

MA in Greek and Eastern Mediterranean Archaeology

## THE VISUAL CULTURES OF CLASSICAL GREECE



**The blood of a young pig:**

Purification Rituals

in

Classical Greece

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## Introduction

Knowledge begins when harmony is lost. This is another way of translating 'Παθει μαθος' in Aeschylus' Agamemnon: order is created out of chaos only to be eternally at risk. Man's life is the history of this conflict. From the one side it is not possible for them to gain access to the beatitude of the gods, from the other they endeavour to mitigate the consequences of their actions and of the facts that preceded them. Just as nature, for Empedokles, results from the congregation and separation of all the constitutive elements by the forces of love and strife, human thought has emerged from the interplay of good and evil, order and chaos, the idea of purity and the fear of contamination. One presupposes the other, and their notion cuts across the distinction between psychological and physical dynamics.

In all the occurrences of plague, disease, tremors of will, a god was responsible. An evil force was looming over the sufferers. An act of purification, καθαρμοός, was needed to restore the order. These conceptions, rather ancient in origin, still permeate Classical Greek world. This is reflected in presocratic philosophies, as well as in the arts of the fifth century BC, in the works of Aeschylus and the iconography of Italian vascular painting.

Purification rituals do not constitute a rigid set of unified regulations, but they do often involve the presence of a young animal. Two elements stand out: the perceived necessity of a cleansing in response to guilt, and the belief that guilt can be absorbed by the innocence of an animal.

I will begin this essay by a brief rhapsody of purification rites addressing cases of *miasma*, pollution in Ancient Greece, to discuss the most exemplary case of pollution, which is the fear of pollution, and also coincides with the cruellest of all crimes, the matricide of Orestes. The depiction of Orestes' purification bears a striking resemblance with the ritual, according to visual representations of the myth, that brought Proetus' daughters back to their senses.

The blood of a suckling pig could save a household from madness.

## Rhapsody of Seasonal Rites

In Classical Greece, rites of purification, *καθαυμός*, can either be needed as a cleansing after a seasonal accumulation of *scoriae*, or be imposed as a result of a devastating circumstance. The behaviour to adopt before entering a temple, the approach to the transitional moments of life, the significance of ἡμέρα ἀποφράς<sup>1</sup>, and the function of annual festivities all fall in the first group. In the *temenos*, the sacred space of the precinct, it was forbidden to give birth or die. The Greeks and the Egyptians, Herodotus noted<sup>2</sup>, were the only people to honour chastity in the temples. Two laws from Kos prescribed to abstain from visiting the shrines for five days after a funeral and three days after giving birth. Both events were considered heavily polluting, and required ablutions. On the fifth day after the birth, the child was carried in circles around the hearth. This rite, known as *amphidromia*, was performed by all the members of the house. It rotated around the fire, powerful purifying agent. Women also could not have access to the temples during the first forty days of pregnancy. These rules of superstition were likely to be grounded in the scientific knowledge of those times. In the Pythagorean school, the embryo was thought to take full shape in forty days<sup>3</sup>. This span of time could have then been at a higher risk of attracting pollution<sup>4</sup>. For the initiate to the Pythagorean cults, there was a long list of precepts to observe in order not to incur in impurity: abstention from meat, mullets, eggs, beans, to worship the gods barefoot, to avoid crowded paths. All in all, thirty nine rules reported by Iamblichus<sup>5</sup>. One of them advices not to turn back when leaving the city, not to incur in the eyes of the Erinyes. These Erinyes, or Furies, were chthonic deities from underneath the earth, with unquenchable thirst to take vengeance on those breaking oaths or scorning the traditions<sup>6</sup>. Their shadow was always around the corner, resurfacing every time a mortal forgot to honour the gods and began cultivating impure intentions.

At Epidaurus, the inscription above the temple of Asclepius explicitly cautioned against impure thoughts. Sacrifices of animals contributed to the expiation of untold sins. ‘Χοῖρος τὸ ἱερὸν καθαύρασθαι’: the sanctuary of Delos was cleansed by the blood of a pig ‘once a month’. Other temples

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1 Translatable as ‘baleful days’, days in which the temples were closed and ‘nobody would begin any serious undertaking’. Parker 1996.

2 HDT 2, 64.

3 Μορφοῦσθαι, Diog. Laert. VIII, 24.

4 In general, pregnant women and priests were thought to be more susceptible to contamination.

5 Iamblichus, protr. 21. See, *I presocratici*, 329.

6 This notion of punishment and disease inflicted by the gods upon those who neglect their duties is as ancient as the first thought expressed by a man. In Ancient Babylonia, the goddess of medicine, Gula, would curse the one who breaks an oath ‘with persistent sores’.

commanded fowl and sheep. The offering to Aphrodite Pandemus in Athens was a dove, ‘because Aphrodite abhorred pigs’<sup>7</sup>. Two swines were needed to cleanse the *hieron* of Eleusis and the house of the priestess. The choice of the pig is peculiar, engulfed in mystery. Demokritus notices that pigs take more delight in mud than in pure water<sup>8</sup>, at the same time they seemed to be the victims that best absorbed the filth of human thoughts. The Egyptians used to dissect pigs’ brains to learn about men<sup>9</sup>.

However, this idea is notoriously not shared uniformly throughout the Near East, where pigs are considered too impure to be eaten and goats are preferred for the sacrifice. In *Leviticus*, 16, two goats are elected for the Hebraic Day of Atonement, Yom Kippur, the one destined to YHWE is slaughtered and its meat is shared, whereas the other one meant to incorporate all men’s sins is cast away in the wilderness. Similar rites of ‘evil transfusion’ into the body of an animal, coupled with the purification ‘by expulsion’, are not unfamiliar in Classical Greece. At the beginning of the winter, coinciding with the month of the *Maimakterion*, the ceremonies of the Pompaia called for the fleece of a ram to sacrifice to Zeus Meilichios, deity benevolent to the *supplex*. The fleece acted as an ‘inanimate scapegoat’, which was expelled out of the city after having absorbed men’s guilt. At the beginning of the *Thargelion*, the summer festival of the Thargelia urged a rite of expiation by two human scapegoats with strings of figs on their necks. A man and a woman were chosen amongst the outcasts, to be whipped by squill and other ‘despised wild plants’<sup>10</sup>, and to vanish from the community. These ‘*pharmakoi*’ were the purgative for the dirt accumulated in the city and unavoidably served to canalise its inhabitants’ discontent against a common target. This psychological mechanism can never fail to direct collective minds homogeneously, a measure which seems to please the gods.

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7 Parker 1996, 30.

8 ‘Σύεες ἐπὶ φωρυτῶι μαργαίνουσι’ in Clem. Alex. Protr 92, 4.

9 Lindsay 1970.

10 Parker 1996, 231.

## Definition of miasma

The ground of catastrophes demanding attention is quite vast.

Contamination is unquestionable in the case of pestilence. Deeply rooted in the worldview of the ancient, nothing occurs by chance. In the Iliad, when Apollo cast the plague down upon the Achaean troops, the question immediately arises. They wondered whether they had neglected hecatomb, what they can do to restore the order. A seer always knows the answer.

In other cases, it is the oracle of Apollo at Delphi to cast light on the situation. In a legend reported by Plutarch, Epimenides from Crete was summoned to purify Athens from a series of cruel deeds that spread a pestilence in the city. The plague was extinguished by a flock of white and black sheep roaming freely before being slain. The contrast of these colours, opposites frantically running one after the other through the hilly terrains of Athens goes beyond the pastoral scenery. The aggregate of black and white sheep, inadvertently, almost echoes like the aggregate of black and white little spheres of a known simple model used in the nineteenth century to demonstrate the ‘macroscopic description’ of increasing chaos in a system. This another definition of *miasma*. When the white spheres are merged with the black ones in one single container, the probability of them autonomously reverting to a state of distinction, where the white spheres are separate from the black ones, is rather remote. This simple example once served to illustrate the visual impact of a disordered configuration<sup>11</sup>, whose components cannot be ordered back to the initial state, after being shaken up, without the intervention of an agent external to the system.

This realisation constituted the theoretical basis of the thermodynamics of living systems, where creatures would be doomed to decay if they ceased to feed on new resources. Disorder, or *miasma*, exponentially increases, like dust on the desk, as time goes by. Corruption ensues in times of peace in response to stagnation. Hence, the necessity of an action carving new order out of chaos resurfaces. Dust is collected and cast away. There is life because of water, but also because of the sun. Heraklitus extols fire and war as faces of the same father allowing things to be and to desist. Without struggle and consequent purification, movement would cease and life would be brought to a standstill.

In the case of Epimenides’ flock of black and white sheep, they get slaughtered on the place they stop to rest, in order for men to erect new altars. This is the hand which purifies, solves the dilemma of the black and white spheres which cannot revert by themselves to the previous state of purity.

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11 On the microscopic level, where the trajectory of any little sphere is analysed individually, the outcome is different and imposes the redefinition of what constitutes order and what does not.

Not by chance, Strabo narrates of Epimenides performing purifications *διὰ τῶν ἐπῶν*: by means of poems<sup>12</sup>.

## Orestes

In the trilogy of Aeschylus' *Oresteia*, Orestes returns to his hometown to avenge his father Agamemnon 'killed by treachery' by his mother Klytaimnestra and her lover Aegisthus. Spurred by Apollo, he is determined to perpetuate the chain of guilt running in his house, which had preexisted them<sup>13</sup>. He brutally sheds the blood of both and the Erinyes of his mother starts persecuting him.

After a period of self-exile in Arcadia, Orestes heads to Delphi in the vest of *hikesios*, suppliant shrouded in silence to be purified. In fig.2, a bell crater dating to the early fourth century BC, Orestes clings to the Delphic *omphalos* with the sword in his hand and Apollo raises a suckling pig over his head. In the other hand Apollo holds a branch of laurel. Laurel is the noblest plant, according to Empedokles, a man could be reincarnated in<sup>14</sup>. On the right, Artemides presides over the scene, and on the right the furious ghost of Klytaimnestra tries to awaken the Erinyes from underneath. What astonishes in the ceramic painting is the characters' gazes all facing the ground. Only one of the Furies emerging from the soil witnesses the scene with her nose up. Orestes' deed was a crime against the earth. The core of the tragedy reveals the conflict which lacerates the *logos*: incapable of returning to earth, bearing the guilt of a past which is not his own, man has lost innocence. He can no longer rely upon the spontaneous fruits of the earth, he begins to plough his soil and he discovers the infesting weeds. Orestes' story is the grievous embodiment of this transition where the *protomantis* Earth is dethroned<sup>15</sup>. Whenever this occurs, rituals of purification become a necessity. These constitute *in toto* a protoform of science: on the one hand they provide a causal explanation of the phenomena, on the other hand they advance the antidote, a pure *techne* to modify the outcome of an event. If oracles lay down the immutable, there exist other circumstances where reality bifurcates. Man's destiny is at the

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12 Strab X, 479.

13 The history of guilt began with Tantalus who tried to deceive the gods, reached Tantalus' son Pelops who deceived Hermes' son, and then reached Pelops' sons Atreus and Thyestes who were, respectively, trying to suppress each other by means of any cruelty. Is this an indication that a 'certain predisposition' to *miasma* is, in anachronistic terms, *genetic*? Aegisthus, incestuous son of Thyestes and one of Atreus' wives, kills Atreus, Agamemnon's father. Before sailing for Ilio, Agamemnon kills his daughter Iphigenia to propitiate his departure. Klytaimnestra could never digest it.

14 Aelian, nat. anim. XII, 7.

15 In the first two lines of Aeschylus' *Eumenides*, V century BC, Apollo's priestess invokes the Earth with the beautiful image of the 'first of the prophets'.

crossroads, and only his will – or, in other terms, his affinity with the gods – will determine the direction.

Orestes at Delphi is purified and his purification has the effect of extinguishing the cycle of guilt which had been polluting his ancestry since the times of Tantalus. Readers of Aeschylus's tragedies have often interpreted this episode as a case of Greek misogyny, for Orestes kills his mother and he claims his mother murdering the father was aggravated by the image of a woman killing a warrior. This, in part, could reflect the deterioration of the bond with the Earth I alluded to above, for the rest it is rather a narrow view. After her brutal act, Klytaimnestra does not perform any rite. She is persuaded of having brought justice by herself<sup>16</sup>, thus adding *ὕβρις* to her faults, and is almost oblivious of the repercussions of what she and her lover did:

‘Dearest of men, please let us not do further harm. What we have is enough to have reaped, a terrible harvest. There is sufficient grief already: *let us not get blood on our hands*. Go now, honourable elders, to your homes, <yielding to fate> before you suffer. These things must <be accepted> as we have done them. *If, I tell you, a cure for these troubles were to appear*, we would accept it, after having been so wretchedly struck by the heavy talon of the evil spirit’<sup>17</sup>.

This passage also reveals her utter ignorance around purification rites. Klytaimnestra did not avert the evil spirit, but merely responded to them as long as they could serve her interests. She is cognizant of the *miasma* looming over the house, her acts were not irrational and her tongue was skilled. Nevertheless her manners of dismissing sorrow proved fateful to her. She requests the chorus not to further any misery, not to indulge in suffering, in total opposition to the ancient wisdom of initiation cults, where simulating catastrophe is a measure to avert it.

‘... Διά τὴν τελετὴν  
ἐμαυτὸν ἐξ]έτεμον, ποινὰς πατ[έρων ἔτεισα ...’<sup>18</sup>

Sorrow remains the simplest, less regulated, yet not the least effective form of expiation.

Klytaimnestra's apathy and insolence were the causes of her ruin. When nightmares appears to

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16 Aeschylus, *Agamemnon*, 1405.

17 Aeschylus, *Agamemnon*, 1655.

18 Colli 1970, 189. ‘Through the initiation, I mutilated myself, I expiated my fathers’ sins’. In the Orphic religion, initiates were said to simulate their path towards death in advance to get prepared to afterlife.



her, she sends the chorus to bring libations to her husband's tomb, without much conviction<sup>19</sup>, without embodying her premonition. When Orestes hears that, he prays to the Earth. Orestes is the sacrificial victim of the story, cut where the thread of fathers' sins ends.

### **The little pig**

Sorrow purifies and leads Orestes to new awareness:

‘Taught by misfortunes, I know the right moment to do many things, and in particular the situations in which it is proper to speak and likewise those where one should keep silent; and in this present predicament I have been instructed, by a wise teacher, to speak. For the blood is growing drowsy and fading from my hand, and the pollution of the matricide has been washed out: at the hearth of the god Phoebus, when it was still fresh, it was expelled by means of the *purification-sacrifice of a young pig*’<sup>20</sup>.

The sacrifice of the suckling pig is mentioned twice throughout Aeschylus' play, but never explained<sup>21</sup>. A little pig is also slaughtered over the heads of Jason and Medea at the house of Circe, whom they visit as silent suppliants after the treacherous killing of Medea's brother<sup>22</sup>. This practice of ‘washing blood with blood’, deemed as a paradox by Heraklitus, ‘as if a man who had stepped into mud were to wash himself in mud’<sup>23</sup> is not incoherent. The blood of an innocent young pig is meant to absorb the filth of the sinner, in the same way of the lamb for the Christians. And at the sight of blood, the murderer can restage the polluting event, with no more consequences. This mechanism of repetition of the traumatic episode in a regulated environment, still adopted in modern psychotherapy, is of immense relief to the sufferer. It also lies at the foundation of Babylonian medico-magical tradition, where the god of waters and wisdom Ea introduces his son to the secret of healing: ‘The young animal is the substitute for mankind’, and proceeds describing a ritual of purification where a suckling pig is eviscerated at the

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19 Aeschylus, Libation-bearers, 538.

20 Aeschylus, Eumenides, 276.

21 Aeschylus, Eumenides, 448.

22 Apollonio Rhodio, Argonautika, IV, 705.

23 Cels VII 62.

head of the sick man. ‘Let the flesh of the pig be as his flesh, and the blood as his blood’ is the litany to cast the evil demon away<sup>24</sup>. The symbol of the young pig is not necessarily tied to the murderers, but needed by those under the influence of persistent malevolent forces.

In a Lex Sacra of Selinunte, Sicily, dating to the first half of the V century BC, the sacrifice of a piglet to Zeus is prescribed to those wanting to throw off the yoke of the ‘elasteroi’, heavily polluting spirits, spreading from deaths or death obsessions. The rite also implied ablutions and sprinkling of salt. Purification was perceived as a duty for the community.

Another effect of miasma was certainly madness. The three daughters of Proetus, king of Argos and Tiryns, disrespected the cult of Hera<sup>25</sup> and were so driven into insanity. They turned into believing to be wild cows, passing the whole day rabidly scampering across the woods, sexually assaulting shepherds. Purulent white wounds also appeared on their skin, and their hair became fragile. Proetus summoned the seer Melampous to heal them by a purification. In this myth, literary sources do not converge in the iconography. Dioscorides<sup>26</sup> reports the poisonous plant *Helleborus Niger* as the therapy adopted by the seer, but only one plant figures in the rite on the ceramic paintings at our disposal. On this *nestoris lucana* (fig. 5) of the fourth century BC, one of the Proitides holds a plant generally identified as *ferula communis*, or narthex<sup>27</sup>. Another possibility, that I would like to advance, is this plant representing a stalk of the now extinct ‘silphium’, belonging to same genus as the narthex. This silphium was said to be a gift of Apollo, could only grow wild<sup>28</sup> and was mainly growing in Cyrene<sup>29</sup>. Pliny<sup>30</sup> talks about the plant as a powerful remedy against several conditions, among which both alopecia and skin lesions affecting Proetus’ daughters are mentioned. It surely had an impact on the hormonal profile, therefore could have also had a role in treating mental disorders. On this *nestoris lucana*, the three sisters are partially undressed, in accordance with the iconography (see the impressive ivory statues from Taranto in fig. 4), coherent in their folly, Melampous wears the sacerdotal himation and addresses them benevolently with the help of an assistant or a god.

However, in all the other representations of the purification ritual of the Proitides – a Sicilian calyx crater dating the fifth century (fig. 6), a Roman sardonyx gem (fig. 7) and a Roman glass intaglio (fig. 8) –, the imagery is quite different. In these three scenes, the three sisters Lysippe, Iphinoe and

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24 Campbell-Thomson 1904, 21.

25 Or Dionysus, depending on the version of the myth.

26 Dioscorides, *materia medica*, 4, 162.

27 Paoletti 2004, in *ThesCRA*.

28 Theophrastus, *historia plantarum*, III.2.1, VI.3.3.

29 Known place for its Lex Cathartica.

30 Pliny, *Naturalis Historia*, XXII, 49.

Iphianassa are purified by the sacrifice of a little pig. Its blood again recurs as the homeopathic substance able to cure the women's blood affections. Overall, there could be traced an affinity between Proetus' daughters and Orestes. All of them are shaken by the turbulent emotions of an abrupt transition into adulthood, which makes them more susceptible to an environmental contagion<sup>31</sup>. The Proitides, in fact, already show cutaneous disorders related to mental derangement, whereas Orestes is called to action to prevent the same outcome, the same leprous ulcers on his skin<sup>32</sup>. The endeavour at play is clearly different, yet both stories depict characters who betrayed a certain scorn for their mothers and attachment to their fathers. In both stories these sentiments were heavily distorted by *miasma*, and the purification rite is needed for all of them to come back to their community. Their redemption is mediated by the blood of an innocent pig, the supreme victim to assimilate the clots of sins and distress of an age drawing to a close. This remains a speculation, as the sacrifice of the young pig recurs elsewhere, without clear connotations, as a mere offering to the temples.

The Sixteen Women in the service to Hera at Olympia only constitute an example:

Whatever ritual it is the duty of either the Sixteen Women or the Elean umpires to perform, they do not perform before they have purified themselves with a pig meant for purification and with water<sup>33</sup>.

However, in other Greek vase paintings, the little pig is often associated with youth: on a pelike by Pan Painter, fig. 10, a visibly young beardless man is dragging a little pig by the *hermes*; on a kylix by Epidromos Painter, fig. 11, another beardless man holds the pig before the sacrifice, with a palm tree sacred to Leto on the left, symbol of birth.

The killing of a pig inaugurates the beginning of autumn, in ancient traditions up to this day in rural areas. It is sacred to Saint Antony, and helps him to defeat malevolent forces. Pig's fat became known to cure the ulcerous wounds of *ignis sacer*, which probably coincided with the condition of the Proitides<sup>34</sup>.

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31 Babylonian medical texts ascribed all the affections of the adolescents, identifiable as 'hysteria' in both males and females, to the influence of specific *lili*-demons. The case of Orestes is more complex, but this diagnosis would certainly apply to the daughters of Proetus.

32 The skin disease, known as *leuke*. Aeschylus, *Libation-Bearers*, 278. Blanco 2019.

33 Pausania 5, 16, 8.

34 Clinical reviews of the Proitides. Vasileiou *et alia* 2017 identified the skin disorder of the Proitides with ergotism, poisoning by ergot fungi, another term for Saint Anthony's Fire or *ignis sacer*.

## Conclusion

*Lei non se ne accorge ma le si posa una farfalla sulla spalla,  
laddove lo sguardo di lui deve averla tanta.  
Tempio di Asclepio.  
Mentre il tempo avanza,  
natura si fa cura.*

All the artefacts depicting the purification rites of Orestes and the Proitides come from Southern Italy. The figure of Orestes, in these regions, was particularly cherished, as shown by his acts of killing crowning the Heraion at Foce del Sele (fig. 1). It is not clear if the iconography was characterised by local traditions, or just followed the trail of older conceptions, penetrated in the Greek world as a whole.

Pig is still today a sacred animal in Basilicata. In the Lucanian village of San Mauro Forte on a religious festival in September women used to hold a suckling pig in their arms to propitiate the saint<sup>35</sup>: ‘*Sant’Andonji mij, famm’ sta’ bbuon’ lu porc’ mij*’<sup>36</sup>. This modern tradition, abandoned only a few decades ago, could likely stand for the simplified version of a broader rite for the annual prosperity of the house. These women standing on the thresholds of their houses with a piglet in their arms waiting for saint’s grace are not too dissimilar from the fictile statuettes of Hera in the temple of Tiryns (fig. 9). It is not correct to draw conclusions about ancient traditions based on the resemblance these share with modern customs, but there is a core in human representations that never fades.

The preoccupations around *miasma* constantly change names, yet remain rooted in the very emergence of human thought. They became the catalyst of human action, by which those who observe gods’ will can free themselves from the misfortunes of the future.

Purification practices had a crucial role in the Greek world.

Theseus had to stain his hands with the blood of the monsters infesting the city of Athens. This way he purifies the city and he is purified by water. The liberation of a city by purification is a recurrent theme. Cleomenes sings Empedokles’ *Purification*, composition now lost, at the Olympian Games<sup>37</sup>. For Plato,

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35 In a brochure on the myths and rites of Basilicata, 2011. In 1904, a Greek inscription was also found in San Mauro Forte, now stored in the Museum of Napoli, attesting to the Greek presence in the area.

36 ‘Saint Antony, take care of my pig’.

37 Athen XIV 620.

in the Phaedo, philosopher's life is the story of its purgation, a *μελέτη θανάτου*, or 'preparation to death' which consists in expiating all the sins before death.

Ἐμπεδοκλῆς δὲ καὶ δίκας φησὶ διδόναι τοὺς δαίμονας ὧν ἄν ἕξαμάρτωσι καὶ πλημμελήσωσιν,  
αἰθέριον ... πάντες,  
ἄχρι οὗ κολασθέντες οὕτω καὶ καθαρθέντες αὖθις τὴν κατὰ φύσιν χώραν καὶ τάξιν ἀπολάβωσι.

'Empedokles says that the souls atone for their mistakes and sins, all of them *from the ether*, until disciplined and purified they can come back to their natural place and restore order'<sup>38</sup>.

In Ancient Greek thought, sorrow can be seen as the dimension of one's detachment from the Earth.

At the same time, it is also what stirs man from chaos to return to the Earth with a new order.

A series of new rites emerge to direct men's will and give new meanings to the eternal innocence of a young pig.

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38 Plutarch, de iside 361c from the libretto 'I presocratici', page 727.

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## Illustrations



Figure 1: Orestes killing Aegisthus, Metope from the Heraion at Foce del Sele. VI century BC, ©Museum of Paestum



Figure 2: Purification of Orestes, Apulian Bell Crater by Eumenides Painter, 390-380 BC, Louvre, ©RMN



Figure 3: Purification of Orestes, Apulian Bell Crater, 400-375 BC, © Graham Geddes Collection





Figure 4: Ivory statues of Proitides, 7th century BC, found in Tarentum, ©Metropolitan Museum Art



Figure 5: Nestoris Lucana by the Brooklyn-Budapest Painter, Purification of Proitides, 4th century, ©Museo Archeologico Nazionale Napoli



Figure 6: Calyx Crater of Sicily by the Lentini Manfredia Group, Purification of Proitides, 5th century, ©Polo Regionale di Siracusa





*Figure 7: Roman glass intaglio, Purification of Proitides, 150AD, ©Landschaftsverband Rheinland*



*Figure 8: Sardony Gem, Purification of Proitides, 10AD, © Cabinet des Médailles et Antiques de la Bibliothèque Nationale de France*



*Figure 9: Fictile statuettes of Hera from Tiryns, ©Hornbostel*





Figure 10: Kylix by Epidromos Painter, Sacrifice of a piglet, Attica, 510BC, Louvre, ©RMN



Figure 12: Saint Antony, [festivaldelmedioevo.it/portal/2016/page/27/](http://festivaldelmedioevo.it/portal/2016/page/27/)

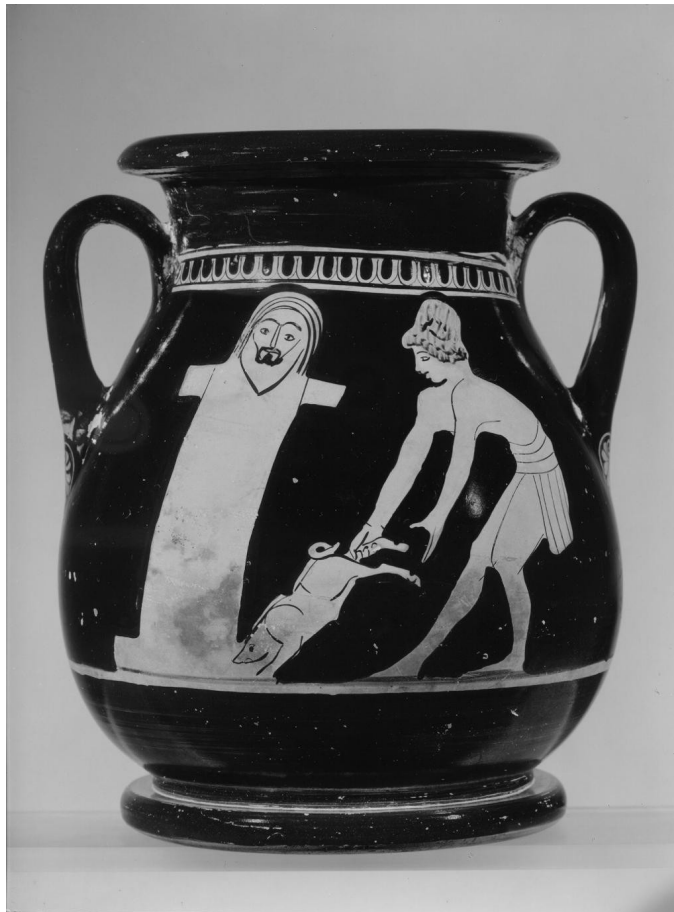


Figure 11: Pelike by Pan Painter, Sacrifice of a piglet, Attica, 470BC, © Staatliche Museen zu Berlin, Antikensammlung



Figure 13: Saint Antony, [festivaldelmedioevo.it/portal/2016/page/27/](http://festivaldelmedioevo.it/portal/2016/page/27/)