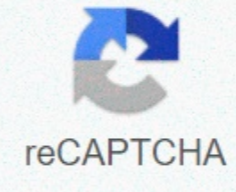




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Triumph of dionysus story

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Cardinal Richelieu, Louvre)[1]SymbolThyrus, vines, bull, panther, ivy, goat, masks, information from ParentsZeus and Semele, Zeus and Demeter (some sources), Zeus and Persephone (Orphic), Ammon and AmaltheiaSiblingsAeacus, Angelos, Apollo, Ares, Artemis, Athena, Eileithyia, Enyo, Eris, Ersa, Hebe, Helena troy, Hephaestus, Heracles, Hermes, Minos, Pandia, Persephone, Perseus, Rhadamanthus, Tantalum, Grace, Horae, Litae, Muses, MoiraiConsortAriadneChildrenPriapus, Hymen, Thoas, Staphphylus Oenopion, Comus, Phthonos, Graces, DeianiraEquivalentsGreek equivalentIacchus, ZagreusRoman equivalentBacchus, LiberEtruscan equivalentFulfunsEgyptian equivalentOsiris This article contains special characters. Without proper rendering support, you may see question marks, fields, or other symbols. Dionyses (/daɪ.əˈnɪzəs/; Greek: Διόνυσος) is the god of grape harvesting, winemaking and wine, fertility, orchards and fruits, vegetation, madness, ritual madness, religious ecstasy, celebration and theater in ancient Greek religion and myths. [2] [3] It is also known as Bacchus (/ˈbækəs/ or /ˈbʌkəs/; Greek: Βάκχος, Bakkhos), a name adopted by the Romans; [5] The frenzy it provokes is *bakkheia*. Another name used by the Romans is Liber meaning free, due to its relationship with wine and Bacchanalia and other rites, and the freedom associated with it. His thyrus, sometimes wrapped in ivy and dripping with honey, is both a benevolent wand and a weapon used to destroy those who oppose his cult and the freedoms he represents. As Eleutherios (liberator), his wine, music and ecstatic dance freed his followers from conscious fear and concern and overturned the oppressive limitations of the powerful. It is believed that those who participate in his mysteries become possessed and authorized by God himself. In his religion, identical to orfizm or closely related to him, the dionysus was believed to have been born of the union of Zeus and Persephon, and had himself chthonic or underworld aspect of Zeus. Many believed he was born twice, was killed, and was reborn as the son of Zeus and mortal Semele. In the Mysteries, Eleusinian equated himself with Ikchus, the son (or, alternately, husband) of Demeter. Its origin is uncertain, and its cults took different forms, some are described by ancient sources as Tracks, others as Greek. [7] [8] Although most accounts say he was born in Tration, went abroad and came to Greece as a foreigner, evidence from the Mycenaean period of Greek history shows that he is one of the oldest gods in Greece. His attribute of alienation as an incoming outsider-god can be inherent and indispensable to his cults, because he is the god of Revelation, sometimes called the god who comes. Wine played an important role in Greek culture, and the worship of Dionysus was the main religious purpose of its consumption. [11] The wine, as well as the vines and grapes that produce it, were seen not only as a gift of God, but as a symbolic incarnation of Him on earth. But instead of being a god of drunkenness, as was often stereotypical in the postclass era, Dionysus's religion focused on the correct consumption of wine, which can alleviate suffering and bring joy, as well as inspire divine madness different from drunkenness. Performance art and drama were also central to his religion, and his festivals were the first driving force behind the development of theatre. The cult of Dionysus is also a cult of souls; his maenads feed the dead through the sacrifice of blood, and he acts as a divine communicator between the living and the dead. [15] He is sometimes classified as a dying and ascending god. Dionysites are dissites of agriculture and vegetation. His relationship with wine, grape harvest, orchards[17] and vegetation shows his role as a god of nature. As a god of viticulture and grapes, he is associated with the development and harvesting of fruit. In myth, he teaches the art of growing and growing plants. [18] [19] [20] [21] The name Dio-prefix etymology in ancient Greece Διόνυσος (Dionysos; *di ó nys*; saucer) has been associated since antiquity with Zeus (Dios complements), and variants of the name seem to indicate the original *Dios-nysos. The earliest testimony is the Mycenaean Greek form of *dywna* 𐀳𐀺𐀸𐀸 (di-wo-nu-soj)[22] found on two tablets found in Mykenaeen Pylos and dating back to the 12th or 13th centuries BC. At the time, it was uncertain whether it was indeed a theonym,[23][24] but in 1989-90 greek-Swedish excavations on Kastelli Hill, Chania, discovered, among other things, four artifacts with the inscriptions Linear B; Among them, the inscription on the item KH Gq 5 is thought to confirm the early worship of Dionysian. In Mycenaean, Zeus's form is di-wo. [26] Dionysus drinking cup (kantharos) (late 6th century BC)The second element -nūsos is of unknown origin. It may be related to Mount Nysa, the birthplace of god in Greek mythology, where it was nurtured by nymphs (Nysiada).[27] although the Pherecydes of Syros postulated nīsa as the archaic word tree in the 6th century BC. [28] Kretschmer claimed that *νύση* (nusē) is a trakim word that has the same meaning as *νύμφη* (nūmphē), a word similar to *νύς* (nyos) (daughter-in-law, or bride), i.e. *snusós, Sge. srusá). He suggested that the masculine form was *νύσος* (nūsos) and that would make Dionysus the son of Zeus. Jane Ellen Harrison thought Dionysus meant young Zeus. Robert S. P. Beekes suggested the pre-Greek origin of this name, because any attempt to find indo-European etymology is questionable. [22] Meanings and Variants This article contains linear B, which may not be rendered correctly in the browser. Without proper rendering support, you may see empty fields instead of Unicode. Later variants include Dionūsos and Diōnūsos in Boeotia; Dien(n)ūsos in Thesalia; Deonūsos and Deonūsos in Ionia; and Dimnūsos in Aeolia, among other variants. The prefix Dio-is found in other names, such as Dioscures, and can come from Dios, a complement to the name Zeus. [33] Nonnus, in his Dionysius, writes that the name Dionysus means Zeus-limp and that Hermes called it the newborn Dionysus, because Zeus, when he carried the infant, lifted one leg with a thigh limp from the weight, and nysos in Syracuse means lame. In his note to these lines, W. H. D. Rouse writes, It is difficult to say that these etymologies are wrong. Suda, a Byzantine encyclopedia based on classical sources, states that Dionysus was so named after the achievement [διδόνειν] for each of those who live a wild life. Or from providing [διδόνειν] everything for those who live a wild life. The origins of the dionysus of Triratna, a mosaic from Poseidon's House, the Zeugma Mosaic Museum of Academians in the 19th century, using studies in philology and comparative mythology, often considered Dionysus to be a foreign man who was only reluctant to be admitted to the standard Greek pantheon at a relatively late date, based on his myths, which often concern this subject – a god who spends most of his time on earth abroad and struggles for acceptance after returning to Greece. However, more recent evidence has shown that Dionysian was in fact one of the first gods continued in greek continental culture. The earliest written records of Dionysus worship come from the Mycenaean in Greece, especially at the Nestor Palace in Pylos, dating back to around 1300 BC [36] The details of the religion surrounding Dionysus during this period are scant, and most of the evidence is only his name, written as di-wo-nu-su-jo (Dionysioi) in line B, preserved on fragments of clay tablets that indicate a link with the victims or payment of wine, which has been described as from Dionyzioo. References to women from Oinoa, places of wine that may correspond to Dionysian women from later periods, were also discovered. Other mykene records from Pylos record the worship of a god named Eleuther, who was the son of Zeus and who was offered the chief. The connection with both the ground and the steers, as well as the etymological links between the name Eleuther or Eleutheros with the Latin name Liber Pater, indicates that it may have been a different name for Dionysus. According to Károly Kerényi, these guidelines suggest that even in the 13th century BC there was a basic religion of Dionysus, as well as its important myths. In Knossos, Minoan Crete, men were often given the name Pentheus, which is a form of later Donizian myth, which also means suffering. Kerényi argued that giving such a name to a child means a strong religious relationship, potentially not the distinct character of Penteus, who suffers at the hands of Dionysus's followers in later myths, but as the epithet of Dionysus himself, whose mythology describes a god who must endure suffering before triumphing over him. According to Kerényi, the title of a man who suffers probably originally referred to god himself, only applied to various characters as the myth developed. The oldest known painting of Dionysus, accompanied by his name, is found on the dinos by the attic potter Sophilos around 570 BC. In the 7th century, iconography found on ceramics shows that Dionysus was already revered as more than just a god associated with wine. [67] He was associated with weddings, death, dedication and sexuality, and his entourage of satirical and dancers has already been established. A common theme of these early performances was the metamorphosis, at the hands of god, of his followers in hybrid creatures, usually represented by both tame and wild satire, representing the transition from civilized life back to nature as a means of escape. [13] Epithets Over-life size of the second century AD Ludovisi Dionizos, with panther, satire and grapes on vines, Palazzo Altemps, Rome Epiphany Dionysus mosaic, from Villa Dionosu (2nd century BC) in Dion, Greece, archaeological museum Dion Roman fresco depicting Bacchus with red hair, Boscoreale, c. 30 BC Dionosus was invariably known for the following epithets: Acratophorus, Ακρατοφορος (donor of unbearable wine) , in Phigaleia, Arcadia. [37] Acroreites in Sicyn. Adoneus, a rare archaism in Roman literature, aluzija form of Adonis, used as an epithet for Bacchus. Aegobolus Αιγοβόλος (Goat Shooter) in Potniae, Boeotia. [40] Aesymmetes Αισυμνήτης (ruler or ruler) Aroë and Patrae in Achaea. Agrios Άγριος (wild boar), in Macedonia. Androgynos Ανδρογυνος (androgynous in relation) referring to god in sexual intercourse, performing both an active male role and a passive woman. [41] Bassareus, Βασσαρεάς tracka name of Dionysus, which derives from bassaris or fox-skin, which element was worn by its cultists in their secrets. Briseus Βρισηύς (the one who wins) in Smyrno. [44] Bromios Βρόμιος (Roaring from the Wind, associated primarily with the central element of the death/resurrection of myth,[46] but also the transformation of God into a lion and a bull[47] and the woes of those who drink alcohol. Also cognate with the roar of thunder, which refers to Dionysus's father, Zeus thunder. [48] Choiropsalae χοιρονόλας (pig-plucker: Greek χοιρος = pig, also used as a slang term for female genitalia). A reference to Dionysus's role as a fertility swarm. [49] [50] Chthonios Αθόνιος (underground)[51] Cittophorus Κιστοφορος (Basket-bearer, Ivy-bearer), refers to the baskets of saints for god. [41] Dimetor Διμητωρ (Twice-Born) refers to the two births of Dionysus. [41] [53] [54] [55] Dendrites Δενδρίτης (he from the trees), as the god of fertility. Dithyrambos, Διθύραμβος used at his festivals, referring to his premature birth. Eleutherios Ελευθερεος (liberator), an epithet shared with Eros. Endendros (he's in the tree). Enorches (with balls,[57] with regard to his fertility, or in the testes with regard to the sewing by Zeus of the child Dionysus in the thigh, understood as meaning his testicles). [58] Used in Samos and Lesbos. Eridomos (good-running), in Nonnus' Dionysiaca. [59] Erikryptos Επικρυπτος (completely hidden) in Macedonia. Euius (Euios), in the play Euripides, Bacchae. Iacchus, Ιακχος possible epithet of Dionysus, associated with the Mysteries of the Eleanor. In Eleusis he is the son of Zeus and Demeter. The name Iacchus may be derived from Ιακχος (Iakchos), an anthem sung in honor of Dionysus. Liknites (he's a winnowing fan), as a fertility god associated with religion mystery. Winnowing fan was used to separate chaff from grain. Lyaeus, or Lyaios (Λυακος, deliverer, literally loosener), which releases from care and anxiety. [60] MelanaiGIS Μελωναιγίς (black goat skin) at the Apaturia festival. Morychus Μόρυδος, (smeared) in Sicily, because its icon was smeared with wine sediment in the yearbook. [61] Mysteri μυστήρ (Mysteries) Nysian Νύσιος, according to Philostratus, was named so by the ancient Indians. Most likely because according to legend he founded the city of Nysa. [64] [65] [66] Oeneus, Ovono as the god of the press for wine. [67] [68] Omadios (Flesh-Eater), Eusebius writes in the gospel preparation that Euelpis of Carystus states that in Chios and Tenedos they made a human sacrifice to Dionysus Omadios. Pseudanor νευδώνωρ (literally a false man, referring to his feminine qualities), in Macedonia. Tauros Ταυρος (Bull) appears as the surname Dionysus. [70] In the Greek pantheon, Dionysus (along with Zeus) absorbs the role of Sabazios, in The Roman pantheon, Sabazius became an alternative name for Bacchus. [72] Cult and festivals in Greece Main article: Cult of Dionysus Mosaic of Antioch dionysus, 2nd century A.D., marble head of Dionysus, 2nd century A.D., Capitoline Museums, Cult of the Roman Diaionus was firmly founded in the 7th century BC. It could have been revered as early as 1500-1100 BC by the Mycetan Greeks; [74] [25] And traces of the Dionysian-type cult were also found in ancient Minoan Crete. Dionysia Dionysia, Haloa, Ascolia and Lenaia were dedicated to Dionysus. Rural Dionization (or Little Dionysia) was one of the oldest festivals dedicated to Dionysom, started in Attica and probably celebrated in viticulture. It took place in the winter month of Poseideon (time around the winter solstice, modern December or January). Rural Dionysia focused on the procession, during which participants carried phalluses, long loaves of bread, jars of water and wine, as well as other victims, and young girls carried baskets. After the procession, a series of dramatic performances and theatrical competitions took place. The city of Dionysia (or Great Dionysia) took place in urban centers such as Athens and Eleusis, and was a later development, probably starting in the 6th century BC. Three months after Rural Dionysus, the Great Festival fell near the spring equinox in the month of Elaphebolion (modern March or April). The procession of dionysia was similar to that of the rural celebrations, but more elaborate, and led by participants carrying a wooden statue of Dionysus, including sacrificial bulls and ornately dressed choirs. Grand Dionysia's dramatic competitions also included more notable poets and playwrights and awards for both playwrights and actors in many categories. [75] Anthesia Anthesia (Ανθεστήριον) is an Athenian festival that celebrated the beginning of spring. This lasted three days: Pithoigia (Πιθοίγια, Jar-Opening), Choes (Aoi, The Pouring) and Chythroi (Αύτροι The-Pots). It was said that the deceased arose from the underground during the festival. Along with the souls of the dead, Keres also wandered through the city and had to be banished at the end of the festival. On the first day of the vat with wine The wine was opened and mixed in honor of god. Rooms and drinking utensils are decorated with flowers with children over three years old. On the second day, a solemn ritual was held for Dionysus with drinking. People dressed up, sometimes as members of Dionysus's entourage, and visited others. Choes was also an opportunity for a solemn and secret ceremony. In one of the shrines of Dionysus in Lenaeum, which by the end of the year was closed. Basilissa (or basilinna), the wife of basileus, went through a symbolic solemn marriage with a god, possibly representing gamos Hieros. Basilissa was assisted by fourteen Athenian matrons (called Gerarai), who were chosen by basileus and sworn to secrecy. [76] The last day was dedicated to the dead. The victims were also offered to Hermes because of his connection to the underworld. It was considered a day of hilarity. Some poured libations on the graves of deceased relatives. Chythroi ended with a ritual cry to command the souls of the dead to return to the underworld. Keres was also banished from the festival on the final day. To protect themselves from evil, people chewed whitening leaves and smeared their doors with tar to protect themselves. The festival also allowed servants and slaves to take part in the celebrations. [76] [77] Bacchic Mysteries Main Articles: Dionysian Mysteries and Orphism (Religion) Marble Bas-Relief of Maenad and Two Satire in the Procession of Bacchus. AD 100, British Museum, London. The central religious cult of Dionysus is known as Bacchic or Dionysian Mysteries. The exact origin of this religion is unknown, although Orpheus reportedly invented the secrets of Dionysus. [81] Evidence shows that many sources and rituals usually considered part of similar Orphan mysteries actually belong to the mysteries of Dionysus. Some scholars suggest that in addition there is no difference between the mysteries of Dionysion and the mysteries of Persephone, but all these aspects of the same religion's mystery, and that Dionysios and Persephone both had an important role in it. [13] Previously considered to be a predominantly rural and marginal part of the Greek religion, athens' main city centre played an important role in the development and spread of bacchic mysteries. Bacchic mysteries have served an important role in creating ritual traditions for change in people's lives; originally primarily for men and male sexuality, but later also created a space to ritualize the changing roles of women and celebrate status changes in a woman's life. It often symbolizes this encounter with the gods who rule death and change, such as Hades and Persephone, but also with Dionysus's mother, Semele, who probably played a role related to the initiation of secrets. [13] Dionysus often included rituals associated with the sacrifice of goats or bulls, or at least some participants and dancers wore wooden masks associated with the god. In some cases, records show that a god participates in a ritual through a masked and clothed pillar, pole, or tree, while his worshippers eat bread and drink wine. The importance of masks and goats for the worship of Dionysus seems to date back to the earliest days of his worship, and these symbols were found together in a Minoan tomb near Phaistos, Crete. [36] Eleusian mysteries of Bacchus, Ceres and Amor, (1595-1605). Oil on canvas by Hans von Aachen. Roman marble bas-relief (the first century AD) from Naukratis depicting the Greek god Dionysus, a serpent and dressed in an Egyptian crown. As early as the 5th century BC, Dioniz equated himself with Ikchus, a small deity from the tradition of eleusyn mysteries. [83] This association may have been formed because of the homophony of the names Iacchus and Bacchus. The two black-figure lekythoi (c. 500 BC) are probably the earliest evidence of such a relationship. Almost identical vases, one in Berlin,[84] the other in Rome,[85] depict Dionysus, along with the inscription ΙΑΚΧΝΕ, a possible ΙΑΚΧΕ error. More early evidence can be found in works from the 5th century BC of the Athenian tragedies of Phosphokles and Euripides. [87] In the Antigons of Phosphokles (c. 441 BC), the ode to Dionysus begins by turning to Dionysus as god of many names (πολυώνυμε), who rules the valleys of Eleusis Demeter and ends with ethering him with Iacchus the Giver, who leads a chorus of stars whose breath is fire and whose accompanying Thyiads dances in a night frenzy. In a passage of lost art, Sophokles describes Nysa, the traditional place of dionysus's care: Hence I noticed Nysa, the visitation of Bacchus, famous among mortals, whom Iacchus counts as his beloved nurse. [89] In Euripides Bacchae (c. 405 BC), a messenger describing bacchitic feasts on Mount Cilhaeron, he associates Ikchus with Bromius, another of Dionysus's names, saying that they began waving thyrsos ... calling Ikchus, the son of Zeus, Bromius, with a united voice. The inscription found on the stone stele (c. 340 BC), found in Delphi, contains a paean Dionysian that describes his travels. [91] From Thebes, where he was born, he first went to Delphi, where he showed his starry body, and from Delphian girls took his place on the folds of Parnassus.[92] and then next to Eleusis, where his name is Iacchus; And in his hand waving the night flame of light, with God-possessed madness you went to the rollers of Eleusis ... where all the people of hell, alongside your native witnesses of the holy mysteries, call you as Iacchus; for mortals in their pain oazy without difficulty. Strabo says that the Greeks give the name Iacchus not only to Dionysus, but also to the leaders of mysteries. In particular, Iacchus was identified from Orphic Dionysus, who was Persephone's son. Sophocles mentions Iacchus the horns of the bull, and according to the historian of the 1st century BC Diodorus Siculus, it was this elder Dionysus who was represented in paintings and sculptures with horns, because he targeted sagacity and was the first to attempt to joking the steers and with their help to sow seeds. Arrian, a Greek historian from the 2nd century, wrote that it was dionysus, the son of Zeus and Persephon, not Theban Dionysus, who sings the mystic chant 'Iacchus'. The 2nd century poet Lucian also referred to the dismemberment of Ikceus. The poet Nonnus from the 4th or 5th centuries associated the name Iacchus with the third Dionysus. He described the Athenian celebrations given to the first Dionysus Zagreus, the son of Zeus and Persephone, the second Dionysian Bromios, the son of Semele, and the third Dionysian Iacheus: They [the Athenians] honored him as a god next after the son of Persephone and after the son of Semele; they made sacrifices for the late-born Dionysus and Dionysus was first born, and thirdly they chanted a new hymn for Iacchos. In these three celebrations Athens held a high feast, in a dance recently performed, the Athenians beat the step in honor of Zagreus and Bromios and Iacchos together. According to some accounts, Iacchus was Demeter's husband. Several other sources identify Iach as Demeter's son. The earliest such source, a fragment of a vase from the 4th century BC in Oxford, shows Demeter holding baby Dionysus on his lap. In the 1st century BC, Demeter suckling Iacchus became such a common motif that the Latin poet Lucretius could use it as a seemingly recognizable example of a lover's euphemism. Scholiast from the 2nd century AD, clearly called Demeter the mother of Iacchus. [104] Orfizm Satire giving bacchus vines as a child; cameo glass, the first half of the first century AD; From Italy In the orphic tradition, the first Dionysus was the son of Zeus and Persephone and was dismembered by the Titans before he was reborn. [105] Dionysus was the patron saint of the Orfiks, whom they associated with death and immortality, and symbolized the one who directs the reincarnation process. [106] This Orphan Dionysus is sometimes referred to as the alternative name Zagreus (Greek: Ζαγκρέυς). The earliest mentions of this name in the literature describe him as Gai's partner and call him the supreme god. Aeschylus joined Zagreus with Hades as hades' son or Hades himself. [107] Noting Hades' identity as the katachthonos alter ego of Zeus, Timothy Gantz considered it likely that Zagreus, originally, He is the son of Hades and Persephone, and later reunited with Orphic Dionysus, the son of Zeus and Persephone. [108] However, no known orphic sources use the name Zagreus for Orphic Dionysus. It is possible that the relationship between them was known in the 3rd century AD, when the poet Callimachus could write about it in a lost source. Callimachus, as well as his contemporary Euphoria, told the story of divisive child Dionysus,[110] and Byzantine sources cite Callimachus as referring to the birth of Dionysus Zagreus, explaining that Zagreus was a poet named after the chthonic aspect of Dionysus. The earliest definitive reference to the belief that Zagreus is another name for Orphic Dionysus is found at the end of the first century in Plutarch's writings. [112] The Greek poet Nonnus' Dionysiaca from the 5th century tells the story of this Orphic Dionysus, in which Nonnus calls him the elder Dionysus ... zagreus.[113] Zagreus, horned child,[114] Zagreus, first Dionysus,[115] Zagreus ancient Dionysus.[116] and Dionysus Zagreus[117] Worship and festivals in Rome Liber and import into Rome bust of Dionysus in the temple of Liber Pater on the forum, the first century ad Statue of Bacchus, Rome, Louvre Museum (2nd century AD) The cult of the mystery of Bacchus was brought to Rome from the Greek culture of southern Italy or on the Greek way under the influence of Etruria. It was founded around 200 BC. Liber was a native Roman god of wine, fertility and prophecy, patron saint of Roman plebeians (citizen-commoners) and one of the members of the Aventian Triad, along with his mother Ceres and sister or wife Libera. The Temple of the Triad was erected on the Aventian Hill in 493 BC, together with the institution of the celebration of the feast of Liberalia. The cult of the triad gradually gained more and more Greek influence, and by 205 BC, Liber and Libera were formally equated with Bacchus and Proserpina. Liber was often interchangeably identified with Dionysi and his mythology, although this identification was not widely accepted. Cicero insisted on the lack of identity of Liber and Dionysus and described Libera and Libera as ceres' children. Liber, like his Aventian companions, transferred various aspects of his older cults to the official Roman religion. It protected various aspects of agriculture and fertility, including vines and soft grape seeds, wine and wine vessels, and male fertility and masculinity. Pynius called Liber the first to establish the practice of buying and selling; he also invented the tied, the emblem of the royal family and the triumphant procession. [121] Roman mosaics and sarcophagus testify to the representations of dionysiosis as an exotic triumphal procession. In Roman and Greek literary sources from the late Republic and imperial era, several significant triumphs hold similar, distinctly bacchic elements of the procession, recalling the supposedly historic Triumph of Liber. Liber and Dionysus may have had a relationship before Classical Greece and Rome, in the form of the Mycene god Eleutheros, who shared the pedigree and iconography of Dionysus, but whose name has the same meaning as Liber. [36] Prior to the import of Greek cults, Liber was already strongly associated with bacchic symbols and values, including wine and unscrewed freedom, as well as subversive mighty. Several performances from the late Republican era include processions depicting the Triumph of Libera. [122] Bacchanalia Main Article: Bacchanalia Sacrifice to Bacchus. Oil on canvas Massimo Stanzione, c. 1634 Bacchus with leopard (1878) by Johann Wilhelm Schütz In Rome, the most famous bacchus festivals were Bacchanalia, based on earlier Greek festivals of Dionysia. These bacchic rituals were said to include omphagpic practices such as pulling live animals apart and eating all of them raw. This practice served not only as a reconstruction of infant death and the rebirth of Bacchus, but also as a means by which bacchic practitioners produced enthusiasm: etymologically, to allow God to enter the practicing body or to become one of bacchus. [123] According to Livy's account, bacchic mysteries were new in Rome; originally limited to women and kept only three times a year, they were damaged by the Etruscan-Greek version, followed by drunk, unfetched men and women of all ages and social classes cavorted into

sexual free-for-all five times a month. Livy refers to their various outrages against Rome's civil and religious law and traditional morality (*mos maiorum*); secretive, subversive and potentially revolutionary counterculture. Livy's sources and his own account of the cult probably drew mainly from the Roman dramatic genre known as Satyr plays, based on Greek originals. [125] Worship was suppressed by the state with great cruelty, of the 7,000 arrested, most of whom were executed. The modern scholarship treats much of Livia's account with skepticism; certainly, the senatorial edict, *senatus consultum de Bacchanalibus* was deployed throughout Roman and allied Italy. Former bacchic cult organizations were banned. Each meeting must obtain prior senatorial approval through a praetor. No more than three women and two men were admitted at one meeting, and those who opposed the edict threatened the death penalty. Bacchus was conscripted into the official Roman pantheon as an aspect of *Libera*, and his festival was introduced to *Liberalia*. In Roman culture, *Liber*, Bacchus and interchangeable counterparts. Thanks to his mythology involving travel and combat on earth, Bacchus became euhemerised as a historical hero, conqueror and founder of cities. He was the patron saint as a child and founding hero at Leptis Magna, the birthplace of Emperor Septimius Severus, who promoted his myth. Pliny thought it was a historic prototype of roman triumph. Postclassical worship of late antiquity in neoplatonic philosophy and late antiquity religion, the Olympic gods were sometimes considered number 12 based on their zones of influence. For example, according to Sallustius, Jesus, Neptune and Vulcan produce the world; Ceres, Juno, and Diana animate him; Mercury, Venus and Apollo harmonize it; and finally Vesta, Minerva and Mars lead it with the power of guarding. [128] The reich of other gods, including the belief system, continues within the original gods, and Sallustius taught that Bacchus is Jesus. In the orphic tradition, the saying was allegedly given by the Oracle of Apollo, who stated: Zeus, Hades, [and] Helios-Dionysus were three gods in one godmother. This statement apparently condensed Dionysus not only with Hades, but also with his father Zeus, and suggested a particularly close identification with the sun god Helios. Quoting this in his Hymn to King Helios, Emperor Julian replaced the name Dionysus with the name Serapish, whose Egyptian counterpart Ozyris also equated with Dionysus. [129] Cult from the Middle Ages to the modern period Bacchus Paulus Bor Although the last known worshippers of the Greek and Roman gods were scattered before 1000 AD,[needed source] there were several isolated cases of the revived worship of Dionysus in the medieval and early modern period. With the development of modern neo paganism and Hellenism, the worship of God has once again been restored. According to the Lanerocost chronicle, during Easter in 1282 in Scotland, pastor Inverkeithing led young women in a dance in honor of Priapus and Liber's father, commonly equated with Dionysus. The priest danced and sang in front, carrying a depiction of phallus on a pole. He was killed by a Christian boy in the same year. Historian C. S. Watkins believes that Richard of Durham, the author of the chronicle, identified the occurrence of apotropaic magic with his knowledge of the ancient Greek religion, rather than recording the actual survival of pagan rituals. The late Medieval Byzantine scholar Gemistios Pletho secretly advocated a return to paganism in medieval Greece. [citation needed] In the 18th century Hellfire clubs were established in The United Kingdom Although the activities differed between the clubs, some of them were very pagan and included shrines and sacrifices. Dionysus was one of the most popular deities, alongside deities such as Venus and Flora. Today you can still see the statue of Dionysus left in the Hellfire Caves. In 1820, Ephraim Lyon founded the Bacchus Church in Eastford, Connecticut. He declared himself high priest and added local drunks to the list of members. He maintained that those who died as members would go to Bacchanalia for their afterlife. Modern pagan and polytheistic groups often embrace the worship of Dionysus in their traditions and practices, especially groups that have sought to revive Hellenistic polytheism, such as the Supreme Council of Ethnic Hellenes (YSEE). In addition to wine libations, dionysus's modern followers offer the god vines, ivy and various forms of incense, especially styrax. They can also celebrate Roman holidays such as Liberalia (March 17, near the spring equinox) or Bacchanalia (different dates) and various Greek festivals such as Anthesperia, Lenaia and The Greater and Small Dionysians, whose dates are calculated in the lunar calendar. [136] Identification with other gods of Ozyris Painted wooden panel depicting Serapis, who was considered the same god as Ozyris, Hades and Dionysian in late antiquity. In the Greek interpretation of the Egyptian pantheon, Dionysus was often equated with Ozyris. [137] Stories about the dismemberment of Ozyris and the re-assembly and resurrection by Isis closely coincide with those of Orphic Dionysus and Demeter. According to Diodorus Siculus,[139] as early as the 5th century BC, the two gods were synchronized as a single deity known as Dionysius-Ozyris. The most significant record of this belief is found in Herodotus's *Plutarch* also described his belief that Ozyris and Dionysus, stating that anyone who knows the secret rituals associated with both gods will recognize obvious similarities, and that their myths of dismemberment and associated public symbols are sufficient proof that they are the same god revered by two different cultures. Other syncretic Greco-Egyptian deities emerged from this conflating, including the gods Serapis and Hermanubis. Serapis was believed to be both Hades and Ozyris, and roman emperor Julian considered him to be the same as Dionysian. Dionysus-Ozyris was particularly popular in Egypt with Ptolemy, because the Ptolemys claimed to be from Dionysus, and as pharaohs they had claims to the Line of Osyris. This association was most notable during the dedication ceremony, during which Mark Antony became Dionysus-Ozyris, alongside Cleopatra as Isis-Aphrodite. Egyptian myths about Priapus said the Titans conspired against Ozyris, killed him, divided him parts and removed them secretly from the house. All but Ozyris penis, which because none of them was ready to take him with him, threw into the river. Isis, the wife of Ozyris, chased and killed the Titans, assembled the body parts of Ozyris in the shape of a human form, and gave them to priests with orders to pay Ozyris the honors of god. But because she was unable to recover her penis, she ordered the priests to pay him god's honors and set him upright in their temples. Hades Pinax from Persephone and Hades on the throne, from the holy shrine of Persephone in Locri. The vetive relief of Dionysus and Pluto with adonant. 4th century BC From Caristos, Archaeological Museum of Chalkida. The philosopher Heraclitus of the 5th and 4th centuries BC, uniting opposites, declared that Hades and Dionysus, the essence of indestructible life (zoē), are the same god. Karl Kerényi notes in his book[146] that the homering anthem Do Demeter.[147] the vetive marble paintings[148] and epithets.[149] combine Hades with being Dionysus. He also notes that the bereaved goddess Demeter refused to drink wine because she claims that drinking wine, which is a gift from Denia, after the abducement of Persephone, would be contrary to this relationship; indicating that Hades may in fact have been the cover name for Dionysus's underworld. He suggests that this dual identity may have been known to those who came into contact with the Mysteries. One of the epithets of Dionysus was Chthonios, which means underground. The evidence of the union of worship is quite extensive, especially in southern Italy, especially given the high involvement of the symbolism of death contained in the Dionysian cult. [153] The statues of Dionysus[154][155] found in Ploutonion in Eleusis give further evidence of how the statues found bare a striking resemblance to the statue of Eubouleus, also called Aides Kyanochaites (Hades with flowing dark hair), [156][157][158] known as the youthful image of the Lord of the Underworld. The statue of Eubouleus is described as radiant but revealing strange inner darkness[159][157] Ancient portraits show Dionysus holding kantharos in his hand, a jar of wine with large handles and occupying a place where we can expect to see Hades. Archaic artist Xenoktes depicted on one side of the vase, Zeus, Poseidon and Hades, each with its symbols of power, with Hades's head turned forward, and on the other side, Dionysus walked forward to meet his fiancée Persephone, with kantharos in hand, against the background of grapes. Dionysus also shared several epithets with Hades, such as Chthonios, Eubouleus and Euclius. Both Hades and Dionysus were associated with the divine tripartite deed with Zeus. [161] [162] Zeus, Dionysiosis was occasionally thought to be a form of the underworld, closely identified with Hades, to the point that they were sometimes considered the same god. According to Margaret Rigoglioso, Hades is a Dionysus, and this double god was convinced by the Eleusian tradition that he impregnated the Persephone. This would lead to Eleusianin in tune with the myth in which Zeus, not Hades, impregnated Persephone to bear the first Dionysus. Rigoglioso claims that together these myths suggest the belief that with Persephone, Zeus/Hades/Dionysus created (in terms quoted from Kerényi) a second, little Dionysus, which is also an underground Zeus. The union of Hades, Zeus, and Dionysus as one tripartite god was used to represent the birth, death, and resurrection of the deity, and to unite the shining
kingdom of Zeus and the dark kingdom of hades' underworld. [161] According to Rosemarie Paterly-Perry, it is often mentioned that Zeus, Hades and Dionysus were assigned to be exactly the same god... Being a three-way bish Hades is also Zeus, doubling down as the God of Heaven or Zeus, Hades kidnaps his daughter and mistress Persephone. Hades' takeover of Kore is an act that allows the conception and birth of a second integrating force: Iacchos (Zagreus-Dionizos), also known as Liknites, the helpless infant figure of this Deity, who is the unifier of the dark underworld (chthonic) kingdom of Hades and the Olympian (Shining) of one Zeus. [161] [162] Sabazioz and Yahweh brown pages used in the Ball of Sabazioz (British Museum). Roman first-second century AD. Hades decorated with religious symbols were designed to stand in sanctuaries or, like this one, were attached to poles for the use of procession. [164] The Phrygian god Sabazioz was alternately equated with Zeus or Dionysus. The Byzantine Greek encyclopaedia, Suda (c. 10th century), stated: Sabazioz ... is the same as Dionysian. He acquired this form of address from the ordinance that applies to him; barbarians call bacchic cry sabazein. Hence, some Greeks also follow suit and call the cry sabasmos; thus Dionysos [becomes] Sabazioz. They also called saboi those places that were dedicated to him and his Bacchantes. ... Demosthenes [in a speech] On behalf of Ktesiphon [mentions them]. Some say that Saboi is a term for those who are devoted to Sabazioz, that is Dionysos, just like those [dedicated] to Bakkhos [are] Bakkhoi. They say that Sabazioz and Dionysos are the same. So some also say that the Greeks call Bakkhō Saboi. Strabo in the first century connected Sabazioz with Zagreus among the Phrygian ministers and participants of the sacred rites of Rhea and Dionysus. The Sicilian modern Strabo, Diodorus Siculus, condensed Sabazioz with the secret Dionysius, born of Zeus and Persephone. It is not supported by any preserved inscriptions that are entirely to Zeus Sabazioz. Several ancient sources point to the apparently universal belief in the classical world that god revered by the Jewish people, Yahweh, was recognizable as Dionysos or Liber by his identification with Sabazioz. Tacitus, Lydus, Cornelius Labeo and Plutarch either made this association, or discussed it as an alien belief (though some, like Tacitus, specifically raised it in order to reject it). According to Plutarch, one of the reasons for the identification is that the Jews were reported to shout their god with the words Eueo and Sabi, a cry usually associated with the worship of Sabazioz. According to scholar Sean McDonough, it is possible that Plutarch's sources confused the cry of Iao Sabaoth (usually used by Greek speakers in reference to Yahweh) with eueo Sabaoe Saboi's Sabbath cry, derived from the confusion and confusion of the two deities. Sabi's cry could also be condensed with the Jewish term Sabbath, adding to the evidence that the ancients saw that Yahweh and Dionysus/Sabazi were the same deity. Further strengthening this connection would be coins used by the Maccabees, which included images associated with the worship of Dionysus, such as grapes, vine leaves, and mugs. However, the belief that the Jewish god was identical to Dionysus/Sabazioz was so common that a coin dated 55 B.D. depicting a kneeling king was marked as Bacchus Judaeus (BACCHVVS IVDÆVVS), and in 139 B.D. praetor Cornelius Scipio Hispanus deported Jews for trying to inflict Roman customs with the cult of Jupiter Sabazish. Mythology Of the Birth of Dionysus, on a small sarcophagus that could have been created for a child (Walters Art Museum[170] In the ancient world there were different traditions regarding the parenthood, birth and life of Dionysus on earth, complicated by its several rebirths. In the first century BC, some mythographers tried to harmonize different accounts of Dionysus' birth into a single narrative that included not only multiple births, but two distinct manifestations of the parenthood, but through different lines of descent. Historian Diodorus Siculus said that according to some myth writers there were two gods named Dionysus, an elder who was the son of Zeus and Persephone.[171] but that the younger also inherited the deeds of the elder, and thus the people of later times, ignoring the truth and deceived by the name, thought that there was only one Dionysus. He also said that Dionysus had two forms... the ancient on was a long beard, because all people in the early days were long beards, and the younger were youthful and childna and young.[173] Marble bust of young Dionysus, Knossos the Museum of Archaeology in Heraklion. Full protom of bearded Dionysus, Boeotia, early 4th century BC Although dionysus's various genealogies have been mentioned in many works of classical literature, only a few contain actual narrative myths around the events of his multiple births. These include the first century B.D. Bibliotheca historica by the Greek historian Diodorus, which describes the birth and deeds of the three incarnations of Dionysus; [174] A short narrative of birth published by the first century AD of the Roman writer Hyginus, which describes the double birth of Dionysus; and a longer relationship in the form of the epic Dionysia of the Greek poet Nonnus, which discusses the three incarnations of Dionysus similar to diodorus's account, but which focuses on the life of the third Dionysus, born by Zeus and Semele. The first birth though Diodorus mentions certain traditions that the elders, Indian or Egyptian Dionysus existed, who invented the wine, no narrative are given to his birth or life among mortals, and most traditions attribute the invention of wine and travels through India to the last Dionysus. According to Diodorus, Dionysus was originally the son of Zeus and Persephone (or alternately Zeus and Demeter). It is the same horned Dionysus described by Hyginus and Nonnus in later relationships, and Dionysus revered by Orfeicius, who was dismembered by the Titans and then reborn. Nonnus calls it Dionysus Zagreus, while Diodorus says it is also considered identical to Sabazioz. However, unlike Hyginus and Nonnus, Diodorus does not present a narrative about the birth of this incarnation of god. It was this Dionysist who taught mortals how to use steers to plough fields instead of doing it by hand. His worshippers were to honor him by presenting him with horns. Brown mask depicting Dionysus bearded and horned, 200 BC – 100 BC. Height 21.4 cm[176] The Greek poet Nonnus depicts dionysus in his epic Dionysia at the end of the 4th or early 5th century AD. In it, he described how Zeus intended to make the new Dionysians grow up to be a copy of the elder Dionysus, who was the Egyptian god Ozyris. (Dionisiaca 4) Zeus took the shape of a snake (drakon) and embraced the virginity of the disingenuous Persephone. According to Nonnus, although Persephone was the wife of the black-headed king of the underworld, she remained a virgin and was hidden in a cave by her mother to avoid many gods who were her suitor, because everything that lived in Olympos was charmed by this one girl, a rival in love with a maid. (Dionisiaca 5) [178] After being reunited with Zeus, persephon's womb swells with live fruit, and she gave birth to a horned child named Zagreus. Zagreus, despite his childhood, was able to climb the throne of Zeus and waith with lightning, marking him Heir. Hera saw this and alerted the Titans, who smeared their faces with chalk and ambushed the infant Zagreus, while he contemplated his changing face reflected in the mirror. They attacked him. However, according to Nonnus, where his limbs were cut piecemeal by Titan's steel, the end of his life was the beginning of a new life as Dionysus. He began to change into many different forms in which he returned to attack, including Zeus, Kronos, a child and a crazy youth with a flower first down, marking his rounded chin black. He then transformed into several animals to attack the assembled Titans, including a lion, a wild horse, a horned snake, a tiger and finally a bull. Hera intervened, killing the bull with a scream, and the Titans finally beat him cut him to pieces. Zeus attacked the Titans and imprisoned them in Tartaros. This caused the Titans' mother, Gaia, to suffer, and her symptoms were visible all over the world, causing fires and floods and boiling seas. Zeus took pity on her, and to cool the burning earth, he caused the great rains that flooded the world. (Dionysian 6) [179] Interpretation of the Mosaic of Dionysus fighting the Indians at Palazzo Massimo in Rome, 4th century AD. In the Orphic tradition, Dionysian was partly a god associated with the underworld. As a result, the Orphites considered him the son of Persephone and believed he had been dismembered by the Titans and then reborn. The myth of Dionysus's dismemberment was already established in the 4th century BC by Plato in his Phaedo, in which Socrates claims that the initiations of the Mysteries of Dionysus are similar to those of the philosophical path. Late neoplatonists, such as Damascus, studied the implications of this. The dismemberment of Dionysus (sparagmos) is often considered the most important myth of orphism. Many modern sources identify this Orphic Dionysus with the god Zagreus, although this name does not seem to be used by any of the ancient Orphites who simply called him Dionysus. [182] As grouped from various ancient sources, the reconstructed history, usually given by modern scholars, goes as follows. Zeus had sexual intercourse with Persephone in the form of a snake, producing Dionysus. The infant was taken to Mount Ida, where, like baby Zeus, he was guarded by dancing Curetes. Zeus wather Dionysus to be his successor as ruler of the cosmos, but a jealous Hera instigating the Titans to kill the child. He is said to have been ridiculed by the Titans, who gave him thyrsus
(fennel stem) instead of his rightful scepter. [184] As Diodorus says, one of the schools of thought is that Dionysus was not born literally on earth, but rather his narrative of birth is an allegorization for the generative power of the gods in nature. Cala Dionysus, is said to be the son of Zeus and Demeter, goddess of agriculture. [185] When Gaia's Sons (i.e. titans) cooked Dionysians after his birth, Demeter collected his remains, allowing him to be reborn. Diodorus noticed the symbolism of this myth that prevails for its followers: Dionysus, the god of vines, was born of the gods of rain and earth. He was torn and cooked by gaia's sons, the birth of the earth, symbolizing the process of harvesting and producing wine. Just as the remains of bare vines are returned to the earth to restore its fruitfulness, the remains of the young Dionysus were returned to Demeter, allowing him to be born again. Second birth of Jupiter et Sémélé. Oil on canvas gustave Moreau, 1895. The narrative of the birth given by Gaius Julius Hyginus (c. 64 BC – 17 BC) in Fabulae 167, agrees with the orphic tradition that Liber (Dionysus) was originally the son of Jove (Zeus) and Proserpine (Persephone). Hyginus writes that Liber was torn apart by the Titans, so Jove took fragments of his heart and put them in a drink that he gave to Semele, daughter of Harmony and Cadmus, King and founder of Thebes. This caused Semele to become pregnant. Luno appeared semele in the form of her nurse, Beroe, and told her, Daughter, ask Jove to come to you when she comes to Juno, so you may know what a pleasure it is to sleep with god. When Semele asked Jove to do so, she was killed by lightning. Jove took baby Liber from her womb and put him in the care of Nysus. Hyginus states that for this reason his name is Dionysus, as well as the one with two mothers (dimētōr). Nonnus describes how when life was avened after the flood, he lacked re feasting in Dionysus's absence. Seasons, these daughters lichtgangu, still helpless, weaved garlands for the gods only meadow-grass. For Wine was missing. Without Bacchos to inspire dance, his grace was only half complete and completely without profit; it charmed only the company's eyes when the circling dancer was moving around in turns and turns with tumult steps, having only a nod to words, hand to mouth, fingers aloft. Zeus said he would send his son Dionysus to teach mortals how to grow grapes and make wine to alleviate their hardship, war, and suffering. After he became the protector of mankind, Zeus promises, Dionysus will fight on earth, but be picked up by the bright upper air to shine next to Zeus and share the odds of the stars. (Dionysian 7). [187] Jove and Semele (c. 1695) by Sebastian Ricci. The mortal Princess Semele then had a dream in which Zeus destroyed the fruit tree with lightning, but did not harm the fruit. He sent the bird to bring him one of the fruits, and sewed it to his thigh so that he would be both a mother and a father to the new Dionysus. Saw the figure of a man in the shape of a bull emerges from his thigh, and then she realized that she herself was a tree. Her father Cadmus, fearing a prophetic dream, instructed Semele to sacrifice Zeus. Zeus came to Semele in his bed, decorated with various symbols of Dionysus. He transformed into a snake, and Zeus made a long wooing, and shouted, Euiot as if in winepress were close, how to beg a son who would like like to cry. Immediately, Semele's bed and chambers were covered with vines and flowers, and the ground laughed. Zeus then spoke to Semele, revealing his true identity and telling her to be happy: You will bring out a son who will not die, and you will call the immortal. Happy woman! You have conceived a son who will make mortals forget their troubles, bring joy to gods and people. (Dionysian 7). During her pregnancy, Semele rejoiced in the knowledge that her son would be divine. She dressed in garlands of ivy flowers and wreaths, and ran barefoot among to meadows and forests for frolics as soon as she heard the music. Hera envied herself and feared that Zeus would replace her with Semele as queen of Olympus. She went to Semele in the guiseance of an old woman who was cadmus's wet nurse. She made Semele jealous of the attention Zeus had given Herie, compared to their brief relationship, and provoked her to ask Zeus to appear before her in his full-back. Semele prayed to Zeus to show himself. Zeus answered her prayers, but warned her than any other mortal had ever seen him while he was holding lightning. Semele reached out to touch them and was burned to ashes. (Dionysian 8). But the infant Dionysus survived, and Zeus rescued him from the flames, sewing him in the thigh. Thus, the rounded thigh at work became a woman, and the boy was born too quickly, but not in the manner of a mother who passed from the womb to his father. (Dionysian 9). At birth, he had a pair of crescent-shaped horns. The seasons crowned him with ivy and flowers, and wrapped horns around his own horns. An alternative narrative of birth is given by Diodorus from the Egyptian tradition. Dionyso is the son of Ammon, whom Diodorus considers both the creator god and the quasi-historical king of Libya. Ammon married the goddess Rhea, but had an affair with Amaltheia, who gave birth to Dionysian. Ammon feared Rhea's wrath if she were to discover the child, so he took the infant Dionysus to Nysa (Dionysus's traditional childhood home). Ammon took Dionysus to the cave, where he was to be cared for by Nysa, daughter of the hero Aristotele. Dioniz became famous for his skills in art, beauty and strength. He was said to have discovered the art of winemaking as a child. His fame caught the attention of Rhei, who was furious with Ammon Scam. She tried to bring Dionysus under her own power, but was not able to do so, she left Ammon and married Cronus. [175] Hellenistic interpretation of a Greek mosaic depicting the god Dionysus as a winged daimon riding a tiger, from the House of Dionysus in Delos (which was once controlled by Athens) in the Southern Aegean region of Greece, at the end of the 2nd century BC, the Archaeological Museum of Delos Even in antiquity, the account of the birth of Dionysus the mortal woman led some to the argument that he was a historical figure, who over time became deified , the suggestion of euhemerism (an explanation of mythical events rooted in mortal history) often referred to the semi-rich. The Roman Emperor and the philosopher Julian from the 4th century encountered examples of this belief and wrote arguments against him. In a letter to Cynic Heraclios, Julian wrote: 'I have heard many people say that Dionysius was a mortal man because he was born of Semele, and that he became a god thanks to his knowledge of teurgii and mysteries, and how our Lord Heracles for his royal virtues was translated into Olympos by his father Zeus. But for Julian, the myth of the birth of Dionysus (and Heracles) became an allegorization for a deeper spiritual truth. The birth of Dionysus, Julian claims, was not a birth, but a divine manifestation to Semele, who foresaw that the physical revelation of the god Dionysus would soon appear. But Semele was impatient for God to come and start revealing his secrets too early; She was struck down by Zeus for her misdeameanor. When Zeus decided it was time to impose humanity on a new order to move from nomadic to a more civilized way of life, he sent his son Dionysus from India as a god who became visible, spreading his worship and giving vines as a symbol of his manifestation among mortals. In Julian's interpretation, the Greeks called Semele the mother of Dionysus because of the prophecy that she had made, but also because god honored her as the first prophetess of his Advent when it was not yet there. The allegorical myth of The Birth of Dionysus, on Julian, was developed to express both the history of these events and to encapsulate the truth about his birth beyond the generative processes of the mortal world, but entering into it, although his true birth came directly from Zeus into an intelligible sphere. As a child Hermes and Dionysus babies by Praxiteles, (Archaeological Museum of Olympia). According to Nonnus, Zeus gave the infant dionysus to hermes' care. Hermes gave Dionysus Lamydion, or lamos' daughters, who were river nymphs. But Hera drove Lamides crazy and caused them to attack Dionysus, who was rescued by Hermes. Hermes then brought the infant to Ino to be supported by her companion Mysteris, who taught him the rites (Dionisiaca 9). By Apollodoros, Hermes Hermes Ino raises Dionyso as a girl to hide him from Hera's wrath. However, Hera found him and 10 30 000 people destroyed the house with floods; However, Hermes again saved Dionysus, this time bringing him to the mountains of Lidia. Hermes took the form of Phanes, the oldest of the gods, so Hera no before him and allowed him to pass. Hermes gave the baby to the goddess Rhea, who cared for him during puberty. Another version is that Dionysus was taken to the rainy nymphs of Nysa, which fed his childhood and childhood, and for their care Zeus rewarded them by placing them as Hyades among the stars (see hyades star cluster). In yet another version of the myth, he is raised by his cousin Macris on the island of Euboea. Infant Bacchus, painting (c. 1505–1510) by Giovanni Bellini. Dionysie in Greek mythology is a god of foreign origin, and while Mount Nysa is a mythological place, it is invariably located far east or south. Homeric anthem 1 to Dionysus places him away from Phoenicia, near the Egyptian stream. Others placed it in Anatoly or Libya (to the west over the great ocean), Ethiopia (Herodote) or Arabia (Diodorus Siculus). According to Herodote: As it is, Greek history says that no sooner was Herodot born than Zeus sewed him in the thigh and took him to Nysa, Ethiopia outside Egypt; and as for the Lord, the Greeks do not know what happened to him after his birth. So it
is clear to me that the Greeks learned the names of these two gods later than the names of all others, and follow the birth both until they gained knowledge.— Dionizote. Stories 2.146.2 Bibliotheca seems to be following Pherecydes, who tells how the child Dionysus, the god of vines, was nurtured by rain-nymphs, Hyades in Nysa. Young Dionysian was also one of the many famous disciples of centaur Chiron. According to Ptolemaeus Chennus at the Photius Library, Dionysus was loved by Chiron, from whom he learned chants and dances, rites and bacchic initiations. Travel and invention of Bacchus and Ampelos wine by Francesco Righetti (1782) When Dionysus was growing up, he discovered the culture of vines and the way in which its precious juice was extracted, he was the first to do so. [196] But Hera struck him with madness and was driven by a wanderer through various parts of the earth. In Phrygia, the goddess Cybele, better known to the Greeks as Rhea, cured him and taught him religious rites, and he set out to advance in Asia, teaching people how to grow vines. The most famous part of his wandering is his expedition to India, which reportedly lasted several years. According to legend, when Alexander the Great reached the Nysa city near the Indus River, the locals said that it was founded by Dionysus in the distant past, and their city was dedicated to the God of Dionysus. These journeys took the form of military conquests, According to Diodorus Siculus, he conquered the whole world with the exception of The United Kingdom and Ethiopia. [198] Another myth according to Nonnus includes Ampelus, a satire that was loved by Dionysus. As a relative of Ovid, Ampelus has become a constellation of Vendimitor, or grape picker. ... So there will be a grape-gatherer to escape. The origin of this constellation can be said briefly. Tis said that unshorn Ampelus, the son of a nymph and satire, was loved by Bacchus in the Ismarian hills. On him god gave the vine, which pulled from the elm deciduous branches, and yet the vine takes his name from the boy. While he hastily slaughtered bright grapes on a branch, he fell, Liber gave birth to a lost youth to the stars. Another story of Ampelus was related to Nonnus: in an accident predicted by Dionysus, the youths died while riding a bull crazed on the road by a gadfly sting sent by Ate, the Goddess of Stupidity. Fate gave Ampelus a second life as a vine from which Dionysus squeezed the first wine. [200] Return to Greece Badakshan patera, Triumph of Bacchus, (I-IV century), British Museum Returned in triumph to Greece after a trip to Asia, Dionysus was recognized as the founder of the triumphal procession. He made efforts to bring his religion to Greece, but was opposed by the rulers who feared it, because of the disorder and madness he brought with him. Pentheus torn apart by Agawa and Ino. Attic red-drawing lekaneis (cosmetics bowl) cover, c. 450-425 AU (Louvre) In one myth, adapted in the art of Euripides Bacchae, Dionysus returns to his birthplace, Theba, who is ruled by his cousin Pentheus. Pentheus, as well as his mother Agave and his aunts Ino and Autonoe, do not believe in the divine birth of Dionysus. Despite the warnings of the blind prophet Tiresias, they deny him worship and condemn him for inspiring the women of Thebes. Pentheus' mad, Dionysus uses his divine powers to drive the others crazy, and then invites him to spy on maenad's ecstatic rituals at the Citurny forest. Pentheus, hoping to witness a sexual, hides in a tree. Maenads glimpse it. He went mad by Dionysus, taking him as a man inhabiting the mountains and attacking him with bare hands. Pentheus' aunt and mother Agave are among them, and they tear his limbs off his line. Agave motifs his head on a pine and takes it home. Madnes passes. Dionysus arrives in the divine form, banishes Agave and her sisters and transforms them into wild animals. Only Tiresias is spared. Lycurgus was trapped by vines at the Lycurgus Cup when King Lycurgus of Tracy heard of Dionysus's wine in his kingdom, imprisoned supporters. Maenads, the Dionysus lived and took refuge with the Tetis, and sent a drought that spurred people to rebel. God then drove King Lycurgus mad and engaged him with his own son to pieces with an axe in the belief that it was an ivy branch, a sacred plant for Dionysus. The Oracle then claimed that the earth would remain dry and barish as long as Lycurgus lived, and his men took him off and knocked him down. Honorably by the death of the king, Dionysus lifted the curse. This story was told in Iliin Homer 6.136–137. In an alternative version, sometimes depicted in the play, Lycurgus tries to kill Ambrose, a follower of Dionysus, who was transformed into a vine that merged around the infuriated king and slowly strangled him. [203] Slavery and escape from the North African Roman mosaic: Panther-Dionysian satires pirates who are changed to dolphins, with the exception of Acetes, the helmsman; II century BC (Bardo National Museum) Hymn 7 to Dionysus tells how while he sat on the seafloor, some sailors noticed him believing him to be a prince. They tried to kidnap him and sail away to sell him for ransom or slavery. No rope will bind him. God turned into a formidable lion and freed the bear on board, killing everyone in his path. Those who jumped the ship mercifully turned into dolphins. The only survivor was the skipper, Acetes, who recognized the god and tried to stop his sailors from the beginning. In a similar story, Dioniz hired a Tyrrhenian pirate ship to sail from Icaria to Naxos. When he was on board, they sailed not to Naxos, but to Asia, wanting to sell him as a slave. This time, god turned the mast and paddles into snakes and filled the ship with ivy and flute sound, so that the sailors would go crazy and jump into the sea, turn into dolphins. In Omiku Metamorphosis, Bacchus begins this story as a small child found by pirates, but transforms into a divine adult while on board. Many of Dionysus's myths concern a god whose birth was secret, defending his godly trinity from skeptics. Malcolm Bull notes that It is a measure of Bacchus' ambiguous position in classical mythology that he, unlike other Olympians, had to use a boat to travel to and from the islands with which he is associated. Paola Corrente notes that in many sources the incident with pirates takes place at the end of Dionios' time among mortals. In this sense, it serves as the ultimate proof of his divinity, followed often by his descent into Hades to regain his mother, both of whom can then ascend to heaven to live alongside other Olympic gods. [16] Descent into the underworld relief of Dionysus, Nagajunakonda, South India, 3rd century. He has a bright beard, is half naked and wears a drinking horn. Next to it is a barrel of wine. [206] [207] Pausanias, in book II of his description describes two variants of the variants with regard to the Dionysian catasbe, or the descent into the underworld. They both describe how Dionysus entered the aftergrob life to save his mother Semele and took her to her rightful place on Olympus. To do this, he had to fight the hellish god Cerberus, who was restrained for him by Heracles. After reclaiming Semele, Dioniz emerged from it from the unfathomable waters of a lagoon on the Argolid coast near the prehistoric site of Lena, according to local tradition. This mythical event was commemorated with an annual night festival, the details of which were kept secret by the local religion. According to Paola Corrente, the appearance of Dionysus from the waters of the lagoon could mean a form of rebirth for both him and Semele as they got out of the underworld. [16] A variant of this myth forms the basis of Aristophanes's comedy Frog. According to the Christian writer Clement of Alexandria, Dionysus was led on his journey by Prosymnus or Polymnus, who asked, as a reward, to omine Dionysus. Prosymnus died before Dionysus could honor his commitment to satisfy The Shadow of Prosymnus. Dionysus evicted phallus from an olive branch and sat on it at the tomb of Prosymnus. This story survives in its entirety only in Christian sources, whose purpose was to discredit pagan mythology, but it seems to have also served to explain the origin of the secret objects used by the Dionysian Mysteries. The same myth of Dionysus's descent into the underworld is related to both Diodorus Siculus in his first century BC and Pseudo-Apollodorus in the third book of his first ver. In the latter, Apollodorus tells how, after hiding from Hera's wrath, Dionysus traveled the world opposing those who denied his divinity, finally proving it when he turned his pirates into dolphins. After that, the culmination of his life on earth was his descent to recover his mother from the underworld. He changed his name to his mother Thyone and joined her in heaven, where she became a goddess. [212] In this variant of myth, it is suggested that Dionysus must prove his divine life to mortals and then legitimize his place on The Olympus, proving his pedigree and elevating his mother to divine status before they take their place among the Olympic gods. [16] Secondary myths of Bacchus and Ariadne Titan, at the National Gallery in London. Bacchus and Ariadna (1822) Antoine-Jean Gros. Midas's golden touch, Dionysus, discovered that his old school master and adoptive father, Silenus, had gone missing. The old man wandered drunk, and was found by some peasants who led him to their King Midas (alternatively, he fainted in the Rose Garden of Midas). The king recognized him as a guest, feasting on him for ten days and nights, while Silenus entertained him with stories and songs. Eleventh day Silenus returned to Dionysus. Dionysius offered the king a choice of prize. Midas asked that what he could touch turn into gold. Dionysist agreed, although he was sorry that he did not make a better choice. Midas rejoiced in his new power, which he hastily put to the test. He touched and turned to
a golden sprig of oak and stone, but his joy disappeared when he discovered that his bread, meat and wine had also turned to gold. Later, when his daughter embraced him, she too turned to gold. The terrified king tried to dispose of Midas Touch and prayed to Dionysus to save him from starvation. God agreed, telling Midas to wash himself in the Pactolus River. When he did, power passed to them, and the river sands turned into gold: this etiological myth explained the golden sands of Pactolus. Other myths When Heftajidus tied Hera to a magic chair, Dioniz drank it and brought him back to Olympus after he fainted. When Theseus abandoned Ariadna sleeping on Naxos, Dioniz found her and married her. She gave birth to a son named Oenopion, but committed suicide or was killed by Perseus. In some variants, he had her crown placed in heaven as the constellation Corona; in others, he descended on Hades to restore her to the gods of Olympus. Another account claims that Dioniz ordered Theseus to abandon Ariadna on the island of Naxos because Dioniz saw her when Theseus carried her on to the ship and decided to marry her. Dionysus's third descent into Hades was invented by Aristophanes in his comedy Frogs. Dionysus, as patron of the Athenian drama festival, Dionysus, wants to bring back to life one of the greatest tragedies. After a poetry slam, Aeschylus is chosen instead of Euripides. Psalcantha, a nymph, failed to gain Dionysian love compared to Ariadna, and ended up changing to a plant. Dionysian fell in love with a handsome satire named Ampelos, who was killed. After his death, it was transformed into a constellation of vine or grape harvesting. There are two versions of his death. In Dionysia, Ampelos is killed by Selene because she challenges her. In another, recorded by Ovid, Ampelos collapsed and died as he tried to pick up grapes from a branch. After death, it is transformed into a constellation. Lycurgus DIONYSUS MYTHS 6 WRATH - Greek mythology was king of Edonia in or somewhere around West Asia. He drove Dionios and his nurses fleeing their home on Mount Nysa to seek refuge with Tetis. For this reason, he was punished by lunatics. He hacked his own wife and child because of the madness caused by the belief that they were spreading vines, and later he was pushed out of the house and devoured by wild animals on Mt Pangaiois. [215] Callirhoe was a Calydonian woman who despised Coreus, the priest of Dionysus, who threatened to touch all calydon women the priest was ordered to sacrifice Callirhoe, but instead killed himself. Callirhoe threw herself into the well, which was later named after her. Lovers and offspring of Aphrodite Charites (Graces)[source needed] Pasithea Euphrosyne Thalia Priapus (possibly)[217] Ariadne Ceramus Eueas Euanthes Eurymedon Latramys Maron Oenopion Pheneus Papparethus Phlias Staphylus Tauropolis Thoas Ara Iacchus[218] Twin brother Iacchus[219] Alexirhoe Carnaron Alpheisboe Medus Altha ea Deinaira Araethyria Phlias Chthonophyle Phlias Charis Unknown offspring of Chione Priapus (probably)[220] Ceres Comus Cronos Charites (Graces) Pasithea Euphrosyne Thalia Nysa Telete Pallene Unknown offspring of Percothe Priapus (probably)[221] Phycia Narcaeus Unnamed Methe Unnamed Sabazioz Unnamed Thyasa[222] Iconography Symbols of ancient Roman relief in Museo Archeologico (Naples) depicting Dionysus holding thyrsus and receiving libations, dressed in an ivy wreath, and attended by a panther. Dionysos on the back of the panther; on the left, the papposilenus holding the tambourine. Page A of the red bell-shaped crater, c. 370 BC. Dionysus's earliest iconic paintings show a mature man bearded and robbed. It has fennel staff, tilted with cones and known as thyrsus. Later images show him as beardless, sensual, naked or semi-naked androgynous youth: literature describes him as feminine or male-feminine. In its fully developed form, its central cult paintings show its triumphant, disordered arrival or return, as if from some place beyond the borders of the known and civilized. Its procession (itauszka) consists of wild female followers (maenads) and bearded satire with erect penises; some are armed with thyrsus, some dance or play music. The god himself is drawn in a chariot, usually by exotic beasts such as lions or tigers, and sometimes attends a bearded, drunkEn Silenus. This procession is considered an iconic model for followers of his Dionysian Mysteries. Dionysos is represented by urban religions as a defender of those who do not belong to conventional society and therefore symbolizes the chaotic, dangerous and unexpected, anything that escapes human reason and which can only be attributed to the unpredictable action of the gods. [224] Dionysian was the god of resurrection and was strongly associated with the bull. In the iconic anthem from Olympia, at the festival for Hera, Dionysus is invited as a bull; with a raging bull-pup. Walter Burkert says: Quite often [Dionysus] is depicted with bull horns, and in Kyzikos it has a tauromorphic image, and it also refers to the archaic myth in which Dionysus is killed as a bull calf and ungodly eaten by the Titans. A sculpted phallus at the entrance to the Dionysus temple in Delos, Greece. Snake and phallus symbols of Dionysus in ancient Greece and Bacchus in Greece and He usually wears a panther or leopard and wears Thyrsus - a long stick or wand topped with a cone. Its iconography sometimes includes maenada, who wear ivy wreaths and lizards around their hair or neck. [229] [230] The cult of Dionysus was closely associated with trees, in particular the fig tree, and some of its names, such as Endendros he in the tree or Dendritēs, he from the tree. Peters suggests the original meaning as the one who runs among the trees, or a runner in the forest. Janda (2010) accepts etymology, but proposes a more cosmological interpretation of who stimulates the (world)tree. This interpretation explains how Nysa could be reinterpreted from the meaning of a tree to a mountain name: the mundi axis of Indo-European mythology is represented both as a tree of the world and as a world mountain. Dionysos is also closely related to the transition between summer and autumn. In the Mediterranean summer, marked by the rising star of sirius dog, the weather becomes very hot, but it is also a time when the promise of the upcoming harvest is growing. In late summer, when Orion was in the center of the sky, there was a time of harvesting grapes in ancient Greece. Plato describes the gifts of this season as fruits that are harvested, as well as Dionysian joy. Pindar describes the pure light of summer, so closely related to Dionysus, and perhaps even the embodiment of god himself. The image of Dionysus's birth from Zeus' thigh calls him the light of Zeus (Dios phos) and associates it with sirius light. In classical art marble table support decorated by a group, including Dionysus, Lord and Satyr. Dionysus has a rhyton (drinking vessel) in the shape of a panther; traces of red and yellow color are preserved on the hair of figures and branches; With asian smaller workshops, 170-180 AD, (The National Archaeological Museum, Athens, Greece God, and even more often its followers, were widely depicted in painted ceramics of ancient Greece, many of which to store wine. But, in addition to some maenad reliefs, Dionysian objects rarely appeared in large sculpture before the Hellenistic period, when they became commonplace. In them, the treatment of the god himself ranged from heavy archaic or neo-attics of the type, such as Dionysus Sardanapalus to the types showing him as a cheeky and androgynous young man, often naked. Hermes and Dionysus babies are probably Greek marble originals, and the Ludovisi Dionysus group is probably a Roman original from the 2nd century AD. Centaurs Furietti and Sleeping Hermaphroditours reflect related themes that were then drawn into Orbit. Marble dancer Pergamon is the original, as is the brown Dancing Satyre of Mazara del Vallo, a recent return to the sea. The Dionysian world during the Hellenistic period is a hedonistic but safe pastoral to which other semi-divine creatures in the countryside, such as centaurs, nymphs and gods Lord and Hermaphrodite, have been co-morphed. [236] The nymph at this stage simply means the ideal female of the Dionysian plasu, a non-kneiting bachchant[Hellenistic sculpture also includes for the first time large species objects of children and peasants, many of whom bear Dionysian attributes, such as ivy wreaths, and most of them should be seen as part of his kingdom. They have in common with satiricals and nymphs that they are outdoor beings and are without a true personal identity. Derveni Crater from the 4th century BC, the unique survival of a very large metal dish of classics or Hellenistic of the highest quality, depicts Dionysni and his followers. Dionysus appealed to the Hellenistic monarchy for a number of reasons, except that he was only a god of pleasure: he was a man who became divine, came and conquered the East, exemplified the show lifestyle and magnificence with his modern followers, and was often considered an ancestor. He continued to refer to the rich imperial Rome, who populated their gardens with Dionysian sculpture, and in the 2nd century AD they were often buried in sarcophagus carved with crowded scenes of Bachus and his entourage. [240] The fourth century AD Lycurgus Cup at the British Museum is a spectacular mug cage that changes color when light comes through glass; it shows how the bound King Lycurgus is ridiculed by god and attacked by satire; this could be used to celebrate the Dionysian mysteries. Elizabeth Kessler has theorized that mosaic appearing on the floor of the triclinium of the Aion House in Nea Paphos, Cyprus, details the monotheistic worship of Dionysus. [241] Other gods appear in the mosaics, but they can only be smaller representations of the centrally imposed Dionysus. Halfway through the
Byzantine Coffin, Verola shows a tradition that persisted in Constantinople around 1000, but probably not very well understood. Postclassical Culture Art from the Renaissance on Michelangelo's Bacchus (1497) Bacchic objects in art resumed in the Italian Renaissance, and soon became almost as popular as in antiquity, but its strong relationship with female spirituality and power almost disappeared, as did the idea that the destructive and creative powers of god were inextricably linked. In the statue of Michelangelo (1496–1497), madness became joyful. The monument aspires to suggest both drunken incapacity and heightened consciousness, but it may have lost out to later viewers, and usually two aspects were then divided, with a clearly drunk Silenus the former and young Bacchus are often shown with wings because it moves the mind to higher places. Hendrik Goltzius, 1600-03, Philadelphia pen in image of Bacchus Titian and Ariadna (1522-23) and Bacchanal andrians (1523-26), both painted on the same room, they offer influential heroic pastoral care.[244] while Diego Velázquez in The Triumph of Bacchus (or Los borrachos – the drinker, c. 1629) and Jusepe de Ribera in their Drunken Silenus choose genre realism. The Flemish Baroque painting was often painted by Bacchi's followers, as in Van Dyck's Drunken Force and many of Rubens's works

beginning of the III century B.C. Metropolitan Museum See also ancient Greece portal Myths portal Religion portal Alpos and Nonnus Apollonian and Dionysian Antesteria Anthesteria, Ascolia, Dionysia and Lenaia Bacchanalia and Liberalia Dionysian Mysteries and Cult of Dionysus, Maenad, Thiasus, Thyrsus and Satyr (god), Ampelos, Cybele and Silenus Libr Theatre of Dionysus Orphism Theatre of Dionysus Notes^ Another variant , from the Spanish royal collection, is located in the Museo del Prado in Madrid: illustration. ^ Hedreen, Guy Michael. Silens in attic painting with a man with a black figure: myth and performance. University of Michigan Press. 1992. ISBN 9780471202952. p. 1 Edwin Oliver. Tree of Life: Archaeological Study. Brill Publications. 1966. p. 234. ISBN 9789004016125 ^ a b DIONISUS : Summary of the Olympic God. www.theoi.com. Access 2020-06-22. In Greek, both votary and God's name is Bacchus. Burkert, p. 162. See also Euripides, Bacchae 491. See also Societes, Edip Rex 211 and Euripides, Hippolytus 560. Sutton, p. 2, mentions Dionysus as the Liberator for the city's Dionysian festivals. In Euripides, Bacchae 379–385: He exercises this office to join the dances, [380] to laugh at the flute, and to put an end to the worries when the delight of grapes comes at the feasts of the gods, and in ivy banquets shed sleep over men. ^ Thomas McEvilly, Shape of Ancient Thought, Allsworth Press, 2002, p. 118-121. Google Books preview ^ Reginald Pevs Winmmington-Ingram, Phosphocites: Interpretation, Cambridge University Press, 1980, p. 109 Google Book Preview ^ Zofia H. Archibald, in Gocha R. Tsetsckadze (ed.) Ancient Greeks West and East, Brill, 1999, p. 429 f. Google Books Preview ^ Rosemarie Taylor-Perry, 2003, God Who Comes: Dionysian Mysteries Revisited. Algora Press. ^ Gately, Iain (2008). Drink. Gotham Books. p. 11. ISBN 978-1-592-40464-3. ^ a b Julian, trans. by Emily Wilmer Cave Wright. To Cynic Heraclaeos. Works of Emperor Julian, Tom II (1913) Loeb Classical Library. ^ a b c d e f g Kerényi, Cornelia; Watson, Wilfred G. E. (2007). Dionysiosis in archaic Greece. Brill: 5-16. JSTOR 10.1163/j.ctt1w76w9x.7. Quoting a magazine [journal= (help); chapter= ignored (help) ^ a b Brockett, Oscar Gross (1968). History of the Theatre. Boston: Allyn & Bacon; p. 18–26. Riu, Xavier (1999). Dionysism and comedy. Rowman and Littlefield, p. 105. 9780847694426. a b c d e Corrente, Paola. 2012. Dionisyo y los Dying gods: paralelos mitológicos. Doctoral Thesis, Universidad Complutense de Madrid. ^ Dionysian God - Greek mythology. www.theoi.com. Access 2020-06-22. ^ Pseudo-Hyginus, Fabulae 129 (trans Grant) (Roman mythographer C2nd A.D.): When Liber [Dionysus] came as a guest to Oeneus, Parthaoon's son, he fell in love with Althae, the daughter of Tetus and wife of Oeneus. When Oeneus realized this, he voluntarily left the city and pretended to perform sacred ordinances. But Liber [Dionysus] was lying with Althaea, who became Dejaniri's mother. Oeneus, because of his generous hospitality, gave the vine as a gift and showed him how to plant it, and decreed that his fruit should be called oinos from the name of the host. Pseudo-Hyginus, Fabulae 274 - Inventors and their inventions. . . . A man named Cerasus mixes wine with the River Achelous in Aetolia, and from this to mixing is called kerasai. [N.B. Kerasos probably with, if not the same as King Oineus.] ^ The sons of Dionysus and Ariadne received from their father the best wine regions of Greece: Dionopog (Wine-maker) was blessed with khios vineyards producing the famous khian wine; Staphylos (Grape-Vine) of Thasos and the esteemed Thasian; Peparthos and Phanos received their name island and powerful wine; Thos Lemnos and his vineyards; Philasos and Eurymedon vine Sikyon. The last son of Keramos (Wine Storage-jug) founded the works of Athenian ceramics Keramaios, producing most of the storage ships used in the ancient wine trade. Athenaeus, Deipnosophistae 1. 26b-c (trans. Gullick) (Greek rhetoric C2nd to 3 A.D.): Theopompus [Khechos, poet C4th B.C.] says that dark wine comes among khians, and that they were the first to learn how to plant and nurture vines from Oinopion, the son of Dionysus, who was also the founder of this island state. Suidas s.v. Enekehis (quoting Aristophanes, Plutus 120) (trans. Suda On Line) (Byzantine Greek lexicon C10th A.D.): Enekehis (you poured): You mix. Aristophanes [writes]: Surely, by Zeus, if poured into Thasian. Based on thasian wine is sweetly fragrant. For Staphylos, the beloved Dionysus, he lived on Thasos; and for this reason thasian wine is characteristic. ^ Pseudo-Hyginus, Fabulae 130 (when Father Liber [Dionysus] went out to the people to demonstrate the sweetness and pleasure of his fruit, he came to the generous hospitality of Icairus and Erigone. He gave them a skin full of wine as a gift and bade them to spread the use of it in all other countries. ^ Pseudo-Hyginus, Fabulae 129 (trans Grant) (Roman mythographer C2nd AD): When Liber [Dionysus] came as a guest to Oeneus. . . he gave the vine as a gift and showed him how to plant it, and ordered that its fruit be called oinos from the name of the host. ^ a b c BEEKES 2009, p. 337. In John Chadwick, The Mycenaean World, Cambridge University Press, 1976, p. 99f: But Dionysus unexpectedly appears twice in Pylos, in the form of Diwonous, both times annoyingly on fragments, so that we do not have the means to test its divinity. ^ Linear word B di-wo-nu-so. Paleologyon. A tool for learning words in ancient languages. ^ a b Raymoure, K.A. (November 2, 2012). Khania Linear B Transliterations. Minoan Linear A & Mycenaean Linear B. Deaditerranean. Possible evidence of human sacrifice in Minoan Chania. Archaeology News Network. 2014. Raymoure, K.A. Khania KH G Linear B Series. Minoan Linear A & Mycenaean Linear B. Deaditerranean. KH 5 GQ (1). Dámos: Mycenaean database in Oslo. University of Oslo. ^ Palaeeolexicon - Linear word B di-wo. www.palaeeolexicon.com. ^ Fox, p. 217. The World of Dionysosis is divided into two parts, the first originally Διός (cf. the second has an unknown designation, although perhaps related to the name of Mount Nysa, which is found in the history of Lykourgos: (...)) when Dionysus was reborn from Zeus' thigh, Hermes entrusted him to the nymphs of Mount Nysa, who fed him the food of the gods and made him immortal. ^ Testimonia of Pherecydes at the beginning of the 5th century BC, FGRH 3, 178, in the context of a discussion about the name Dionysus: Nūsas (in .pl.), said that this is what they called trees. ^ www.perseus.tufts.edu. Liddell, Henry George; Scott, Robert; Greek-English lexicon in the Perseus ^ Martin Nilsson Die Geschichte der Griechische Religion (1967). Tom I, p.567 ^ Myths of Greece and Rome, Jane Harrison (1928) ^ This is the view of Garcia Ramon (1987) and Peters (1989), summarized and approved in Janda (2010:20). ^ a b Nonnus, Dionisiaca 9.20–24. Suda s.v. Διόνυσος, ^ a b c d e f g Kerényi, Karl. 1976. Dionysus. Trans. Ralph Manheim, Princeton University Press. ISBN 0691029156, 978-0691029153 ^ Pausanias, 8.39.6. Stephanus of Byzantium, s.v. Ἀκρόπολις ^ Used in this way by Ausonius, Epigrams, 29, 6, and in Catullus, 29; see Lee M. Frantantouno, NIVALES SOCII: CAESAR, MAMURRA, AND THE SNOW OF CATULLUS C. 57, Quaderni Urbinati di Cultura Classica, New Series, Vol. 96, No. 3 (2010), p. 107, Note 2. Smith, s.v. Aegobolus; Pausanias, 9.8.1–2. a b c Suidas. Religion in Geschichte und Gegenwart. doi:10.1163/2405-8262_rggd_xii_025853. Suidas s.v. Androgynos: Androgynos (androgynous) [Word applied to] Dionysus, as one does both active, masculine things and passive, female [in particular sexual intercourse] ^ Erwin Rohde, Psyche, p. 269 ^ Aristid.Or.41 ^ Macr.Sat.1.8.9 ^ In resemblance see pneuma/psuche/anima/the magic importance of this wind as breath/spirit ^ Bulls in antiquity were considered roars. ^ Blackwell, Christopher W.; Blackwell, Amy Hackney (2011). Mythology for mannequins. John Wiley & Sons. 9781118053874. McKeown, J.C. Cabinet of Greek Curiosities: Strange Tales and Surprising Facts from the Cradle of Western Civilization, Oxford University Press, New York, 2013, p. 210) ^ Clement of Alexandria, Exhortation to the Greeks, 92: 82–83, Loeb Classical Library (registration required: accessed December 17, 2016) ^ Kerényi 1967: Kerényi 1976. Suidas s.v. Kistophoros: Kistophoros (bearer basket, ivy-bearer) ^ It seems that the baskets were sacred to Dionysian and Two Goddesses [Demeter and Persephone]. [N.B. Comes from Harpocration s.v. kistophoros, ivy-bearer.] ^ Hau, Lisa Irene (2016-07-01), Diodorus Siculus, Moral History from Herodotus to Diodorus Siculus, Edinburgh University Press, doi:10.3366/edinburgh/9781474411073.003.0003, ISBN 978-1-4744-1107-3 ^ Suidas s.v. Dimeter : Dimētōr (born twice) - Dionysos. Diodorus Siculus, History Library 3. 62. 5 (trans. Oldfather) (Greek history C1st B.C.): Dionysist has been named twice (dimeter) by the ancients, counting it as a single and first birth, when the plant is set in the ground and begins to grow, and as the second birth, when it becomes burdened with fruits and matures its grape seeds - god is considered to be born once from the earth and again from the vine. ^ Janda (2010), 16–44. ^ Kerényi 1976, p. 286. ^ Jameson 1993, 53. Cf.n16 for Devereux's suggestions on Enorkhes, ^ Reece, Steve, Epithet ἐπιπόκοπος in Nonnus' Dionysiaca, Philologos: Zeitschrift für antike Literatur und ihre Rezeption 145 (2001) 357-359, explains Nonnusa's use of this epithet in Dionysia 23.28 as a translation of the conyng homerip epithet ἐπιπόκοπος, which in Cyprian means good-fencing. ^ Greek Word Study Tool. www.perseus.tufts.edu. ^ Greek word learning tool. www.perseus.tufts.edu. ^ Mentioned by Erasmus in the Glory of Stupidity ^ Philostratus of Athens, Vita Apollonia, book 2, chapter 2. www.perseus.tufts.edu. ^ ToposText. topostext.org. ^ Arrian, Anabasis, Book 5, Chapter 1, www.perseus.tufts.edu. ^ Arrian, Anabasis, book 5, chapter 2. www.perseus.tufts.edu. ^ Suidas (Lexicographer) (MDDCC [1705]). Suidae lexicon, Graece & Latine. Textum Graecum cum manuscriptis codicibus collatum a quamplurimis mendis purgavit, notisque perpetuis illustravit: version latinam Æmilio Ptoiri innumeris in locis correcti; indiceque auctorum Xamq; rerum adjecti Ludolpho Kusterus, Professor humaniorum literarum in Gymnasio Regio Berolinensi. Typis academici. OCLC 744697285. Check the date values in: |date= (help) ^ Suidas s.v. Oinops (quoting Greek anthology 6. 44. 5 and 7. 20. 2): Oinops (dark wine) : For dark wine [yes and yes] to black [yes and yes]. In Epigrams: "... from which we poured libations, as well as the law, into the dark Bakchos and Satyroi. But ruddy (oinōpōs) [means] wine colored, light or black. Feeding red clusters of Bakchos grapes. ^ EUSEBE DE CESAREE : Préparation évangélique : livre IV (text grec), remacle.org. ^ Euripides. (2019). Neeland National MA SP. z o.o. ISBN 978-1-4209-6184-3. OCLC 1108536627. DIONYSUS TITLES & EpITHETS - Ancient Greek Religion. www.theoi.com. Access 2020-07-08. ^ Rosemarie Taylor-Perry, God Who Comes: Dionysian Mysteries Revisited. Algora Press 2003, p. 89. cf. Sabazius. ^ Ferguson, Everett (2003). Backgrounds of early Christianity. Wm.B. Eerdmans Publishing House. 9780802822215. ^ Appears as a probable theonym (divine name) in Linear B tablets as di-wo-nu-so (inscription KH G 5), ^ a b Sir Arthur Pickard-Cambridge. Dramatic festivals in Athens. Oxford: Clarendon Press, 1953 (2. ISBN 0-19-814258-7 ^ a b c d e Encyclopædia 1911 - Wikisource, a free online library. en.wikisource.org. Access 2020-06-23. ^ a b (Phoitus, Lexycyon, s.v. Thyraze Kares.) At the door, Kares, it is no longer Anthestia: since authorities are pleased that what is said to the crowd of Karian slaves, because in Anthestia they join the feast and do no work. Therefore, when the festival ends, they send them back to work with the words: Door to door, Keres, this is no longer Anthestia, because souls [keres] wander through the city in Anthestia. ^ (Plutarch, Table-talk, 655e.) In Athens, they will inaugurate a new wine of the eleventh month and call the day pithogalia. ^ (Phanodemus, Athenaeus, Deipnosophists XI. 456a; fragment 12in FGRH 325.) In the temple of Dionysus in Limnai [Swamps] Athenians bring new wine from jars of the century to mix it in honor of god, and then drink it themselves. Because of this custom of Dionysia is called Limnaïos, because the wine was mixed with water, and then for the first time drunk diluted. ^ a b Rice, David G. Stambaugh, John E. (2014). Sources for the Study of the Greek Religion Revised Edition, Society of Biblical Literature. ISBN 978-1-62837-067-6. OCLC 893453849.CS1 maint: list of authors (link) ^ Antikensammlung Berlin F1961 (Beazley Archive 302354). ^ National Etruscan Museum 42884. (Beazley Archive 9017720). ^ Versnel, p. 32 f.; Bowie, A.M., p. 232. ^ Jiménez San Cristóbal 2012, p. 127; Graf 2005, p. 133; Jiménez San Cristóbal 2013, p. 279; Bowie, A.M., p. 232-233; Phosphocite, Antigone 1115–1125, 1146–1154; Versnel, p. 23–24. ^ Jebb, in his note to line 1146 *οἶπυρ ἄρτυρον*, understands its meaning as specifically denoting Eleusian Dionysus. ^ Jiménez San Cristóbal 2013, p. 279–280; Bowie, A.M., p. 233; Phosphocite, excerpt 959 Radt (Lloyd-Jones), p. 414, 415). ^ Encinas Reguero, p. 350; Jiménez San Cristóbal 2013, p. 282. ^ 117–35; Bowie, E. L., p. 233; Euripides, Bacchae 725. Jiménez San Cristóbal also sees possible links between Iachus and Dionysus in Euripides: Jon 1074–1086, Trojan Women 1230, Cyclops 68–71 and Fr. ^ Bowie, E. L., p. 101–110; Fantuzzi, p. 189, 190, 191; PH Loeb sublines: BCH 19 (1895) 393. ^ 21–24. ^ Bowie, E. L., p. 101–102. ^ 17–35; Bowie, E. L., p. 102. ^ Strabo, 9.3.10. ^ Parker 2005, p. 358; Grimal, s.v. p. 224. ^ Tripod, p.v. Iachus, s.v. Iachus. ^ Jiménez San Cristóbal 2013, p. 279–280; Diodorus Siculus, 4.4.2, see ^ Arrian, Anabaza Alexander 2.16.3 ^ Luciano, De Saltatione (Dance) 39 (Harmon, p. 250, 251). ^ Dionysia 487–62–968. ^ Hard, p. 134. ^ Grimal, p.v. Iachus, p. 313; Rose, Oxford Classical Dictionary s.v. Ikcos; scholiast on Aristophanes, Grou 324 (Rutherford, p. 1896, p. 316). ^ Marcovich, p. 23; Parker 2005, p. 358; Graf 1974, p. 198. ^ Marcovich, p. 23; Bianchi, p. 18; Graf 1974, p. 198; Asmolean Museum, Oxford, inv. 1956–355. ^ Parker 2005, p. 358 n. 139; Lucretius, 4.1168–1169. ^ Arnobius, Adversus Gentes 3.4.0 (p. 157) referring to the verse Lucretius, lists the full-time Ceresus nactus iacrus as view the mind long's too, Compare with Phoitus, s.v. ^ Iatxoyk and Suda, s.v. ^ Iatxoyk (note.16) which identify Iacchus with Διόνυσος ἐπί τοῦ γαῖθροῦ (Dionysus on the creak) ^ Parker 2005, p. 358 n. 139; scholiast on Aristides, Vol. 3, p. 648 213. ^ Bindorf ^ Gantz, p. 118; Hard, p. 35; Grimal, s.v. Zagreus, p. 456. ^ Norman C. McClelland (2010). Encyclopædia of Reincarnation and Karm. Mcfarland, p. 76–77. ISBN 978-0-7864-5675-8. ^ Sommerstein, p. 237 n. 1; Gantz, p. 118; Smyth, p. 459. ^ Gantz, p. 118. ^ Gantz, p. 118–119; West 1983, p. 152–154; Linforth, p. 309–311. ^ Callimachus, Gantz, p. 118–119; West 1983, p. 151; Linforth, p. 309–310. ^ Callimachus, Fr. Harder, p. 368; Gantz, p. 118; West 1983, p. 152–153; Linforth, p. 310. ^ Linforth, p. 311, 317–318; Plutarch, E at Delphi 389 A. ^ Nonnus, Dionysiaca 5.564–565. ^ Nonnus, Dionisiaca 6.165. ^ Nonnus, Dionisiaca 10.294. ^ Nonnus, Dionisiaca 39.72. ^ Nonnus, Dionisiaca 44.255. ^ T. P. Wiseman, Satire in Rome? The Background to Horace's Ars Poetica, The Journal of Roman Studies, Vol. 78 (1988), p. 7, note 52. ^ Grimal, Pierre, Dictionary of Classical Mythology, Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1, [1] ^ a b Cicero, De Natura Deorum, 2.60. See also St. Augustine, De Civitatis Dei, 4.1. ^ See Piny, History of Naturalis, 7.57 (ed. Bostock) at Perseus: Tufts.edu. ^ a b Beard, Mary: The Roman Triumph, The Belknap Press of Harvard University Press, Cambridge, Mass., and London, England, 2007, p. 315–317. ^ Russell, Bertrand, History of Western philosophy, Routledge, 1996, p. 25. ^ Kraemer, Ross S. Ecstasy and Possession: Attracting Women to the Worship of Dionysus. Harvard Theological Review, 72 60 Jan–Apr. 1979. ^ Bach fragments in the Roman drama, taken from Greek models, presented a pejorative picture of bacchic worship that predisposed the Romans to persecution before condemned the cult in 186. ^ Robert Rousselet, Liber-Dionysian in early Roman drama, The Classical Journal, 82, 3 (1987), p. 193. ^ Wiseman, T.P. (1988). Satire in Rome? Background of Ars Poetica Horae. The Journal of Roman Studies, 78: 1-13. doi:10.2307/301447. JSTOR 301447. It is certainly difficult to imagine anything less in line with the Roman mos maiorum than the anarchic hedonism of satire. It was the libido that morally subversive aspect of bacchic worship that led to its brutal suppression. . . Piny attributes the invention of triumph to Father Liber (who in the days of Plini was identified with Bacchus and Dionysus): see Piny, History of Naturalis, 7.57 (ed. Bostock) in Perseus: Tufts.edu ^ a b Sallustius, On Gods and the World, ch VI. ^ a b Hymn of King Helios ^ Maxwell, Herbert (1913). Lanercost Chronicle, 1272–1346. Glasgow, Scotland: Glasgow : J. Maclehose, p. 29–30. ^ C. S. Watkins: History and Supernatural in Medieval England, Cambridge University Press: Cambridge 2007, p. 88–92. ^ Ashe, Geoffrey (2000). Hill-Fire Clubs: A History of Anti-Mortality. Gloucestershire: Sutton Publishing House, p. 114. ^ Bayles, Richard (1889). History of Windham County, Connecticut. ^ Nasios, A. Hearth of Hellenism: Greek Circle of the Year. Online access. 24 Jan 2009 in ^ Christus Pandion Panopulos, Panagiotis Meton Panagiotopoulos, Erymanthos Armyras, Mano Rathamantzi Madytinos (Editor, Translator), Lesly Madytina (Editor, Translator), Vasilios Cheiron Tsantilas, 2014. Hellenic Polytheism: A Household Cult. 1503121887. ^ Dionysian, Neokoroi.org. Neokoroi. Accessed August 3, 2017. ^ Rutherford 2016, p. 67. ^ Rutherford 2016, p. 69. ^ DiODOTE. 4.6.3. ^ Herodote. Stories. Translation by George Rawlinson. Book 2. ^ Plutarch, Isis and Osyris. Trans. Frank Cole Babbitt, 1936. ^ Kampakoglou, Alexandros v (2016). Danaus βουγενεῖς: Greek-Egyptian mythology and toponymy, Greek, Roman and Byzantine, p. 119–122. ^ Scott, Kenneth (1929). Octavian Propaganda and Antony's De Sua EBriolate 24. Classical philology, p. 133–141. ^ LED. 1.21.1–3. ^ Heraclitus, encountering the Phallophoria festival where he paraded the fall, remarked in a surviving passage: If they had not ordered a procession in honor of God and did not quote him the songs of phallus, it would have been the most shameful behavior. But Hades is the same as Dionysio, for which they delight and behave like bacchantes, Kerényi 1976, pp. 239–240. ^ Kerényi 1967. ^ Summary of Karl Kerényi: The anthem tells us that persephone was abducted in Nysion pedion, or on the Plain of Nysa, a plain that was named after the Dionysian Mount Nysa. Nysa was considered the birthplace and the first home of Dionysus. The divine marriage of Plouton and Persephone was celebrated on The dangerous region to which Kore allowed himself to be lured in search of flowers was probably not originally associated with Plouton, but with Dionysian, because Dionysus himself had the strange name gaping, although nevertheless the belief that the god of wine in his quality as the Ruler of the Underworld does not appear on the surface of the anthem. People wouldn't be able to detect the hidden meaning if it weren't for archaic vase portraits. Eleusis: Archetypal image of Mother and Daughter [p. 34:35]. The hymn to Demeter later mentions that Queen Metaneira of Eleusis later offers a masked Demeter bead of sweet wine, something that Demeter denies on the basis that it would be contrary to themis, the very nature of order and justice, for her to drink red wine, and she instead invents a new drink called kykeon drink instead. The fact that Demeter refuses to drink wine on the basis that it would be contrary to themis indicates that she is fully aware of who the Persephone hijacker is, that this is the underground cover name of Dionysian. A critic of mysteries, the strict philosopher Heracliteus once said: Hades is the same as Dionysios. The underground god of wine was the ravine, so how could Demeter accept something that was his gift to mankind [p. 40] ^ Summary of Karl Kerényi: The book later refers to Heracles's initiation into the Mysteries of the Eleusinians so that he could enter the Underworld. In iconography after his initiation Heracles in a tasseled white dress with deer skin Dionysian thronn at her. Kore is shown with his mother Demeter and a snake entwined around a mysterious trash can, announcing a mystery, because befriending snakes was Dionysus [p. 58]. The god of Anthesteria was Dionysus, who celebrated his marriage in Athens in the midst of flowers, the opening of wine jars, and the creation of souls of the dead [p. 149]. There are two bas-reliefs in marble carved relief from the 4th century AD. One depicts Kore crowning her mother Demeter, the deities at the other altar are Persephone and her husband Dionysian, as the lying god has the characteristics of a bearded Dionysian, not a Plouton. In his right hand he picks up not cornucopia, a symbol of wealth, but a wine dish, and on the left he wears a wine cup. Above their heads is the inscription To God and goddess [p. 151,152]. Fragments of the gilded cover of a Kerch-type jar show Dionysus, Demeter, little Ploutos, Korea, and a curly boy dressed in a long robe, one of the first sons of King Eleusinian, who was the first to be initiated. On another vase, Dionysos sits on his omphalos with thyrsos in his left hand, sitting opposite demeter, looking at himself seriously. Kore is shown moving from Demeter towards Dionysus as if he were trying to reconcile them [p. 162]. Eleusis: Archetypal image of mother and ^ Karl Kerényi's summary: Kore and Thea are two different reproductions of Persephone; Plouton and Theos are a reproduction of the underground Dionysus. Duplicating the mystery of god as an underground father and underground son, like father Zagreus and child Zagreus, husband and son of Persephone, has more to do with the mystery of the Eleusianin. But the reproduction of chthonian, mystical Dionysians is ensured even by its youthful aspect, which has become outstanding and classic as Semele's son from his son Persephone. Semele, although not of Eleusianin origin, is also a double Persephone [p. 155]. Eleusis: Archetypal image of mother and daughter ^ Kerényi 1967, p. 40. ^ Kerényi 1976, p. 240. ^ Kerényi 1976, p. 83, 199. ^ Loyd, Alan B (2009). What is God?: Study in the nature of the Greek Divinity. Classical press of Wales. ISBN 978-1905125357. The identification of Hades and Dionysus does not appear to be a particular doctrine of Heracliteus, nor does it oblige him to monotheism. The evidence of the iconic relationship between them is quite extensive, especially in southern Italy, and the mysteries of pumpkins are associated with the rituals of dead. ^ ^ [2] ^ a b Summary of Karl Kerényi: These attempts at reconstruction would remain very fragmented if we did not look carefully into the face of the God Eubouleus. The Lord of the Underworld bore this name in the youthful form represented in the statue, attributed to Praxiteles, who is now in the National Museum in Athens and probably stood originally in the place where it was found, Ploutonion. This youth is Plouton himself - radiant but revealing a strange inner darkness - and at the same time his double and servant, comparable to Hermes or Pais in addition to Kabeiros or Theos [p. 172]. . . . Abundant hair or long curls suggest rather Hades kyanochantos, Hades dark hair [p. 173]. ^ p. 172. ^ Kerényi, Karl (1991). Eleusis: Archetypal image of mother and daughter. Princeton University Press. 9780691019154. ^ London B 425 (Vase). ^ a b c Taylor-Perry, Rosemarie (2003). God Who Comes: Dionysian Mysteries Revisited. Barnes & Noble; p. 4, 22, 91, 92, 94, 168. 9780875862309. ^ a b c Ridgifolios, Margaret (2010). Virgin Mother of The Goddesses of Antiquity, Palgrave Macmillan. ISBN 978-0-230-11312-1. ^ British Museum collection. britishmuseum.org. Accessed 2017-03-06. ^ British Museum collection. britishmuseum.org. Access 2017-03-06. ^ Suda, under Sabazios, saboi; Sider, David. Notes on the two epigrams of Philodemus. American Journal of Philology, 103.2 (Summer p. 209ff. ^ Strabo, Geography, 10.3.15. ^ Diodorus Siculus, 4.4.1. ^ E. N. Lane tried to reject this widespread conflation: Lane, Toward the definition of iconography Sabazios, Numen 27 (1980-9-33) and Corpus Cultius Jovis Sabazii.; in Études Préliminaires aux Religions Orientales dans l'Empire Romain: Conclusions 100.3 (Leiden, etc.: Brill) 1989. ^ McDonough 1999, p. 88–90. ^ Sacrophagi depicting the birth of Dionysus. Walters Museum of Art. ^ Diodorus Siculus, 4.4.1. ^ Diodorus Siculus, 4.4.5. ^ Diodorus Siculus, 4.5.2. ^ Diodorus Siculus, 5.75.4, known by Kerényi 1976, Cretan core of the Dionysus myth p. 111 n. 213 and p. 110–114. ^ a b c d e Diodorus Siculus 3.62–74. ^ ^ British Museum, British Museum. ^ Nonnus, Dionisiaca 4. 268 ff (trans. Rouse) ^ Nonnus, Dionysiaca 6. 155 ff (trans. Rouse) ^ Damascus, Commentary on Phaedo, I, 1–13 and 165–172, see in translation Westerink, Greek comments on Phaedo Plato, vol. II, The Prometheus Trust, Westbury, 2009 ^ Nilsson, p. 202 calls it the cardinal myth of orphism; Guthrie, p. 107, describes the myth as the focal point of Orphic's history, Linforth, p. 307, says he is widely regarded as essentially and peculiarly Orphic and the core of the Orphic religion, and Parker 2002, p. 495, writes that he was seen as an Orphan arch-myth. ^ According to Gantz, p. 118, preserved orphic sources do not appear to use the name Zagreus, and according to West 1983, p. 153, the name was probably not used in orphic narration. Edmonds 1999, p. 37 n. 6 says: Loebk 1892 seems to be responsible for using the name Zagreus for Orphic Dionysus. As Linforth noted: It is interesting that the name Zagreus does not appear in any orphic poem or passage, nor is it used by any author who refers to Orpheus (Linforth 1941:311). In his reconstruction of history, Loebck widely used the 5th century epic Nonnos, which uses the name Zagreus, and later scholars followed his signal. Dionysus's association with Zagreus appears for the first time clearly in the passage Callimachus preserved in the Etymologicum Magnum (c. 43.117 P.) with a possible earlier precedent in the passage of The Cretan Euripides (Fr. Previous evidence (e.g. Aeschylus frs. 5:228) suggests that Zagreus was often equated with other deities. ^ West 1983, p. 73–74, provides detailed reconstruction with numerous ancient sources cited, summarized on p. 140. See also Morford, p. 311; Hard, p. 35; Marsh, s.v. Zagreus, p. 788; Grimal, p.v. Zagreus, p. 456; Burkert, p. 456; Burkert, p. 297–298; Guthrie, p. 82; See also Ogden, p. 80. For a detailed examination of many ancient sources relating to this myth see Linforth, pp. The most extensive in ancient springs is found in Nonnus, Dionisiaca 5.662-70, 6.155 ff., other major sources are Diodorus Siculus, 3.62-8 (= Orphic fr. 301 Kern), 3.64.1–2, 4.4.1–2, 5.75.4 (= Orphic fr. 303 Kern); Ovid, Metamorphoses 6.110–114; Athenagoras of Athens, Legatio 20 Pratten (= Orphic of Clement of Alexandria, Protrepticus 2.15 p. 36–39 Butterworth (= Orphic frs. 34, 35 Kern); Hyginus, Fabulae 155, 167, 167. Suda s.v. Αἰαπεύς. See also Pausanias, 7.138.4, 8.37.5. ^ Damascus, Commentary on Phaedo, I, 170, see translation of Westerink, Greek comments on Phaedo Plato, vol. II (The Prometheus Trust, Westbury) 2009 ^ Diodorus Siculus 3.64.1; also noted by Kerény (110 note 214). ^ Hyginus, Fabulae CLXVII ^ Nonnus, Dionysiaca 7. 14 ff (trans. Rouse) ^ Nonnus, Dionysiaca 7. 139 ff (trans. Rouse) ^ Nonnus, Dionysiaca 8. (trans. Rouse) ^ a b Nonnus, Dionysiaca 9. (trans. Rouse) ^ Apollodorus, Library, translated into English by Sir James George Frazer, F.B.A., F.R.S. in 2 toms. Cambridge, Massachusetts, Harvard University Press; London, William Heinemann Ltd. 1921. Contains Frazer's notes. ISBN 0-674-99135-4, 0-674-99136-2 ^ Conner, Nancy. The Everything Book of Classical Mythology 2e ^ Homeric Hymn 1 to Dionysus: There is a certain Nysa, mountain high, with dense forests, in Phoinike from afar, near the streams of Aigyptos(Egypt). ^ Diodorus Siculus, History Library 4. 2. 3 (trans. Oldfather) : Zeus takes the child [i.e. Dionysus from the dead body of Semele's mother], handed it over to Hermes and ordered him to take him to a cave in Nysa, which lay between Phoiniki (Phoenicia) and Neilos (Nile), where he should deliver it to the Nymph (Nymphs) that they should take him out and give him the best care. ^ Phoitus, Library; Ptolemeus Chennus, New History ^ Bull, 255 ^ Arrian, Anabaza Alexander 5.1.1–2.2 ^ Bull, 253 ^ Ovid, Fasti, iii, 407 ff. (James G. Frazer, translator). ^ Nonnus, Dionysiaca 10.175–430, 11, 12.1.1–117 (Dalby 2005, p. 56–62). ^ Diffusion of classical art in antiquity, John Boardman, Princeton University Press, 1993, p.96 ^ Euripides, Bacchae, ^ British Museum – The Lycurgus Cup, britishmuseum.org. ^ Theoi.com Homeric Hymn to Dionysian. Theoi.com. Access 2014-06-29. ^ Bull, 245–247, 247 quoted by ^ Varadpande, M. L. (1981). Ancient Indian and Indogreek theatre. Publications Abhinav. p. 91–93. 9788170171478. ^ Carter, Martha L. (1968). Dionysian aspects of Kushan art. In Ars Orientalis 7: 121–146, fig. 30 5–7 118-171. JSTOR 4629244. ^ Pausanias, Book Description Greece 2 ^ Corrente, Paola and Sidney Castillo. 2019. Philology and Comparative Myth Study, The Religious Studies Project (Podcast Transcript). 3 June 2019 Prescribed by Helen Versly 1.1, May 28, 2019 Available at: ^ Clement of Alexandria, Protrepticus, II-30 3-5 ^ Arnobius, Adversus Gentes 5.28 (p. 252–253) (Daly 2005, p. 108–117) ^ Apollodorus, Bibliotheca book 3 ^ Nonnus, Disiaonyca 11. 185 ff (trans. Rouse) (Greek epic C5th A.D.) [Ampelos love Dionysus rode on his back] He screamed bravely into the fullfaced Moon (Mene) –Give me the best, Selene, cattle driver! Now I'm both - I have horns and I ride a bull! So he cried out boasting to the round moon. Selene looked on with a jealous eye in the air to see Ampelos riding on a murderous mooling bull. She sent him cathechasing gaddily, and the bull, pricked constantly by a sharp sting, galloped like a horse through the sloping slais. [He threw the boy and gorge him to death.] ^ Ovid, Fasti 3. 407 ff (trans. Boyle) (Roman poetry C1st B.C. to C1st A.D.) [Constellation] Grape-Gatherer (Vindemitor) . . . His cause also takes a while to teach. Beardless Ampelos, they say, Nympha and Satyrus (Satyrus) son, was loved by Bacchus [Dionysus] in the ismarian hills [in Trace]. He trusted him with vines hanging from elm leaves; Now it bears the name of the boy. Reckless youth fell collecting bright grapes on the branches. Liber [Dionysus] picked up the missing boy to the stars. ^ Homer, author, Iliad, ISBN 978-2-291-06449-7, OCLC 1130228845 ^ Homer, Iliad 6. 129 ff (trans. Latimore) (Greek epic C8th B.C.) : I will not fight any god of heaven, because even Dryas' son, Lykourgos the mighty, did not live long, who tried to fight the gods of the bright sky, who once led the fosters of Mainomeros (rapturous) Dionysos blindly down the sacred Nysaein hill, and all of them tossed and scattered winds on the ground, stricken ox-goad by the murderous Lykourgos, while Dionysos in terror dived into the salt surf, and Thetis took him to the womb, frightened, with strong childs at him on the man's hands. But the gods who live on their ease were angered by Lykourgos and the son of Kronos [Zeus] struck him blind, nor did he live long afterwards because he was blinded by the all the immortals. [N.B. A reference to nysaein hill and Dionysus nurses suggests that Homer placed thistry in Boiotia when god was still a child - contrary to subsequent accounts of a myth in which Dionysus is a youth visiting Thirake.] ^ Pausanias, 9.31.2. ^ Nonnus, Dionysiaca 3.26–28 [p. 4, 5, 48,245–247 III pp. 440–443, 48,848–968 III p. 484–493. ^ The unnamed brother of Ikchus, killed by Aura immediately after birth. <