the many entries we get for this contest, and to experience the different explanations of the story. Ailsa from Tellus joined me in the review, as did Maureen Almond, the famous poet, who wrote her own wonderful explanation of the story in poetry. We were impressed by how creative and diverse the ideas and perspectives were, and how many different styles and descriptions were used. It really was a treat to read such a high standard of poetry, and while we had to choose only three, there were a lot of excellent entries, and each one attempted to engage with the myth. We chose Kevin Ritter as our winner, having the poem to be published in the second edition of Tellus magazine this March. Arjun Alim and Bryony Harrower are our well-deserved runners-up, and you can read their entries below. Congratulations to them, and we hope you enjoy reading these as much as we have! Kings, Queens and Foolsby Bryony HarrowerTogether we view the manclamber living against us as a hunchback of death, death, and you turn to me and you say, Humour him. He sang to tell us about love and we said we cried from our dead hearts, dying that lay fossils in our chests like two shrivelled ammonites. He told him that he would have his girl, the girl dead, dead again if he did not look until he found the light. I see his words on the dead, dead bodies like snakes dripping down Eurydice's back... And I thought, poor Orpheus, what a fool, trusting two dead souls. Eurydice's Arjun AlimAnd then I disappearEd blue devil, fangs sprouted and pouncedAnd I fell down, down Hades, He greeted me like an old friendBearing his smile like a cat about to pounceI would rather get with Cerberus.But then, I saw you again, Going down the steps of hell , Lyre in hand, looking alive, tanned and fresh, You talk to death , reason with him, He laughs at you, But then you play him a song and he is enchanted. He whispers in your ear and points at me, his eyes glazed over, he can't see me at allHades leading him over and pointing at meHe shakes her smiling, and reminding orpheus to leave, He let me follow him, and whispered in my ear Do not let him look back! I just saw the contour of your head and shoulders, black against the cave mouth, and therefore couldn't see your face at all, when you turned around and called me because you had lost me. The last time I saw you was a dark oval. Although I knew how this failure would hurt you, I had to fold like a gray caterpillar and let go. You can't believe I was more than your echo. For other uses, see Orpheus (orientation). Musicians, poets and legendary prophets in ancient Greek mythology OrpheusRoman Orpheus enmity, a very common theme. He wears a Phrygian hat and is surrounded by animals seduced by lyre-playingAbodePimpleia, PieriaSymbolLyreBornPimpleia Personal Information, PieriaDiedPangaion Hills, Macedonia, GreeceParentsOeagrus or Apollo and CalliopeSiblingsThe Graces, Linus of ThraceSpouseEurydice or AgriopeChildrenMusaeus Mythical Greek Mythical Primitive Titans Olympians Nymphs Sea-God Earth-God Hero and Hero Heracles/Hercules Labors Achilles Trojan War Odysseus Odyssey Jason Argonauts Golden Fleece Perseus Medusa Gorgon Oedipus Sage Orpheus Orphism Theseus Minotaur Bellerophon Pegasus Chimera Daedalus Labyrinth Atalanta Hippomenes Golden Apple Cadmus Thebes Aeneas Aeneid Triptolemus Eleusinian Mystery Pelops Olympics Ancient Olympic Society Pirithous Centauroomachy Amphitryon Teumessian Report Narcissus Narcissism Meleager Calydon Boar Otrera Amazons Related Satyrs Centaurs Dragons Demogorgon Religion in Ancient Greece Mycenaean gods Ancient Greek portal Myths portalvte Orpheus (/ˈrfiːəs , ˈrfjuːs/: Ancient Greek: Ὀρφεύς, classical pronunciation: [or.pheús]) was a legendary musician, poet and prophet in the ancient Greek religion. Ancient Greek sources note the Thracian origins of Orpheus. [1] His main stories focus on his ability to seduce all living things and even rock with his music (the usual scene in orpheus), his attempt to take his wife Eurydice from the underworld, and his death at the hands of the maenads of Dionysus, who are tired of mourning for his late wife Eurydice. As an a prototype of the singer-inspired, Orpheus is one of the most important figures in the reception of classical mythology in Western culture, depicting or alluding to a myth in a my mystical and culturally popular forms including poetry, film, opera, music and painting. [2] For the Greeks, Orpheus was the founder and prophet of the so-called Orphic mystery. [3] He is credited with the composition of the Orphic and Argonautica orphic hymn. Temples containing the purpose-built relics of Orpheus are considered prophets. Ine atomic phrase Some inetoms for the name Orpheus have been One possible suggestion is that it originated from a hypothetical PIE root *hórbhos 'orphans, servants, slaves' and and originally from *herbh- 'to change loyalty, status, ownership.' [4] Cognates may include Greek: ὀρφνή (órphnḗ; 'darkness')[5] and παῖς (orphaned; 'fatherless, orphaned')[6] the word has 'orphaned' English in Latin. Fulgentius, a 5th to early 6th-century entomer, came up with the unlikely nguyenology meaning best voice, Oraia-phonos. [7] Aristotle believed that Orpheus never existed, but to all other ancient writers he was a real person, despite living in distant ancient times. Most of them believe he lived many generations before Homer. [8] The earliest literary reference to Orpheus is a two-word passage by the 6th-century BC lyrical poet Ibycus: onomaklyton Orphḗn ('Famous Orpheus'). He is not mentioned in Homer or Hesiod. [9] Most ancient sources accepted his historical existence; Aristotle is an exception. [11] Pindar called Orpheus the 'father of songs'[12] and identified him as the son of King Thraia Oeagrus[13] and Muse Calliope. [14] Orpheus (left, with lyre) among the Thracians, from an attic-shaped red bell-krater (circa 440 BC)[15] the ancient Greeks revered Orpheus as the greatest of all poets and musicians; it is said that while Hermes invented the lyre, Orpheus perfected it. Poets such as Simonides of CEOS say that Orpheus' music and singing can captivate birds, fish and wild animals, coax trees and rocks into dancing,[16] and

divert the river. Orpheus was one of the few Greek heroes[17] to visit the Underworld and return; his music and songs even had power over Hades. The earliest known reference to this origin to the underworld is a painting of Polygnotus (5th century BC) depicted by Pausanias (2nd century AD), where no mention is made of Eurydice. Euripides and Plato both mention the story of his descent to recover his wife, but do not mention her name; a contemporary orthophen (circa 400 BC) showing Orpheus and his wife with Hermes. The poet elegiac Hermetianax called her Agriope; and first mention of her name in literature was in Lament for Bion (1st century BC)[8] Some sources claim that Orpheus had additional gifts for mankind: medicine, often under the auspicious of Asclepius (Aesculapius) or Apollo; written,[18] is often credited to Cadmus; and agriculture, where Orpheus assumed the eleusinian role of Triptolemus as the giver of Demeter's knowledge for mankind. Orpheus is an augur and seer; he practiced magical art and astrology, founded denominations for Apollo and Dionysus[19] and prescribed mysterious rituals preserved in Orphic texts. Pindar and Apollonius of Rhodes[20] named Orpheus a hairy player and companion of Jason and the argonauts. there was a younger brother named Linus, who came to Thebes and became a Theban. [21] Aristophanes and Horace claim to have taught cannibals to survive fruit, and made lions and tigers obey him. However, Horace believes that Orpheus only introduces order and civilization to barbarians. [22] Strabo (64 BC – circa 24) introduced Orpheus as an earthly man who lived and died in a village near Olympus. [23] Some, of course, were willing to take him over, but others, as they suspected a conspiracy and violence, combined against him and killed him. He made money as a musician and witch - Strabo used αγυρτοπορος (agurteōnta),[24] also used by sophocles in Oedipus Tyrannus to describe Tiresias as a crook with an excessive desire for property. Αγυρτης (agúrētēs) usually means charlatan[25] and always has negative conc sense. Pausanias writes about an unnamed Egyptian who considers Orpheus to be a πυρρῶσε (mágeuse), i.e., magician. [26] [unnecessary source] Orpheus... constantly mentioned by euripides, in which we find the first abuse to Orpheus's connection to Dionysus and the hellish regions: he talks about him being related to the Muses (Rhesus 944, 946); refers to the power of his songs on rocks, trees, and wild beasts (Medea 543, Iphigenia in Aulis 1211, Bacchae 561, and an urge in Cyclops 646); refers to his charming hell power (Alcestis 357); connect him with the Bacchanalian orgies (Hippolytus 953); ascribes to him the origin of sacred mysteries (Rhesus 943), and places the scene of his activity among the forests of Olympus (Bacchae 561.) [27] Euripides [also] included Orpheus in his play Hipsypyle, handling the Lemnian episode of the Argonautic tour; Orpheus acted as coxswain, and later as guardian in the Thrace of the offspring Jason by Hipsypyle. [8] He was mentioned only once, but in an important passage, by Aristophanes (Frogs 1032), who listed, as the oldest poets, Orpheus, Musaeus, Hesiod and Homer, and made Orpheus a teacher of religious initiation and abstinence from murder ... [27] Plato (Apology, Protogoras)... often referring to Orpheus, his followers, and his works. He called him the son of Oeagrus (Symposium), refers to him as a musician and invented (Ion and Laws bk 3.), refers to the miraculous power of his lyre (Protogoras), and gives a singly version of the story of his descent into Hades: the gods, he says , imposed on the poet, by showing him just a phantasm of his lost wife, because he did not have the courage to die, like Alcestis, but tried to enter Hades alive, and, as an additional punishment for his cowardice, he met his death at the hands of women (Thematic Conference.) [27] Earlier literary references were a sculpture representation of Orpheus with the ship Argo, found at Delphi, believed to be of the sixth century BEFORE .C. about the works of Orpheus, Freeman, in the 1946 edition of The Pre- Socratic Philosophers pp. 4–8, writes:[28] In the fifth edition and Centuries BC, there existed a collection of hethy poems called Orphic, which was the accepted authority of those who followed the Orphic way of life, and were attributed to Orpheus by them. Plato repeatedly quoted lines from this collection; he refers to a 'volume of books by Musaeus and Orpheus', and in Law for hymns of Thamyris and Orpheus, while in Ion he groups Orpheus with Musaeus and Homer as inspirations of epic poets and rhetoric. Euripides in Hippolytus made Theseus talk about the 'urgid outpouring of treatises', which led his son to follow Orpheus and accept the Bacchic religion. Alexis, the fourth-century comic poet, describes Linus as providing a choice of books to Heracles, referring to 'Orpheus, Hesiod, Tragedy, Choerilus, Homer, Epicharmus'. Aristotle did not believe that the poems were of Orpheus; he talked about 'the so-called Orphic anthrosors', and Philoponus (seventh century AD) commented on this expression, assuming that in De Philosophia (now lost) Aristotle directly stated his opinion that the poems were not by Orpheus. Philoponus adds his own view that the doctrine was included in the onomacritus' verse. Aristotle when quoting the cosmic doctrine orphic attributes them to 'theo theorists' 'ancient poets', 'the first theories about the gods'. There is nothing known in any ancient Orphic work except a reference in The Alcestis of Euripides with some 'Thracian Tablets' that 'the voice of Orpheus has etched' with the pharmaceutical legend. Scholiast, commenting on the passage, said that there existed on Mount Haemus some works of Orpheus on tablets. There is also a reference, not to mention Orpheus by name, in the false Axiochus Platonic, where it is said that the fate of the soul in Hades is described on some of the bronze tablets that the two sees brought to Delos from the land of hyperboreans. This is the only evidence for any ancient Orphic work. Aelianus (2st century AD) gave the main reason against trusting them: by the time Orpheus was thought to have lived, the Thracians knew nothing about the text. It is therefore believed that Orpheus taught, but left no work, and that the poetry attributed to him was written in the sixth century BC by Onomacritus. Onomacritus was expelled from Athens by Hipparchus for inserting something of his own into a prophet of Musaeus when entrusted with the editing of his poems. It is possible that Aristotle was the first to suggest, in the lost De Philosophia, that Onomacritus had also written the so-called Orphic poem. By the time orphic works began to be cited freely by Christian and Neo-Platonist writers, the theory of the author of Onomacritus was widely accepted. However, it is believed that Orphic literature is present in of neo-Platonists (third century AD), and cited by them as authority for orphic doctrines, is a collection of works of different periods and different prospects, something like that of the Bible. The earliest of these was composed in the sixth century by Onomacritus from the genuine Orphic tradition; The latest that have survived, namely voyage of the Argonauts, and hymn to various gods, cannot have been put together in their current form until the beginning of the Christian period, and perhaps some time between the second and fourth centuries AD. The Neo-Platonists cited orphic poems in their defense against Christianity, because Plato used poems that he believed to be Orphic. It is believed that in the collection of works they use there are several versions, each of which gives a slightly different account of the origins of the universe, of the gods and people, and perhaps of the correct way of life, with the rewards and punishments attached to it. The three main versions are recognized by modern scholars; all three were mentioned by the new Platonist Damascius (5th to 6th century AD). That is: Rhapsodiae, the laying of the anthology, was told by Damascius to bring out conventional Orphic theology. They are also mentioned on Suidas' list, as 'sacred speech in twenty-four parishedes', although he attributes this work to Theognetus thessalian (unknown) or Pythagorean Cercops. This is now called Theogony Rhapsodic. This version is often cited by the ancient authorities, but is not the version used by Plato, and therefore some times is believed to have been composed after he wrote; this question cannot currently be decided. An Orphic theory put in place by Aristotle's pupil eudemus. A Theogony Orphic 'according to Hieronymus and Hellanicus'. The other version is this: a Theogony put into orpheus mouth of Apollonius Rhodius in his Argonautica a Theogony Orphic cited by Alexander of Aphrodisias; and a Theogony in the Clement of Rome, not appointed orphic, but belonging to the same school of thought. A long list of Orphic works was given in Suidas (10th century AD); but most of these are attributed to other authors. They are: Triagmoi, by the tragic poet Ion, which has been said to be a chapter called Sacred Vestments, or Cosmic Invocations. The title Triagmoi seems to refer to the 'Orphic trim of three elements, earth, water, fire', mentioned by Ausonius and Galen; it was later stated that this doctrine was put in place by Onomacritus in his Orphic poems. The Sacred Discourses, which have been discussed, are often identified with Rhapsodiae. Oracles and rituals, by Onomacritus. Aid for salvation, ascribed to Timocles Syracuse or Persinus of Miletus; 100 of these works and writers are unknown. Mix the bowl, ascribed to Zopyrus of Heracleia; and The Robe and The Net, assigned to Zopyrus, or Brontinus the Pythagoreans. Net is called the network of the body, called in Orphic literature. For Brontinus is also assigned a Physica, otherwise unknown. Mother's coronation, and the Bacchic ritual, were attributed to the Nicias of Elea, with whom nothing else is known. The 'coronation' is part of the initiating ritual practiced by the Corybantes, who worship Rhea or Cybele; The initiated person is sitting on a high chair, and celebrities dance around him in a ring. As a result, the title seems to mean 'coronation rituals as practiced by The Great Mother's worshippers'. Connected, perhaps identically, this is an essay on Corybantic rituals, cited by the late Orphic poem Argonautica. A root on Hades, ascribed to Herodicus of Perinthus, or Cercops Pythagorean, or unknown prodicus of Samos. Other the dissies are: Astronomy or Astology, otherwise unknown; The ritual of sacrifice, no doubt gives the rules for bloodless sacrifice; Sand dio teller, Egg dio teller; about the construction of the Temple (if not known); On the beams on sacred robes; and On Stones, which is said to contain a chapter on the carving of gems called The Eighty Stones; a version of this work, at the end of the day, exists. It handles the properties of stones, precious and ordinary, and uses them in dio fortunes. The Orphic hymn is also mentioned in Suidas' list, and a Theogony of 1200 verses, perhaps one version other than Rhapsodiae. There is also a book from Orphic, no doubt a term of special terms used in denominations, some of which are strange because of their allegorical usage, others because their ancient times; this is also said to have been in the verse. It is a list of the last works classified as Orphic works, although it was known in the early days that many of them were works by Pythago and other writers. Herodotus talks about the so-called 'Orphic and Bacchic rituals' that they are actually 'Egypt and Pythagoy'; and Ion of Chios stated that Pythagoras him was attributed to some of his works to Orpheus. Others, as noted, consider the earliest antheries to be the work of Onomacritus. The original hymn is said to have been composed by Orpheus, and written, with emendations, by Musaeus. There are also other writers named Orpheus: one, of Croton, thought to be a contemporary and associated of Peisistratus, attributed to two poems: an Argonautica, and The Twelve-year Cycle (presumably astrology); another, Orpheus of Camarina, an antholade into Hades. These names are probably inventions. [28] Early Life Mythology Important Places in The Life and Journey of Orpheus Theo and a fragmen of Pindar.[30] Orpheus' father was Oeagrus, a Thraia king, or, according to another version of The story, Apollo. His mother was (1) the muse Calliope, (2) Polymnia's sister,[31] (3) the daughter of Pierus,[32] the son of Makednos or (4) the last of Menippe, daughter of Thamyris. [33] According to Tzetzes, he is from Bisaltia. [34] His birth and residence is Pimpleia.[35][36] near Olympus. Strabo mentions that he lives in Pimpleia. [36] According to the poem Argonautica, Pimpleia was the wedding venue for Oeagrus and Calliope. [37] While living with his mother and eight beautiful sisters in Parnassus, he met Apollo, who was flirting with the laughing muse Thalia. Apollo, as the god of music, gave Orpheus a golden lyre and taught him to play it. [38] Orpheus' mother taught him to make verses to sing. He is also said to have studied in Egypt. [40] In Laconia Orpheus is said to have brought the worship of Demeter Chthonia[41] and of Κρες Σώτερρας (Kóres Sōtéiras; 'Young Woman of Christ'). [need clarification] [42] Also in Taygetos, a wooden photograph of Orpheus is believed to have been kept by Pelasgians in the reserve of Demeter Eleusinian. [43] According to Diodorus Siculus, Musaeus of Athens was the son of Orpheus. [44] Adventure as a major article by Argonaut: Argonautica The Argonautica (πυρωγούτα) is an ancient Greek poem written by Apollonius Rhodius in the 3rd century BC. Orpheus took part in this adventure and used his skills to support his companion. Chiron tells Jason that without Orpheus' help, the Argonauts will never be able to overcome Sirens, the same sirens encountered by Odysseus in Homer Odyssey's epic poem. The Sirens live on three small, rocky islands called Sirenum scopuli and sing beautiful songs that entice sailors to come to them, leading to their ship crashing into the islands. When Orpheus heard their voices, he drew his lyre and played louder and more beautiful music, engulfing sirens' captivating songs. According to the 3rd-century Greek poet Elegiac BC Phanocles, Orpheus loved Argonaut Calais, the son of Boreas, with all his heart, and regularly walked in the shady groves still singing about his wishes, nor was his heart at rest. But always, sleepless concerns wasted his spirit when he looked at Calais fresh. [46] The death of Eurydice Orpheus with lyre and surrounded by beasts (Byzantine & Christian Museum, Athens) See also: Orpheus and Eurydice The most famous story in which orpheus is that of his wife Eurydice (sometimes called Euridice and also known as Argiopie). While walking among her people, the Cicones, in tall grass at her wedding, Eurydice was set up by a satyr. In her attempt to get rid of satyr, Eurydice falls into a poisonous snake nest and suffer from a fatal bite on her heel. Her body was discovered by Orpheus who, crossed Grieving, playing sad and mournful songs so that all the goddesses and gods wept. On their advice, Orpheus traveled to the underworld. His music softened the hearts of Hades and Persephone, who agreed to allow Eurydice to return to earth on one condition: he should walk in front of her and not look back until both have reached the world. Orpheus begins with eurydice later; however, as soon as he reached the world on, he immediately turned to look at her, forgetting in his eagerness that both of them need to be in the world above for the conditions to be met. When Eurydice has not yet crossed the world, she disappears for the second time, this time forever. The story in this form belongs to the time of Virgil, who first introduced the name of Aristaeus (at the time of Virgil's Georgics, the legend who had Aristaeus chasing Eurydice when she was bitten by a snake) and the tragic outcome. [47] However, other ancient writers talk about Orpheus' visit to the underworld in a more negative light; according to Phaedrus in Plato's Thematic Conference,[48] the gods of hell presented only one apprentice's appendice to him. In fact, Plato's representative of Orpheus was a coward, instead of choosing to die to be with the person he loved, he instead mocked the gods by trying to reach Hades to bring her back to life. Since his love is not true - he does not want to die for love - he was actually punished by the gods, first by giving him only the appearance of his ex-wife in the underworld, and then by being killed by women. However, in Ovid's words, Eurydice's death from being bitten by a snake arises while she is dancing with the naiads on her wedding day. Virgil wrote in his poem that Dryads cried from Epirus and Hebrus to the land of Getae (northeast of the Danube Valley) and even described him wandering into Hyperborea and Tanais (the ancient Greek city in the Don River Delta)[49] due to his pain. Eurydice's story may indeed be a late addition to the Orpheus myths. In particular, the name Eurudike (she has extensive justice) recalls the cult titles associated with Persephone. According to the theories of the poet Robert Graves, the legend may have originated from another Orpheus legend, in which he traveled to Tartarus and seduced the goddess Hecate. [50] The mythical theme is not to look back, a necessary precaution in Jason's uproer for Chthonic Brimo Hekate under Medea's guidance,[51] reflected in the Biblical story of Lot's wife escaping from Sodom. More directly, the story of Orpheus is similar to the ancient Greek tales of Persephone recorded by Hades and similar stories of Adonis being imprisoned in the underworld. However, the form of development of Orpheus's voice was associated with the mysterious Orphic cult and, later in Rome, with the development of Mithraism and the cult of Sol Invictus. Death Of Thracian Girl Carrying the Head Head Orpheus on his Lyre (1865) by Gustave Moreau The Death of Orpheus, details from a silver kantharos, 420-410 BC, part of the vassil bojkov collection, Sofia, Bulgaria According to a late ancient summary of the lost play of Aeschylus Bassarids, Orpheus, at the end of his life, despises the worship of all gods except the sun , whom he called Apollo One early morning, he went to the prophet of Dionysus at Mount Pangaion[52] to greet his deity at dawn, but was torn to pieces by the Thracian Maenads for not honoring his former patron (Dionysus) and being buried in Pieria. [53] Here his death was similar to that of Pentheus, who was also torn to pieces by Maenad; it has been speculated that the mysterious orphic denomination considers Orpheus to be a parallel character to or even the incarnation of Dionysus. [54] Both made similar trips to Hades, and Dionysus-Zagreus suffered an identical death. [55] Pausanias wrote that Orpheus was buried in Dion and that he met his death there. [56] He wrote that the Helicon River sank underground when the women who killed Orpheus tried to wash their bloody hands in its waters. [57] Other legends claim that Orpheus became a devotee of Dionysus and spread his denomination throughout the country. In this version of legend, it is said that Orpheus was torn apart by the women of Thrace because of his inacrimity. [58] Ovid recounted that Orpheus ... abstained from women's love, either because everything ended badly for him, or because he had vowed to do so. However, many felt the desire to engage with the poet, and many grieved when rejected. Indeed, he was the first of the Thracians to transfer his affection to the young men and enjoy their short spring, and soon flower this side of humanity.- Ovid. trans. A. S. Kline, Ovid: The Metamorphoses, Book X Feeling was rejected by Orpheus to marry only male lovers (eromenoi), Ciconian women, followers of Dionysus.[59] first throwing sticks and stones at him as he played, but his music was beautiful even the rocks and branches refused to hit him. Furious, the women tear him to pieces in the frenzy of their Bacchic orgies. [60] In Albrecht Dürer's drawing of death, based on the original, now lost, by Andrea Mantegna, a ribbon high above him has the word Orfeus der erst puseran (Orpheus, the first peddler). [61] The death of Orpheus (1494) by Dürer Head and Lyre, still singing mourning songs, floating on the Hebrus River into the sea, then wind and waves carrying them to the island of Lesbos.[62] in the city of Methymna; there, residents buried his head and a temple was built in his honor near Antissa; [63] in his oracle had prophecy, until it was silenced by Apollo. [64] In addition to the people of Lesbos, greeks from Ionian and Aetolia consulted the oracle, and his reputation spread to Babylon. [65] The cave of the oracle Orpheus is located in Lesbos Orpheus' lyre was taken to heaven by the Muses, and placed among the stars. The Muses also collected fragments of their bodies and buried them at Leibethra[66] under Mount Olympus, where the nightingales sang on his tomb. After the Sys River flooded[67] Leibethra, the Macedonians brought his bones to Dion. Orpheus' soul returned to the underworld, to the fields of Blessed, where he was finally reunited with his beloved Eurydice. Another legend placed his tomb at Dion,[52] near Pvdna in Macedonia. In another version of the legend, Orpheus travels to Aornum in Thesprotia, Epirus to an old prophet for the dead. Eventually Orpheus commits suicide because his pain cannot find Eurydice. [68] Others say he was the victim of a thunderstorm. [69] Poems and rituals orphic Nymphs Finding the Head of Orpheus (1900) by John William Waterhouse Main article: Orphism (religion) Some Greek religious poems in hexameters are attributed to Orpheus, as they are of characters doing similar miracles, such as Bakis, Musaeus, Abrius, Aristeas, Epimenides, and Sibyl. Of these extensive literary works, only two remain: the Orphic Hymn, a collection of 87 poems, which can be composed at some point in the second or third century, and the anthotic poem Argonautica, composed somewhere between the fourth and sixth centuries. Earlier Orphic literature, which may have been from the sixth century BC, existed only in fragments of cymite or in citations. Some of the earliest fragments can be composed by Onomacritus. [70] Nymphs Listening to the Songs of Orpheus (1853) by Charles Jalabert In addition to serving as a mythical database along hesiod's Line of Theogony, Orphic poetry is read in mysterious and purifying rituals. Plato specifically tells the story of a class of wandering begging priests who will go about offering purification to the rich, a clatter of books by Orpheus and Musaeus in tow. [71] People who are particularly devoted to these rituals and poems often practice fasting and abstaining from sex, and do not eat eggs and beans – known as Bios Orphikos, or orphic lifestyles. [72] The Derveni parsing scroll, found in Derveni, Macedonia (Greece) in 1962, contains a philosophical dissisus that is an allegory commentary on a hemogon-shaped Orphic poem, a theory relating to the birth of gods, produced in the circle of the philosopher Anaxagoras , written in the second half of the fifth century BC. Fragments of the poem cited make it the most important piece of new evidence of Greek philosophy and religion that has come to light since the Renaissance. [73] The scroll is dating back to around 340 BC, during the reign of Philip II of Macedon, making it the oldest surviving manuscript Europe. Historian William Mitford wrote in 1784 that the earliest form of an ancient higher and more cohesive religion is expressed in Orphic poems. [74] W. K.C. Guthrie wrote that Orpheus was the founder of mysterious religions and the first to reveal to humans the meaning of initiation rituals. [75] The post-classical diction of Orpheus Classical Music has seeped into Western culture and has been used as a theme in all art forms. Early examples include Sir Orfeo's hybrid Breton from the early 13th century and musical paras such as Jacapo Perì's Euridice (1600, although titled with his wife's name, the forefult is entirely based on Ovid's books X and XI and therefore Orpheus's view is dominant). Further operatic versies include Claudio Monteverdi's L'Orfeo (1607), Luigi Rossi's L'Orfeo (1647), Marc-Antoine Charpentier's La descente d'Orphée aux enfers H.488 (1686), he also wrote a cantata, descendants Orphée aux enfers H.4 (1683), Orfeo by Christoph Willibald Gluck ed Euridice (1762), the last opera by Joseph Haydn L'anima del defunto, ossia Orfeo ed Euridice (1791) . The Orpheus Symphony Poem (1854) by Franz Liszt, orpheus ballet by Igor Stravinsky (1948) and two operas by Harrison Birtwistle: Mask of Orpheus (1973-1984) and The Corridor (2009). Bulgarian National Opera Rousse is commissioned and performs Orpheus: A Masque by John Robertson (2015). [76] Rainer Maria Rilke's Sonnets for Orpheus (1922) is based on the legend of Orpheus. Poul Anderson's Hugo Prize-winning novel, Goat Song, published in 1972, is a rendering of the story of Orpheus in a science fiction setting. Some feminist explanations of the myth give Eurydice greater weight. Margaret Atwood's Orpheus and Eurydice cycles (1976-86) refer to myths, and give Eurydice a more prominent voice. Sarah Ruhl's Eurydice also presents the story of Orpheus's origins to the underworld from Eurydice's point of view. Ruhl removes Orpheus from the center of the story by pairing their romantic love with the love of Eurydice's dead father. [77] David Almond's 2014 novel, A Song for Ella Grey, was inspired by the legendary Orpheus and Eurydice, and won the Guardian Children's Novel Award in 2015. [78] Richard Powers' 2014 novel Orfeo is based on Orpheus. [to quote] [need clarification] Stefan Calin's 2020 novel 'Orpheus' Temptation'[79] is based on an allegory between the protagonist and orpheus descent into the Underworld and the next temptation to look at Eurydice. Dino Buzzati insatuation of the Orpheus motif in the graphic novel Poem Strip (1969). Neil Gaiman portrays the Orpheus version of The Sandman (1989-2015). Orpheus of Gaiman was the son of Oneiros (Lord of the Dream Morpheus) and muse Calliope. [80] The poet Gabriele Tinti composed a series of poems inspired by the legendary Orpheus, read by Robert Davi at the J. Paul Getty Museum[81] Mexican artist Death of Orpheus film and stage Garcia Vega Vinícius de Moraes's play Orfeu da Conceição (1956), later adapted by Marcel Camus in the 1959 film Black Orpheus, tells the story in the modern setting of a slum in Rio de Janeiro in Carnaval. Jean Cocteau's Orphic Trip - The Blood of a Poet (1930), Orpheus (1950) and Orpheus's Will (1959) - was filmed over thirty years, and is based in many ways on the story. Philip Glass transformed the second film into the chamber opera Orphée (1991), part of the revered trio Cocteau. Nikos Nikolaidis' 1975 film Evrydikí BA 2037 is a creative perspective on the classic Greek tragedy of Orpheus and Eurydice. Anais Mitchell's 2010 folk opera Hadestown recounts the tragedy of Orpheus and Eurydice with an American blues and jazz-inspired soundtrack, portraying Hades as the brutal work boss of an underground mining city. Mitchell, along with director Rachel Chavkin, later transformed her album into a Tony Award-winning theatrical musical. Australian popular band Nick Cave and the Bad Seeds released their double album Abattoir Blues/The Lyre of Orpheus in 2004. See also Aornum Argonautica Orphica Katabasis Leibethra List of Operas Orphean Pierian Spring Pimpleia Sir Orfeo 3361 Orpheus Notes ^ Fritz Graf and Sarah Iles Johnston, Cypress texts for the afterlife: Orpheus and Bacchic gold tablets (Routledge, 2007), p. 167, while noting depiction in Greek art, especially vase paintings, show Orpheus dressed as a Greek, often as opposed to those in Thracian costumes around him. ^ Geoffrey Miles, Classical Mythology in English Literature: Important Anthology (Routledge, 1999), p. 54ff. ^ Pausanias, Greek Description, Corinth, 2.30.2 ^ P. cfpavc in: Greek Dictionaries, edited by Robert S. P. Beekes (Ph. D. 1969). First published online in October 2010. Online consultation on May 3, 2018. Cobb, Noel. Prototype Imagination, Hudson, New York: Lindisfarne Press, p. 240. ISBN 0-940262-47-9 ^ Freier, William K. (1995). Pozzi, Dora Carlisky; Wickersham, John M. (eds.). Orpheus: A Fugue on the Polis, Myth and the Polis, Cornell University Press: 46, ISBN 0-8014-2473-9 ^ Miles, Geoffrey. Classical Mythology in English Literature: A Critical Anthology, London: Routledge, 1999, p. 57. ISBN 0-415-14475-5 ^ a b c d Freeman, Kathleen (1946). Pre-socratic philosophers. Blackwell's basis, page 1. Ibycus, Shrapnel 17 (Diehl); M. Owen Lee, Virgil as Orpheus: A study by Georgics State University New York, Albany (1996), p. 3. Kathleen Freeman, Ancilla to the Pre-Socratic Philosophers, Harvard University Publishing House (1948), p. 1. Aristotle (1952). W. D. Ross; John Alexander Smith (eds.). Works by Aristotle. XII - Debris. Oxford: Clarendon Press. 80. ^ Pindar, Pythian Odes, 4.4.315 [1] ^ Pindar fragment 126.9. ^ Pseudo-Apollodorus, Bibliothekē 1.3.2, 1.2.3, 1.23, and Orphic Hymn 24.12. ^ Attributed to the Painter of London E 497: Bell-krater (24.97.30) – Heilbrunn Timeline of Art History – Metropolitan Museum of Art. metmuseum.org. ^ Pseudo-Apollodorus, Bibliothekē 1.3.2; Euripides, Iphigenia in Aulis, 1212 and The Bacchae, 562; Ovid, Metamorphoses 11: with his songs, Orpheus, bard of Thrace, allured trees, wildlife, and even emotionless rocks, to follow him> ^ Others to nekylia's bravery are Odysseus, Theseus and Heracles; Perseus also overtook Medusa in a chthonic setting. ^ A single literary letter, attributed to the sophist acிடamas, noted Orpheus with the invention of the text. See Ivan Mortimer Linforth, Two Notes on the Legend of Orpheus, Transactions and Proceedings of the American Philological Association 62, (1931):5–17. ^ a 5 Apollodorus (Pseudo Apollodorus), Library and Pattern, 1.3.2. Orpheus also invented the mysteries of Dionysus, and was torn to pieces by the Maenads, who were buried in Pieria. ^ Apollonius, Argonautica, passim. ^ Apollodorus, Library and Epitome, 2.4.9, This Linus is the older brother of Orpheus; he went to Thebes and became a Theban. William Godwin (1876). The life of necromancers. page 44. ^ a 5 Strabo, Geography, Book 7, Chapter 7: At the foot of Olympus is a city of Dium. And it has a nearby village, Pimpleia. Here live Orpheus, the Ciconian, it is said - a wizard who at first collected money from his music, along with his soothsaying and his celebration of orgies connected with mystical initiation rituals, but soon thought he deserved things still bigger and bought himself a throng of followers and power. Some, of course, have ought him ready, but others, as they suspect a conspiracy and violence, combine against him and kill him. And recently, also Leibethra. Gregory Nagy, Ancient Times (Greek Literature, Episode 2), ISBN 0-8153-3683-7, p. 46. ^ Index in Eustathii commentarios in Homerii Iliadem et Odysseam by Matthaeus Devarius, p. 8. ^ Pausanias, The Description of Greece, 6.20.18: An Egyptian man says that Pelops received something from Amphion theban and buried it where is what they call Taraxippus, adding that it was the buried thing that frightened Oenomaus' mares, as well as everyone's chariot ride since. This Egyptian thought that Amphion and Thracian Orpheus were intelligent magicians, and that it was through their enchant spell that the beasts came to Orpheus, and the stones came to Amphion to build the wall. The most likely of the stories in my opinion made Taraxippus the last name of Horse Poseidon. ^ a b c Smith, William (1870). Greek and Roman biographical and mythological dictionaries. 3. Boston: Little, Brown, and Company. page 60. 1 Freeman, Kathleen (1946). Pre-socratic philosophers. Oxford: Basil pages 4–8. ark:/13960/19z088h5f. ^ Sons of Oeagrus or Apollo and Calliope: Apollodoros 1.3.1. Pindar, frag. 126, line 9, recorded in Kerényi 1959: 280. ^ Scholia on Apollonius Rhodius, Argonautica 1.23 with Asclepiades as administration ^ In Pausanias, Graeciae Descriptio 9.30.4, the author claims that ... There are many truths believed by the Greeks, one of which is that Orpheus was the son of Muse Calliope, and not of pierus' daughter. ^ Tzetzes, Chiliades 1.12 lines 306 ^ John Tzetzes. Chiliades, 1.12 lines 305 ^ William Keith Guthrie and L. Alderlink, Orpheus and Greek Religion (Mythos Books), 1993, ISBN 0-691-02499-5, page 61 f. [...] is a dion city. Nearby is a village called Pimpleia. It was there that they said that the Kikonian Orpheus lived. ^ a b Jane Ellen Harrison, Prolegomena to the Study of Greek Religion (Mythos Books), 1991, ISBN 0-691-01514-7, p. 469: [...] near the city of Dium is a village called Pimpleia where Orpheus lived. ^ Argonautica, book I (ll. 23–34). Let us first name Orpheus which once calliope bare, it is said, ends with Thracian Oeagrus, near the height of pimples. ^ Hoopes And Evslin, The Greek Gods, ISBN 0-590-44110-8, ISBN 0-590-44110-8, 1995, p. 77: His father was a Thracian king; his mother was the muse Calliope. For a while he lived on Parnassus with his mother and eight beautiful aunts and there met Apollo, who was flirting with the laughing muse Thalia. Apollo is photographed with Orpheus, giving him his bit of lyre gold and teaching him to play. And his mother taught him to make verses to sing. Diodorus Siculus, 4.25.2–4. ^ Pausanias, Description of Greece, Corinth, 2.30.1[2]: Among the gods, the Aeginetans worshiped himcate the most, in their honor each year they celebrated mystical rituals which, they said, orpheus the Thracians found among them. Inside the enclosure was a temple; Its wooden image is myron's work, and it has a face and a body. It was Alcamenes, in my opinion, who first made three images of Hecate attached to each other, a character called of Eupurgidia Athena (on the Tower); it stands next to the temple of Wingless Victory. ^ Pausanias, Greek description, Laconia, 3.14.1.[5]: [...] but the wooden image of Thetis is protected in secret. The cult of Demeter Chthonia (of the Lower World) the Carn ha people said was given to them by Orpheus, but in my opinion it was because of the sanctuary in Hermione that the Ha Lao People also began to worship Demeter Chthonia. The Spartans also have a sanctuary of Serapis, the newest sanctuary in the city, and one of the zeus surnamed Olympians. ^ Pausanias, Description of Greece, Laconia, 3.13.1: Opposite olympian Aphrodite lacedaemonians there is a temple of the Maid of Christ. Some say it was done by Thracian Orpheus, others Abairis when he was from Hyperboreans. ^ Pausanias, Description of Laconia, 3.20.1.[5]: Between Taletum and Euoras is a place they named Therae, where they say Leto from the top of Taygetus [...] is a sanctuary of Demeter named eleusian. Here according to the Lacedaemonian Heraeus story was hidden by Asclepius while he was being healed of a wound. In the sanctuary is a wooden image of Orpheus, a work, they say, of Pelasgians. Diodorus Siculus, 4.25.1-2. Katherine Crawford (2010). The sexual culture of the French Renaissance. Cambridge University Press. page 28. ISBN 978-0-521-76989-1. John Block Friedman (May 1, 2000). Middle-aged Orpheus. Syracuse University Publishing House. page 9. ISBN 978-0-8156-2825-5. ^ M. Owen Lee, Virgil as Orpheus: A Study of the Georgics, State University of New York Press, Albany (1996), p. 9. ^ Symposium 179d. ^ The Georgics of Virgil: Fourth Book. www.sacred-texts.com. Retrieved July 11, 2017. ^ Robert Graves, Greek Mythology, Penguin Books Ltd., London (1955), Episode 1, Chapter 28, Orpheus, p. 115. ^ Apollonius of Rhodes, Argonautica, book III: Don't let the dog's downs or barks turn you around, lest you ruin everything, Medea warns Jason; after the horrifying ritual, Aison's son was arrested by fear, but even so he did not return ... (Richard Hunter, translator). ^ a 1 Orpheus and Greek Religion by William Keith Guthrie and L. Alderlink, ISBN 0-691-02499-5, page 32 ^ Wilson, N., Ancient Greek Encyclopaedia, Routledge, 2013, ISBN 113678800X, page 702: His tomb and sect do not belong to Thrace but to Pierian Macedonia, northeast of Mount Olympus, an area where thracians once lived ^ Classical Mythology , p. 279, Mark P. O. , Robert J. Lenardon. ^ Harvard Studies in Classical Philology, episode 88, p. 211 ^ Pausanias, Description of Greece, Boeotia, 9.30.1. Macedonians living in the district beneath Mount Pieria and the city of Dium say that it was here that Orpheus met his end at the hands of the women. Going from Dium along the road up the mountain, and advancing twenty stades, you reach a pillar to the right crossed by a rocky urn, which according to the natives contains the bones of Orpheus. ^ Pausanias, Greek Description, Boeotia, 9.30.1. There is also a river called Helicon. After a process of seventy-five stades the line here later disappeared under the earth. After a distance of about twenty-two stades the water rises again, and under baphyra's name instead of Helicon flows into the sea as a trawable river. The people of Dium say that at first the river flowed on land throughout its process. But, they went on to say, the women who killed Orpheus wanted to wash away in it blood stains, and there the river sank underground, so as not to lend her water to clean up the manslaughter ^ Orpheus The Columbia Encyclopedia. search.credoreference.com. Retrieved September 25, 2015 Patricia Jane Johnson (2008). Ovid Before Exile: Art Punishment in Metamorphoses. University of Wisconsin Publishing House. page 103. ISBN 978-0-299-22400-4. by Ciconian women. Ovid, trans. A. S. Kline (2000). Ovid: The Metamorphoses. Book XI. Heinrich Wölfllin (2013). Drawings by Albrecht Dürer. Dover Courier Publication. 24-25. ISBN 978-0-486-14090-2. ^ Carlos Parada His head fell into the sea and was washed away by the waves on the island of Lesbos, where lesbians buried it, and for doing this, lesbians had a reputation for having musical skills. ^ Recently a cave was identified as the prophet of Orpheus near the modern village of Antissa; see Harisiss H. V. et al. The Spelios of Antissa; Oracle of Orpheus in Lesbos Archaologia kai Technes 2002; 83:68–73 (article in Greek with English summary) ^ Flavius Philostratus, The Life of Apollonius of Tyana,[2] ^ William Godwin (1876). The life of necromancers. page 46. ^ The Writing of Orpheus: Greek Myth in Cultural Context by Marcelle Detienne, ISBN 0-8018-6954-4, p. 161 ^ Pausanias, Description: Greece, Boeotia, 9.30.[11] As soon as the night came, the god sent heavy rain, and the Sys River (Boar), one of the torrents on Olympus, on this occasion threw down the walls of Libethra, toppled the sanctuary of the gods and the house of men, and drowned the inhabitants and all the animals in the city. When Libethra was now a ruined city, macedonians in Dium, according to my friend Larisa, brought the bones of Orpheus to their country. ^ Others have said that his wife died before him, and that for her sake he went to Aornum in Thesprotis, where the former was a prophet of the dead. He thought, they said, that Eurydice's soul followed him, but back he lost her, and committed suicide because of grief. The Thracians say that the allergy birds like the nest on Orpheus's tomb sing sweeter and louder than others. Pausanias, Description of Greece, Boeotia, 9.30.1. Freeman, Kathleen (1946). Pre-socratic philosophers. Blackwell's basis, page 3. ark:/13960/19z088h5f. Freeman, Kathleen. Ancilla to the Pre-Socratic Philosophers, Harvard University Publishing House (1948), p. 1. ^ 10th 10th 10th Republic 364c–d. ^ Moore, page 56: the use of eggs and beans is prohibited, as these articles are related to the worship of the dead. Janko, Richard (2006). Tsantsanoglou, K.; Parássoglou, G.M.; Kouremenos, T. (eds.). Derveni scroll. Bryn Mawr Classic Review. Studi e testi per il 'Corpus dei papiri filosofici greci e latini'. Florence: Olshcki. 13. ^ Miford, page 89: But the very early inhabitants of Greece had a less degenerate religion than the original groy. For this curious and interesting fact, abundant testimony remains. They appear in those poems, of uncertain origins and uncertain dates, but certainly great ancient times, called poems by Orpheus rather orphic poems [Note: note: in the hymn to Jupiter, quoted by Aristotle in the seventh chapter of his dissynctation on the world]; and they are found scattered among the works of philosophers and historians. The idea of a religion degenerating from the original purity expresses an idealized enlightenment of a primitive state assuming it is a sense of primitiveness in the history of ideas. Guthrie, pages 17–18. As the founder of mysterious religions, Orpheus was the first to reveal to humans the meaning of teletai rituals. We read about this in both Plato and Aristophanes (Aristophanes, Frogs, 1032; Plato, Republic, 364e, a passage showing that literary power was exercised to take responsibility for the ritual). Guthrie continues to write on the less deserving but surely popular side of Orphism that is represented by us again by the charm or manicity of Orpheus that we can also read as early as the fifth century. Our authority is Euripides. We've noticed 'charm on thracian pills' in Alcestis and in Cyclops one of satyrs is lazy and scared, not wanting to help Odysseus in the mission to drive the burning stake into the giant's only eye, exclaiming: 'But I know a man maniac of Orpheus, a good spell, that will make the brand step up in its own right to burn the one-eyed son of the Earth' (Euripides, Cyclops 646 = Kern, test. ^ Rousse State Opera. Светояна премьера на операта Орзей от канадския композитор Дон Робъртс в МЗ Сцена край реката-Пусе (World Premiere of the Opera Orpheus by Canadian composer John Robertson). Retrieved February 22, 2016 (in Bulgarian). Isherwood, Charles (19 June 2007). The power of memory to triumph over death. The New York Times. Staff, Guardian (19 November 2015). 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Metamorphoses X, 1–105; XI, 1–66; Christoph Riedweg, Orfeo, in: S. Settis (a cura di), I Greci: Storia Cultura Arte Società, episode II, 1, Turin 1996, 1251–1280. Christoph Riedweg, Orpheus oder die Magie der musiké. Antike Variationen eines einflussreichen Mythos, in: Th. Fuhrer / P. Michel / P. Stotz (Hgg.), Geschichten und ihre Geschichte, Basel 2004, 37–66. Rohde, Erwin, Psyche, 1925. cf. Chapter 10, The Orphics. Segal, Charles (1989). Orpheus: Legend of the poet. Baltimore: Johns Hopkins University Press. ISBN 0-8018-3708-1. Smith, William; and Greek and Roman biographical and mythological dictionary, London (1873). Orpheus Taylor, Thomas [translation]. The Mystical Hymns of Orpheus, 1896. West, Martin L., Orphic Poems, 1983. There is a diss author in this work that the Greek religion was initially heavily influenced by the practice of Central Asian wizards. A major point of contact is the ancient City of Olbia of Crimea. Wise, R. Todd, A neo-comparative examination of the legendary Orpheus as found

in native American and European traditions, 1998. Umi. The thesis explores Orpheus as a single mythical structure present in traditions that extend from ancient times to modern times and on cultural contexts. Wroe, Ann, Orpheus: Song of Life, The Overlook Press, New York, 2012. Links outside wikimedia commons have media related to Orpheus. Greek Wikisource has original text related to this article: Ὀρφεύς Wikiquote with quotes related to: Orpheus Greek Mythology Link, Orpheus Theoi Project: online text: Orphic hymns translated by Thomas Taylor The Life and Theology of Orpheus by Thomas Taylor, includes several Orphic hymns and their accompanying notes by Taylor Orphica in English and Greek (select resources) Leibethra - Tomb of Orpheus (Greek) Warburg Institute Iconographic Database Material (about 400 images by Orpheus) Greek Legend Comix: The Story of Orpheus A detailed comic-strip rescending orpheus of the Greek legend Comix Orphicorum fragmenta , Otto Kern (eds.), Berolini apud Weidmannos, 1922. Freese, John Henry (1911). Orpheus. In Chisholm, Hugh (eds.). Britannica Encyclopedia. 20 (11th edition). Cambridge University Press. 327–329. Taken from

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