

## Orfeo en el discurso artístico: la pervivencia de un arquetipo

*Orpheus no discurso artístico: a sobrevivência de um arquétipo*

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### Resumen

Orfeo ha sido tratado como inspiración y temática por la gran mayoría de artistas de todos los géneros, tiempos y lugares, atraídos, sin duda, por el imperecedero hechizo de su lira. Ante esto, cabe preguntarse de dónde viene la fascinación que ha contribuido a popularizar y preservar la historia órfica, y la respuesta nos conduce a diferentes orígenes: Primeramente, de la atractiva dualidad que conjuga su mito, dos extremos: el amor y la muerte; la luz, representada en la naturaleza en todo su esplendor y en la radiante Eurídice, y la oscuridad, contenida en su catábasis o descensus ad inferos. Orfeo cautiva, también, por haber sido introductor de ritos y misterios, y, en suma, por toda la ambigüedad que rodea su vida y su muerte, susceptibles de un complejo simbolismo.

**Palabras Claves:** Orfeo, mitología, simbolismo, artes.

### Abstract

Orpheus has been treated as inspiration and subject matter for the vast majority of artists of all genres, times, and places, attracted, no doubt, by the Evergreen spell of his lyre. At this, the question is where does the fascination that has helped popularize and preserve the

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Orphic history, and response leads to different origins. First of all, of attractive duality that combines its myth, two extremes: love and death; light, represented in nature in all its glory and the radiant Euridice, and darkness, contained in *sucatabasis* or *descensus ad inferos*. Orpheus captivates, too, for having been introducer of rites and mysteries, and, in sum, by all the ambiguity surrounding his life and his death, subject to a complex symbolism.

**Key words:** Orfeo, mythology, symbolism, arts

**Fecha recepción:** Diciembre 2014

**Fecha aceptación:** Julio 2015

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## Introduction

The legend of Orpheus, the Thracian singer, is amply known mostly from scholars of the ancient Greek world in particular, and of those devoted to the history of religions and mythology<sup>2</sup>. But beyond these areas of knowledge has been and is the subject of interest in all of the artistic fields.

Orpheus has come to be treated as inspiration and subject matter for the vast majority of artists of all genres, times, and places, attracted, no doubt, by the Evergreen spell of his lyre. Given this, it should be formulated where comes from that fascination that helped popularize and preserve its history and response leads to different origins: first of all, and so extended, the aesthetic need to which the public has of receiving and appropriating the creation, much more if this is suggestive and imaginative. On the other hand, Orfeo combines an attractive duality: love and death; light, represented in the natural context that surrounds it in all its glory and the radiant Euridice, and its opposite, darkness, contained in his "*Katabasis*" or "*descensus ad inferos*"; his introduction of rites and religious mysteries, and the ambiguity that his life and his death. In the same way, there's something morbid that encourages human curiosity, to have been attributed a symbolic weight so great that it has come to equate with the of the same Christ, exercising, even some influence in the formation of early Christianity, as attested by the Paleo-Christian iconography of the good

Shepherd<sup>2</sup>, censored in the writings of the Church Fathers such as Clement of Alexandria (Protrepticus), Eusebius (Vita Constantini evangelical and Praeparatio), Pseudo Justin (Cohortatio ad Graecos), St. Augustine (Contra Faust) or Cyril of Alexandria (Contra Iulianum).<sup>3</sup> At this, the Latin scholar and historian Pierre Grimal<sup>4</sup> He says that the myth of Orpheus is one of the darkest and charged symbology few records the Greek mythology. Known since very remote time, it has evolved into legend, around which there is an abundant literature, largely esoteric. In addition to this, the Orphic story is coated with a greater metaphor, a foundational image: the power, the charming, transformer, influence of the music and words, I would say the philosopher balear Francesc Josep Casadesús<sup>5</sup>, but also a power that goes beyond the immanent, aspiring to achieve immortality in successive reincarnations.

In Greek mythical Orpheus it is distinguished by its unique and ahistorical profile: It is considered the first poet and musician of the ancient world, and the first theologian since instituted cults and rituals which give a content both sacred and religious; ultimately, their skills and general skills are countless. That is why the evocation of the memory takes us back to a multidisciplinary qualitative representation, which should be referenced rigorously.

### **Orpheus sources<sup>6</sup>**

The story of Orpheus is recorded in many historical sources of varied nature and most fragmented. The first evidence that speak of it are not, as might be expected, the text of a

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<sup>2</sup> Cfr. Juan Antonio Martínez Berbel, “Algunas calas en el mito de Orfeo y su representación áurea”, en *AISO*, Actas VI, Centro Virtual Cervantes, 2002, pp. 1277-1287.

<sup>3</sup> Cfr. Ramiro González Delgado, “Autores griegos cristianos y ‘anábasis’ órfica”, en *Archivum. Revista de la Facultad de Filología*, Tms. LII-LIII, Oviedo, Universidad de Oviedo, 2002-2003, p. 207, Nota 24.

<sup>4</sup> *Vid.*, Pierre Grimal, *Diccionario de mitología griega y romana*, Barcelona, Paidós, 1989, pp. 47-52.

<sup>5</sup> Francesc Josep Casadesús i Bordoy, “Orfeo y orfismo en Platón”, en *Taula: Quaderns de pensament*, Nº 27-28, 1997, Palma de Mallorca, Universitat de les Illes Balears, pp. 61-74.

<sup>6</sup> Una completa bibliografía sobre Orfeo está disponible en Marco Antonio Santamaría Álvarez, “Orfeo y el orfismo. Actualización bibliográfica (1992-2003)”, en *Ilu Revista de Ciencias de las Religiones*, Madrid, Universidad Complutense de Madrid, 2003, pp. 225-264.

Homer or Hesiod, but the records of the Greek poet Ibycus (s. VI a. C.), including in the canonical list of nine Poets lyric of Hellenistic Alexandria. In an excerpt from this author reads just ... Orpheus glorious name "; but this event gives the pattern and to admit that the Thracian was a celebrity<sup>7</sup>. The epinicia, the poet Pindar (.. Ss VI-V BC), say also it: "And Apollo, the player of the lyre arrived, the father of the singing, the much celebrated Orpheus"<sup>8</sup>, indicating the reputation as a singer had managed, guess another contemporary Greek lyric, Simonides (ss. VI-V a. C.)<sup>9</sup>, It will strengthen, explaining that: "... countless birds flew over his head and vertical fish jumped out of the dark water at its beautiful sing"<sup>10</sup>.

The Greek dramatists also cited in his works. Aeschylus (ss. VI-V a. C.), the first great representative of the tragedy, predecessor of Sophocles and Euripides mentions Orpheus in Agamemnon, part of his trilogy The Oresteia, where the power of his word suggested a dialogue in which Aegisthus, lover of Clytemnestra, wife of the king of Mycenae, Corifeo replies to the following: "You have a language contrary to Orpheus. He had behind him all the joy of his song..."<sup>11</sup> Meanwhile, Euripides (.. S V BC), alludes to Orpheus in three of his works: Hypsipyle, Bacchae and Iphigenia at Aulis. in Hypsipyle <sup>12</sup> He is discovered: "They said, amid beside the mast, the lyre of Orpheus, Asian Thrace, calling his regret singing their orders to the rowers, now commanding a quick navigation, now a rest for the oars of fir" referring to the performance he had in the expedition of the Argonauts. In turn, in the Bacchae is quoted: "... the wooded clefts of Olympus, where at times the sound of the

<sup>7</sup> *Lírica griega arcaica (Poemas corales y monódicos, 700-300 a. C.)*, Íbico. Fragmentos de lugar incierto, 21 (PMG 306), Madrid, Gredos, 2002, p. 240.

<sup>8</sup> Píndaro, *Odas y fragmentos*. Epinicios. Píticas IV, 177-178, Madrid, Gredos, 1984, p. 172.

<sup>9</sup> Simónides de Ceos es conocido, también, por la creación del procedimiento mnemotécnico.

<sup>10</sup> *Lírica griega arcaica...*, Simónides. Fragmentos, 37 (PMG 567), p. 269.

<sup>11</sup> Esquilo, *Tragedias*. Agamenón, 1630-1631, Madrid, Gredos, 2000, p. 170.

<sup>12</sup> En la mitología griega, durante el gobierno de Hipsípila, reina de Lemnos, la diosa Afrodita maldijo a las lemníades, las mujeres de la isla, por no mantener en buen estado sus santuarios, por lo que fueron castigadas con una desagradable halitosis que ocasionó el rechazo de los hombres, los cuales prefirieron a sus esclavas. Este desprecio desató una terrible venganza femenina. *Vid.*, Eurípides, *Hypsipyla*, fr. I, 3, 8-14. *Cfr.* Francesc Josep Casadesús i Bordoy, *Orfeo. El poder encantador de la música y la palabra*. En línea: <http://www.liceus.com/cgi-bin/aco/culc/mit/08400.asp>

zither Orfeo gathered trees, gathered the wild beasts with his inspired music."<sup>13</sup> Finally, Iphigenia at Aulis, the same Iphigenia Agamemnon tells his father: "If I had the eloquence of Orpheus, father, to persuade my songs so that the rocks are conmovieran, and who want to bewitch, to this would come".<sup>14</sup>

The great philosophers will refer equally, the singer of Thrace. But, if, for example, Plato (ss. V and IV a.) In the Symposium Phaedrus put into the mouth of a dissenting opinion on it, arguing that, in fact, when descended into hell in search of Eurydice had acted like a coward, and the gods but had not submitted a picture of his wife: "Instead of Orpheus, the son of Oeagrus sent him away without achieving anything of Hades, after having shown a ghost of his wife, in whose search had come, but not give it, because they considered him a coward, as Citaredo it was, and did not dare to die for love as Alcestis,<sup>15</sup> but he managed to go live in Hades".<sup>16</sup> However, despite this disparaging opinion, it should be so convincing that this Orpheus Plato came to equate their seductive power to the persuasiveness of a sophist Protagoras of Abdera popularity (s V BC.): "Behind these, still others who heard what was said and that mostly seemed foreign, of which Protagoras brings all cities through which passes, enchanting them with his voice, like Orpheus, and that follow enchanted by his voice".<sup>17</sup> Platonic latter comparison is very significant, because it describes Orpheus as a kind of fascinating audiences speaker, able to dazzle and attract not only nature, but also men. In a society like the Greek in which an art to speak well he is had "considered that there was something divine in the gift of convincing others and highlight socially in the agora using the word. There is nothing strange that, in this context, Orpheus was judged the first sophist and a role model".<sup>18</sup> Another possible source is Apollodorus of Athens (s. II a. C.), known as Apolodoro "grammarian" who was attributed, wrongly, an epitome of prose entitled Βιβλιοθήκη mythology, known as mythological Library, where they tried reconcile the different versions of each myth featuring the ancient poets. In this passage we read:

<sup>13</sup> Eurípides, *Tragedias*. Bacantes, 560-563, Madrid, Gredos 2008, p. 371.

<sup>14</sup> Eurípides, *Tragedias*. Ifigenia en Áulide, Vol. III, 1212-1215, Madrid, Gredos, 2008, p. 307.

<sup>15</sup> Alcestis, hija de Pelias, rey de Yolco, sacrificó su vida para salvar la de su esposo Admeto.

<sup>16</sup> Platón, *Diálogos*. El Banquete, Vol. III, 179d 1-7, Madrid, Gredos, 2008, p. 202.

<sup>17</sup> Ibidem, Protágoras, Vol. I, 320a-325b, Madrid, Gredos, 2000, p. 379.

<sup>18</sup> Vid., *Orfismo*. En línea: <http://www.skymoon.wordpress.com/2008/05/20/orfismo>

Calliope and Black, or suspected of Apollo, born Lino, whom Heracles killed, and Orpheus, the Citharedo, whose singing moved the stones and trees; the death of his wife Eurydice, bitten by a snake, Orpheus descended into Hades to rescue her and persuaded Pluto to send her up. This agreed on condition that Orpheus not return face up to his house; but he disobeyed, he turned and looked at his wife, who had to return below. Established the mysteries of Orpheus and Dionysus, torn by Maenads, he was buried near Pieria.<sup>19</sup>

Moreover, two works have been attributed to the same Orpheus, the *Argonáuticas órficas*,<sup>20</sup> and the *Himnos órficos*.<sup>21</sup> The Argonautica, consisting of 1377 verses, of little value, narrate the adventures of Orpheus with the Argonauts. The Orphic Hymns, number 87, moving certain principles of Orphism. Both writings, described as anonymous are written in much later times to the primary sources. The first looks like it was made in a Hellenistic or Greco-Roman chronology,<sup>22</sup> and the second in late antiquity.<sup>23</sup>

In the Latino culture echoes the Orphic resonate: the author of the Aeneid, Virgil (.. I s BC), quoted in Book IV of the Georgics, the second great poem in importance among those who wrote, whose intention was to gloss and report on farming and building, as well, a celebration of rural life. In this text, the poet makes one of the richest exegesis and finished Orpheus and is also the first version of his story has come full until today, because as already indicated, earlier dates only clues are owned and fragments. This feature will make it Virgilio privileged source of poetic digressions and topics of the subsequent literature, especially the Renaissance. Account Virgilio in a passage of Georgic IV mentioned the death of Eurydice:

...the young woman meant death was speeding along the banks of the river, I saw his feet in the tall grass a hydro monstrous, which monitors the banks. Then the chorus of Dryads, their age, their

<sup>19</sup> Apolodoro, *Biblioteca*, Libro I, 2, Madrid, Gredos, 2001, p. 45.

<sup>20</sup> *Argonáuticas órficas. Himnos órficos*, Madrid, Gredos, 2002, pp. 65-151.

<sup>21</sup> *Ibidem*. Himnos órficos, Madrid, Gredos, 2002, pp. 155-241.

<sup>22</sup> Manuel Sánchez Ortiz de Landaluce, "Ritual y sacrificio en las Argonáuticas órficas", en *Classical and Byzantine Monograph*, N° 36, Amsterdam, Adolf M. Hakkert, pp. 170-184.

<sup>23</sup> *Argonáuticas... Himnos...*, Nota a pie de página N° 1, p. 65.

cries filled with the tops of the mountains ... And he, Orfeo, with the concave zither comforting his unhappy love, you, oh sweet wife, to him alone you on the lonely shore, you at daybreak, to you, when he retired, you sang.<sup>24</sup>

Ovidio (ss. I a. C. y I d. C.), author of works as well known as *Art of Love* and *Metamorphosis*, detailed in the tenth and eleventh books latter life and death of Orpheus and Eurydice's, whose story can be compared with the previous:<sup>25</sup> "...while the bride walked aimlessly accompanied by a large group of Naiad, he met his death after suffering a snake bite on the heel. After having cried tirelessly in the world of light and air, the poet rodepo to also try the shadows, dared to go down to the Styx by the door Taenarum".<sup>26</sup>

The texts of Virgil and Ovid seem to be the most influential in subsequent stories, why, henceforth and for posterity, Orfeo by a great musician and poet, the inventor of the lyre and the transformer will lira.<sup>27</sup> Mainly through them it is known that loved music, enjoying yourself and everyone with his voice, which had the property to calm the ferocity of the animals and to alter the location of land, water and flora.

Their songs appeased the gods of hell and the monstrous beings that inhabit the depths of the underworld called Tartarus. The effects of his music will be amazing: the wheel of Ixion, king of Thessaly, sentenced to turn it constantly for trying to seduce the goddess Hera, is paralyzed; Rock of Sisyphus is suspended; Tantalus, who stole the ambrosia of the table of the gods, and was punished for it to go hungry and thirsty, forget your torment, and even the same fifty Danaides<sup>28</sup>, eternally forced to fill their barrels, they put aside her grief.

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<sup>24</sup> Virgilio, *Geórgicas*, Libro IV, 457-467, Madrid, Gredos, 2008, p. 380.

<sup>25</sup> Ovidio, *Metamorfosis*, Libro X, 1-740, Madrid, Gredos, 2012, pp. 169-204.

<sup>26</sup> Ovidio, *Metamorfosis...*, pp., 168 y 169.

<sup>27</sup> Orfeo modificó la lira de siete cuerdas agregándole dos más en honor a las nueve musas.

<sup>28</sup> Hijas de Dánao condenadas a llenar toneles sin fondo por matar a sus esposos. 28 Ovidio, *Metamorfosis*, Libro X, 1-740, Madrid, Gredos, 2012, pp. 169-204.

Orfeo as a musician and famous, he was with Jason and the Argonauts to Colchis in search of the fabulous sheepskin known as the Golden Fleece. In the ship Argos was who showed up with the rowers navigation. Throughout the voyage he had a prominent role: a tempest calmed, reassured his companions and protected from alluring and frightening sirens.

In its civilizational context is considered, also, initiator of medicine and agriculture, the art of writing as well as rites and religious cults in honor of Apollo and Dionysus.

In sum, with Orpheus we find a god or a king's son; an egomaniac in love with his voice; a peace that dominates nature; a civilizing; an inventor, adding two strings to the lyre; a practitioner of magic and the oracle; selective and faithful man, because I just love Eurydice; a traveler, a hero, able to descend into hell,<sup>29</sup> with music stopping their torments; someone who wins and loses favor with the gods and eventually dies devoured by the Bacchae; inclusive of the arts; we would say today: a multidisciplinary artist. The relationship between poetry and music, and the sacred character of both, is a feature that you want to emphasize the Renaissance. In this sense, Pedro Sanchez de Viana, theoretical and humanist poet, points directly to the meeting of the arts in the figure of Orpheus: "... men without the poetic spirit not learn any of the human arts ... more ... true poets Orpheus, Homer, Hesiod and Pindar, put in his poetry is some evidence that the arts are proof that understood".<sup>30</sup> The singer will thus artistic point of confluence.

### **Orpheus in the plurality of Arts**

You can not make even a brief account of all the aesthetic expressions of Orpheus here because, in addition to universal, they are countless. Serve this brief selection of authors as a sign of the vastness and diversity of its range in the cultural space and time:

In literature, the Renaissance on, stand Juan de Jauregui (Orpheus), Poliziano, (*Favola di Qifro*), which introduces the myth of Orpheus in Italy, Antonio Tebaldi (*Orphei Tragoedia*),

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<sup>29</sup> Entre los pocos mortales que descienden a los infiernos figuran, junto a Orfeo, Odiseo, Hércules y Teseo.

<sup>30</sup> Vid., Enrique Valdés, *Música y poesía: el mito de Orfeo en la poética del Renacimiento español*. En línea: [http://www.scielo.cl/scielo.php?script=sci\\_arttext&pid=S0718](http://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0718)



the anonymous tale of Orpheus and Aristeo, multiple references and evocations that the singer performs Garcilaso de la Vega (Ode to the flower of Knidos, Elegy I, XV Sonnet, Sonnet XXIV, Song II, Égloga I ...). Subsequently, the sonnets of Gongora:

Wounded short walk from the white iron,  
healthy if acute, my friend,  
my melancholy dye your face,  
Rosicler while you dye your snow.

Afraid (he who loves good, fear must)  
the sad end of the day he lost,  
in cold blood red and poison  
bathed the foot careless moves.

I fear that end, for the remedy,  
if not given me the sonorous Orfeo  
with her sweet clear voice instrument.

But alas, when not my lyre, I  
a thousand times my voice revoked,  
and a thousand other I lost my desire!<sup>31</sup>

And the satirical and demystifying poem romances of Quevedo:

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<sup>31</sup> Luis de Góngora, *Obras completas*, Buenos Aires, Nueva Hólade, 2000.

Orpheus by his wife,  
have you down to hell;  
and his wife could not  
Orpheus down elsewhere.  
They say that singing down;  
and certainly I have,  
because while he was a widower,  
sing for joy ...<sup>32</sup>

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<sup>32</sup> Francisco de Quevedo y Villegas, *Obras completas*. Verso, Madrid, Aguilar, 1952, p. 412.

More examples are literary works of Lope de Vega (The love love and firmer husband), Calderon de la Barca (divine Orfeo), or neorromanticista and symbolist poet Rilke (Sonnets to Orpheus), maker of pure poetry posthumous tribute to the young dancer Vera Ouckama Knoop:

But you, O God, still singing  
when it is attacking the crowd of maenads slighted,  
oh beautiful with your order Mastered their cries,  
your music rose above the destructive.  
He did not destroy any your head or lyre,  
fighting still raging, and few sharpened  
They were throwing stones against your heart,  
before you were tamed and had heard.  
I finally smashed, thirsting for revenge,  
although it was your singing lions and rocks  
and trees and birds. Yet you sing them now.  
Oh god what have we lost! O thou infinite footprint!  
hostility because you scattered in pieces,  
we heard from the mouth and nature.<sup>33</sup>

Victor Hugo (La legende des siècles), Guillaume Apollinaire (The Bestiary or The Courtship of Orpheus), in collaboration with Raoul Dufy illustrating his text; Paul Valéry (soneto *Le mythe du poète: Orphée*):

Je compose en esprit, sous les myrtes, Orphée  
L'Admirable!... Le feu, des cirques purs descend;  
Il change le mont chauve en auguste trophée  
D'où s'exhale d'un dieu l'acte retentissant.

Si le dieu chante, il rompt le site tout-puissant;  
Le soleil voit l'horreur du mouvement des pierres;  
Une plainte inouïe appelée éblouissants  
Les hauts murs d'or harmonieux d'un sanctuaire.

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<sup>33</sup> Rainer María Rilke, *Los sonetos a Orfeo*, Primera parte, XXVI, Madrid, Hiperión, 2010, p. 61.

Il chante, assis au bord du ciel splendide, Orphée!  
Le roc marche, et trébuche; et chaque pierre fée  
Se sent un poids nouveau qui vers l'azur délire!

D'un Temple à demi nu le soir baigne l'essor,  
Et soi-même il s'assemble et s'ordonne dans l'or  
À l'âme immense du grand hymne sur la lyre!<sup>34</sup>

Tennessee Williams (*The fall of Orpheus*), Guillermo Sheridan (*signals due*)... are also some more of the various authors who have been attracted by the Orphic theme.

In all fields of plastic are images of Orpheus; painting, sculpture, prints, mosaics and decorative arts calls, even comic: Sicilian sculptures of Magna Grecia, Roman mosaics, as preserved in Laon, one of the world's ten most beautiful, or the Provincial Museum Zaragoza; Medieval engravings, despite the theocratic coercion of the Church; emergence of the theme in the Renaissance and Baroque, with paintings by Durer, Bellini, Titian, Hans Leu, Bronzino, Tintoretto, Brueghel the Elder, Rubens, Domenico Croci Frilli, François Perrier, Aelbert Cuyp ... and from this profusion works from Neoclassicism to the comic strip, via Realism, Romanticism, Symbolism, metaphysical painting ... in short, all currents and avant-garde, with such outstanding representatives as Antonio Canova, William Blake, Charles Paul Landon, Louis Ducis, Ingres, Corot, Delacroix, Émile Lévy, Jean Baptiste Philippe Bin, Gustave Moreau, Frederic Leighton, Rodin, Odilon Redon, John William Waterhouse, Alexandre Séon, Georges Callot, Franz von Stuck, Melchior Lechter, Charles de Soussy Rискett, John Duncan, Jean Delville Giorgio de Chirico, Marc Chagall, Gerhard Marcks...

The myth of Orpheus is also present in music, and very primary way the opera, with more than one hundred compositions between the sixteenth and twenty-first centuries. *La Favola d'Orfeo* (1607), Claudio Monteverdi, opera in five acts, with libretto by Alessandro Striggio, based on the poem "L'Euridice" by Ottavio Rinuccini, is emblematic because, by its structure, it may well considered the starting point of the genre as such, since previous

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<sup>34</sup> Paul Valéry, *Collected Works a Paul Valéry*. Volume 1.Poems (Ed. David Paul), Princeton N. J., Princeton University Press, 1971, p. 8.

creations were not quite defined. However, it can not be described officially as the first opera of all. It is known that there were other precedents derived opera called Camerata Fiorentina,<sup>35</sup> jobs that have the merit of being precursors; among them are distinguished: L'Euridice (1600), by Jacopo Peri and L'Euridice (1602), Giulio Caccini, both scores inspired by the text of Rinnucini. After Monteverdi Orfeo also dolente debut (1616), Domenico Belli, La morte d'Orfeo (1619), Stephano Landi, L'Orfeo (1637), apparently lost opera by the Italian composer Benedetto Ferrari, Orpheus und Euridice (1638), the German Heinrich Schütz, Orfeo (1647), Luigi Rossi, first work for the French court, directly commissioned by Cardinal Mazarin, L'Orfeo (1672 to 1673), of Antonio Sartorio, The Mask of Orpheus (1673), the English Matthew Locke, L'Orfeo (1677), Francesco Provenzale, La lyre d'Orfeo (1683), by Antonio Draghi, Höllen-Stürmende Der Liebes-Eifer, Orpheus und Eurydice (1683), of Johann Philipp Krieger, Orpheus (1689), Johann Kuhnau, inganna spesso Love (1689), Bernardo Sabadini on a review of L'Orfeo Sartorio, Orphée (1690), Louis Lully, son of the famous Jean-Baptiste Lully , Orpheus (1698-1699), the prolific opera composer Reinhard Keiser and many other scores as Orfeo ed Euridice (1715), the Austrian Johann Joseph Fux, Orpheus and Eurydice (1740), Georg Christoph Wagenseil, and of course Orfeo ed Euridice Christoph W. Gluck opera in three acts with libretto by Raniero Calzabigi, which premiered in Vienna in 1762, wonderful in its simplicity and beauty, which involved only three characters, a choir and a ballet.

Here are noteworthy Orfeo (1776), of Ferdinando Bertoni, El Segundo Orfeo (1787), Carl Ditters von Dittersdorf, L'anima del philosopher, ossia, Orfeo ed Euridice, opera in four acts by Joseph Haydn, based also in Ovid, composed in 1791, even though it did not debut until 1951, Orpheus one Euridice, oder So geht es im Olympos zu (1813), Ferdinand August Kauer, The Death of Orpheus, monologue and Bacchanal (1827), of Hector Berlioz, and the two-act comic opera Orphée aux enfers (1858), by Jacques Offenbach, whose end is known as the famous cancan, would become the hallmark of the Parisian Moulin Rouge.

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<sup>35</sup> La Camerata Fiorentina era una especie de tertulia, auspiciada por el mecenas Giovanni Bardi, y conformada por humanistas y artistas, en la que se debatían diferentes temas acerca de la literatura y la música, lo que hizo posible la producción de distintas obras, como *Dafne*, compuesta en 1597 por Jacobo Peri, eventualmente la primera creación en toda la historia de la ópera.

Orphic legend is going to be inspiring to this day later operas, such as *Les malheurs d'Orphée* (1925 to 1926) of Darius Milhaud, *Orpheus und Eurydice* (1926), Ernst Krenek, *Orpheito, oi, oi* (1931) Gustave Charpentier, *Orpheus* (1940) Carl Orff, a German version of Monteverdi's opera, *Eurydice* (1972), Jean-Michel Damase, *The Mask of Orpheus* (1986) Harrison Birtwistle, one of the last *Orfeas* (2011 ), British rock musician opera Judge Smith.

The theme of Orpheus has been adapted, too, in the most diverse genres: the madrigal *Come disconsolate Orpheus* (1611), the Elizabethan composer William Byrd, the oratorio *La Descente d'Orphée aux enfers* (1683), by Marc Antoine Charpentier, the cantata *Il pianto d'armonia per la morte d'Orfeo* (1808), Gioachino Rossini, lied *Lied des Orpheus als er in die Hölle ging* (1816), Franz Schubert, the symphonic poem *Orpheus* (1853-1854) Franz Liszt, songs *Cortège Bestiaire ou d'Orphée* (1919) by Francis Poulenc, the *Neue Orpheus* (1927), Kurt Weill, and many other cantata and several musical compositions for different orders.

Moreover, Orfeo has led also to music for ballet, as *Orfeo ed Euridice* (1763), composed by the Austrian Florian Johann Deller, the mimodrama *Orphée* (1913) of Jean Roger-Ducasse, *Orpheus* (1947), the famed Igor Stravinsky, one of his inspired by the classic world, emerging from a literary source as Ovid's *Metamorphoses*, was choreographed by Balanchine great creations. Later, the ballet *Orpheus* (1978-1979) prolific German Hans Werner Henze, who also wrote the choral work *Orpheus Behind the Wire* (1981-1983), and was to be released the same decade, and based on the opera by Gluck, Pina Bausch<sup>36</sup> create in 1973 the choreography of ballet *Orpheus and Eurydice*, placing both on stage as singers dancers, in a splendid convergence of roles.

In addition, the legendary singer has been a central motif film. In this regard, worth mentioning the work of two leading-edge filmmakers: Jean Cocteau and Marcel Camus.

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<sup>36</sup> La bailarina y coreógrafa alemana Pina Bausch fusionó, asimismo, la danza contemporánea con la ópera en su espectáculo *Ifigenia en Tauride*, sobre otra creación operística homónima de Gluck.

The multifaceted Cocteau<sup>37</sup> composes a dreamlike and surreal Orphic Trilogy, which includes *Le sang d'un poète* (1930) *Orphée* (1950) and *Le Testament d'Orphée, ou ne pas pourquoi demandez me!* (1960), adapted the Greek myth to contemporary intellectual Paris of the fifties. Meanwhile, Camus *Black Orpheus* premiered in 1959, film of mixed success, recreating a Brazilian, seductive, tram driver, who meets his Eurydice in the maelstrom of the Carnival of Rio de Janeiro *Orpheus*. Despite their vast differences, in both works brings together cinema and literature, building a complex allegory of desire, love and death.

### **Conclusion**

Orfeo's death was not in vain, his lyre continued to issue celestial sounds in the sky, where it was transformed into a constellation. As the same Orphic cycle (life-death-life-death), poetry, music, visual arts, in short, all the arts represent countless possibilities for creative promotion and relegation, always desired to achieve perfection and never got . Today as yesterday, metaphoricity music of Orpheus is still alive. The Victorian novelist Anthony Trollope gives us a reason for this, admirably describing the sound of a sitar:

Reader, have you ever heard a zither. When touched as some musicians do in Vienna, it combines the most melodious tones of the human voice. Sing love, and then cry disappointments until invades us a melancholy that we can not escape, nor do we wish never escape. He speaks like no other instrument knows how, and with marvelous eloquence reveals all the sadness in which he delights. Exudes bitterness, and pushes us to recreate in the fullness of that imaginary torment and understand the mysterious pleasures of love and do not know the words. While the notes are alive, while the music is in the air, hearing reaches greedily covet any insignificant nuance that comes out of the instrument, and the faintest sound from outside becomes an offense. The notes fall down and increasingly, in his soft, sad lament of exquisite pain, until the listeners assails them the fear of missing something in their struggle to keep listening. And they fear that invades his hearing, lost in a kind of lethargy, leave your brain out of the last, most delicate and sweet compasses, the most precious treasure of the music they have been following with all the intensity of prolonged desire. And when the harp is silent, is a wonderful memory coupled with deep regret.<sup>38</sup>

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<sup>37</sup> Fue también pintor y escritor, llegando a colaborar con compositores como Satie y Stravinsky, y con artistas plásticos como Picasso.

<sup>38</sup> Anthony Trollope, *Noviazgo y matrimonio. Cuentos*, Barcelona, Alba, 2011.

This music continues to charm our ears with his notes in the memory of the divine Orpheus.

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