

The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the Extension of the Religious Parliament Idea

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CONTENTS:

<i>Frontispiece.</i> The Three Fates. After MICHAEL ANGELO.	
<i>On Greek Religion and Mythology.</i> The Daughters of Zeus.—Hera, the Wife of Zeus, and Her Children.—Apollo and Artemis.—Dionysos. With Numerous Illustrations from the Monuments, the Sarcophagi, and the General Pictorial and Sculptural Art of Classical Antiquity. EDITOR	577
<i>The Curbing of the Spirit of Inquiry.</i> A Sketch of the History of the Conflict Between Theology and Science. With Portraits of St. Augustine and Aristotle. CARUS STERNE, Berlin	607
<i>Certain Aspects of the Eleusinian Problem.</i> I. Primitive Rites of Purification. The REV. CHARLES JAMES WOOD, York, Pa.	618
<i>The Penitent Thief.</i> Exhibiting Buddha's Doctrine of the New Birth and the Forgiveness of Sins. Now First Translated from the Pāli by ALBERT J. EDMUNDS	628
<i>Experimental Mathematics:</i> Hanus's <i>Geometry in the Grammar School</i> ; Campbell's <i>Observational Geometry</i> ; and Speer's <i>Advanced Arithmetic</i> . With Illustrations	634
<i>Immortality.</i> A Poem. SOLOMON SOLIS-COHEN	639
<i>Book Reviews</i>	640

CHICAGO

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THE THREE FATES.

From a Painting by Michael Angelo in the Gallery of the
Palazzo Pitti in Florence.

Frontispiece to The Open Court

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ON GREEK RELIGION AND MYTHOLOGY.

BY THE EDITOR.

THE DAUGHTERS OF ZEUS.

THE deeper philosophical significance of the Greek idea of God is only dimly foreshadowed in the mythology of Zeus, but is not as yet contained in it. Almost all the ideas that played a prom-



ATHENA.

Gem of Aspasios in Vienna.
(Eckhel, *Choix de pierres
gravées*, pl. XVIII.)



EUROPA ON THE BULL.¹

Ancient Cameo.

inent part in Greek religion, be they personifications of the powers of nature or the ideals of life, were represented as children of Zeus; and thus there are many legends of the various marriage relations of the great son of Kronos. We are told that Zeus was first wedded

¹Europa, according to Hesiod a daughter of Okeanos and Tethys (*Theog.* 357), is a form of the earth-goddess, and Zeus abducted her in the shape of a bull. Her children are Minos and Rhadamanthys, the judges of Tartaros; or, by another version, Minos and Sarpedon.

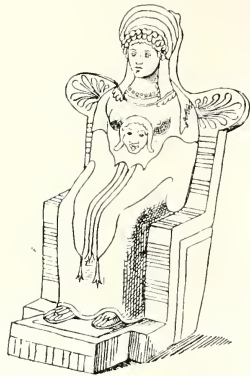
to Metis, i. e., wisdom, a daughter of Okeanos; but Moira, the goddess of fate,¹ warned him that the son of Metis would be mightier than his father, and so Zeus divorced himself from his first spouse, taking the infant which she was about to bear him, and hiding it in his own head until it had grown to maturity. When the time arrived, Pallas Athene, the goddess of science and art, fully dressed in armor, sprang forth from his forehead.

Having divorced himself from Metis, Zeus married Themis,



PALLADION.

The statue of Pallas Athena as protectress. (After Jahn, *De ant. Min. simulacris*, tab. 3. 7.)



PALLAS ATHENA² (Archaic).

After Stackelberg, *Grüder der Hell.*, plate 57.

the goddess of justice, whose daughters are Astræa, the goddess of the zodiac, and the Seasons or Horæ and the Fates. — — —

¹ Moira, i. e., allotment or destiny, is an important conception in Greek mythology, but it has never been personified into a concrete deity. The same idea is represented sometimes by Nemesis (retribution), sometimes by Ker (doom). Zeus determines the decision of fate, as to the lives of Hector and Achilles, by consulting the balance and weighing the chances of both heroes in its scales. Adrastos (i. e., the inevitable) is a male representation of Nemesis in the sense of destiny and death, who is also called Νέμεσις Ἀδράστεια.

² The oldest statues of Pallas Athena show the goddess seated on a throne without armour and sometimes adorned with the Aegis (the Gorgon-head) on her breast. This type is frequently found in the ancient tombs at Athens. Cf. Roscher, *Lexikon der römischen und griechischen Mythologie*, I., pp. 687-688.

The number of the Seasons and their names vary. In Athens, two were worshipped under the names of Thallo (Budding Time)



PALLAS ATHENA CARRYING A NIKE IN HER HAND.
Discovered in 1880 near the Varvakeion Gymnasium at Athens.¹



Hephæstos² Zeus Nike Athena The three Fates

THE BIRTH OF ATHENA AND THE THREE FATES.

(After Schneider, *A. A. O.*, pl. I., 1.)

and Karpo (Harvest). They are frequently represented as three in number, and philosophical speculation describes them as up-

¹ This statue is an imitation of the famous statue of Phidias, which was built of ivory and gold, the eyes being precious stones. See *Die Athena Parthenos des Phidias* by Th. Schreiber, Leipsic, 1883, and Charles Waldstein. *Essays on the Art of Phidias*, Essay VIII.

² According to Apollod., I., 3, 6. Prometheus (not Hephæstos) acted as obstetrician to Zeus.



ATHENA WRITING.
Vase picture. (From *Élite céramogr.*, I, 77.)



THE THREE GRACES.
(Torso preserved in the Academy of Siena.)¹



ATHENA SLAYING A GIANT.
(From *Élite céramogr.*, I, 8.)

¹ The oldest Graces are always dressed and dancing or walking in step. The name of the artist who was the first to represent them naked and standing in a circle is not known, but the great number of copies preserved proves how very popular this conception became. The torso preserved in Siena is commonly regarded as the most beautiful copy of this group. (See p. 582.)

holders of the divine order under the names Eunomia (Good Law), Dike (Right), Eirene (Peace).

The nine Muses, the representatives of the arts and sciences, are said to be the daughters of Zeus and Mnemosyne (i. e., Mem-



ATHENA OF ALBANI.

(Colossal bust now in the Glyptothek at Munich. From a photograph.)

ory). They are Klio (History), Melpomene (Tragedy), Thalia (Comedy), Kalliope (Epic), Euterpe (Music), Polyhymnia (Song and Oratory), Erato (Love Lays), and Terpsichore (Dancing).

Grace and loveliness are represented in the three Graces, who are reputed to be daughters of Zeus and Eurynome, the goddess



THE PALLAS ATHENA OF VELLETRI.

Colossal statue now in the Louvre. (Braun, *Vorschule zur Kunstmythologie*, pl. 60.)

of universal law, a daughter of Okeanos. Their names are Aglaia, Euphrosyne, and Thalia.

The fates are Klotho, Lachesis, and Atropos. Klotho (i. e., the Spinner) starts the thread of life; Lachesis (the Receiver)



BIRTH OF PALLAS ATHENA.
(Gerhard, *Auserl. Vasenbilder*, I., 1.)



APOLLO MUSAGETES AND THE NINE MUSES.

Florentine Museum. (From Taylor, *Eleusinian and Bacchic Mysteries*, p. 10.)

measures its length, and Atropos (the Inevitable) cuts it off. It may be interesting to note in this connexion that Hesiod (i. e., the



EUTERPE.



POLYHYMNA.



ERATO.



TERPSICHORE.

unknown author of the *Theogony*) forgets that, in the passage quoted in the last number of *The Open Court* he made the Fates daughters



URANIA.



KALLIOPE.



THALIA.



MELPOMENE.

of the Night. In giving their present genealogy, he speaks highly of the Fates, saying that "counselling Zeus gives them most honor," and that "they dispense good and evil to men."

HERA, THE WIFE OF ZEUS, AND HER CHILDREN.

The chief wife of Zeus is his sister Hera ; she is worshipped as the queen of heaven, as the virgin goddess, as the protectress of marriage, as the wife in all her dignity and nobility.



KLIO.



MNEMOSYNE.



THE THREE SEASONS (HORÆ).

(After a bas-relief on the *Ara Borgheſe*.)

That Hera is at once virgin and mother is an idea which is quite common in mythology; it can be traced back to older sources



THE THREE GRACES OF SOCRATES.¹
Group at the entrance of the Acropolis.



HEAD OF HERA.
From a mural painting in Pompeii. (*B. D.*, I, 649.)

¹ None of the older representations of the Graces are naked. A group of the three Graces at the entrance to the Acropolis in Athens is said to have been sculptured by Socrates the philos-

and has been perpetuated in Christianity to the present day, where it found definite expression in the dogma of the virgin mother of



THE NURSING MOTHER.

Supposed to be a statue of Hera. (Vatican. *B. D.*, I., 650.)

Christ, who in artistic representations is still depicted the same as Astarte, standing on a crescent with a crown of stars on her head.

opher (*Paus.*, I., 22, 8; IX., 35, 2; *Schol. Ar. Nubb.*, 773). Müller (*Arch.*, § 336, 7) does not believe that the philosopher ever became an expert sculptor. Fragments found on the place prove that the group here reproduced, discovered in Rome and preserved in the Museo Chiaramonti in the Vatican, is an exact copy of the so-called Athenian Graces of Socrates.

Hera bore to Zeus, Hebe, the goddess of eternal youth; Ares, the god of war; and Hephæstos, the smith among the gods.

Aphrodite was married to Hephæstos, but some legends make her the wife of Ares, the god of war, which again produced the story of the jealousy of Hephæstos, as told by Homer.

Ares, according to Homer, fights on the side of the Trojans against the Greek and represents bellicosity and truculent courage



WEDDING OF ZEUS AND HERA.¹
Fresco of Pompeii.

rather than the art of warfare, the latter belonging to the domain of Pallas Athena.

Hephæstos, the god of the fiery forge, is described as lame, probably on account of the flickering of the flame which seems to ascend to the sky with a limping gait. Myth-lore, the gossip of the gods, offers another explanation. We are told that when the heavenly parents of Hephæstos were once quarrelling, the faithful

¹Formerly regarded as the wedding of Kronos with Rhea, but now since Helbig's study of the picture in his *Wandgemälde*, N. 114) firmly established as the marriage of Zeus with Hera. Iris, the winged messenger of the gods, is leading the bride.



ARCHAIC ARTEMIS OF POMPEII.
Now in the Museum of Naples.



HEBE.
(See page 589.)



HEPHAESTOS ASSISTED BY THE CYCLOPS.
Sarcophagus relief. (From *Mus. Capit.*, 4, 25. Cf. Roscher,
Lex., I., pp. 2070 ff and II., p. 1679.)

son came to the aid of his mother, and father Zeus seizing the boy by one of his feet threw him out of a window of the divine palace



LETO FLEEING WITH HER CHILDREN, APOLLO AND ARTEMIS, FROM PYTHON, THE DRAGON.
Vase-picture in red figures in Nolan style. (From *Étude céramogr.*, II., 1.)

on Mount Olympos. Hephæstos, being a god, survived the fall but sprained his ankle and remained lame for the rest of his life.

* * *

While the children of Hera are important deities, there are other children of Zeus some of whom are superior to them in rank



ARES, COMMONLY CALLED MARS LUDOVISI.

Supposed to be made either after an original by Scopas, or after the Apoxyomenos of Lysippos.¹

¹ For archæological details see Wieseler, *Alte Denkm.*, II., No. 250.

or at least are of greater significance. Their rise is mainly due to the parallelism of several similar myths with different names and a



ARCHAIC APOLLO.
Vase-picture. (*Mon. Inst.*, III., 44.)

varying local coloring; but their relation to the great father of gods and men is throughout the same.

As the life of Christ is the most essential part of Christianity.

because it reveals the nature of the Christian God, so the legends of the sons of Zeus contain the most essential conceptions of the religion of classical Greece, and these sons are all, each one in his own way, prototypes of Christ. All of them are saviours; they have come into life to reveal the truth, to bring liberty, to redeem



HEAD OF THE APOLLO BELVIDERE.
(After a photograph.)

mankind from sin, to atone for guilt, to ransom the weak from the powers of evil, to liberate those that are in the bondage of the body from the curse of materiality, to endow them with spiritual life, to rescue men from death and grant them immortality.

APOLLO AND ARTEMIS.

Leto (that is, the hidden one, the deity of the night) bore to Zeus on the Island of Delos, the manly Apollo, the god of the sun



THE APOLLO BELVIDERE.

and of poetry, and Artemis, the goddess of the moon and of the chase. This legend is not an isolated one. Light is frequently



APOLLO KITHARÆDES.

Vatican. (After the type created by Scopas.)¹

¹Augustus placed a statue of Apollo, playing the cithara, by Scopas, in the temple on the Palatinum. Nero imitated the costume of this statue in his own dress, and the Vatican statue, a copy of this Apollo Kitharædes, allows us to judge of the beauty of the lost original.

supposed to be a child of darkness. Thus we read in Goethe's Faust of:

"Finsterniss die sich das Licht gebar,
Das stolze Licht, das nun der Mutter Nacht,
Den alten Rang, den Raum ihr streitig macht."



THE VATICAN ARTEMIS OF EPHEBUS.
(After a photograph.)

But though the legend of Leto and her children in the form in which it is preserved in Greece can scarcely be ancient, it contains features which point back to prehistoric mythological ages and re-

mind one of the story preserved in the Revelation of St. John, chap. xii. Leto wanders from place to place, but finds no asylum

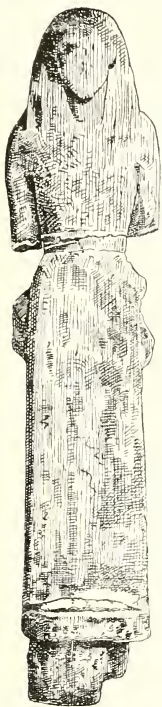


THE TORCH-BEARING ARTEMIS.
(Vatican.)

from the pursuing dragon Python, because people are afraid of the mighty god whom she will bear, until she reaches the place of

revelation (Delos), the rocky island in the sea, which formerly floated about upon the waters but now is made stationary.

Apollo is the solar deity of Greece. As such he represents light in every form. He is the revealer and the dispenser of oracles. His weapon is the bow, his instrument the lyre. As the god of poetry and music, he is Musagetes, the leader of the Muses. He



ARTEMIS, DISCOVERED IN DELOS.
(Collignon, *Myth. de la Grèce.*)



ARTEMIS EPHESIA.
Alabaster statue now in the museum at
Naples. (Roscher, *Lex.*, I., p. 588.)

is called Phæbos, the Bright One, Pæon the Healer, Pythios the slayer of the dragon Python. His birthday was celebrated in May on the island of Delos, and his most famous temple stood in Delphi. There a tripod was placed over a chasm from which vapors arose, and whenever the oracle was consulted the Delphic priestess, called

Pythia, was seated on the tripod. The vapors caused her to fall into a trance, and her utterances while she was in this condition were reduced to verses by the priests.

The Delphic priests as a rule were well informed and gave



ARTEMIS OF VERSAILLES.¹

Now in the Louvre. (Bouillon Musée, I., 20.)

their patrons good advice. The influence of the Delphic oracle over Greece was very great and undoubtedly beneficent.

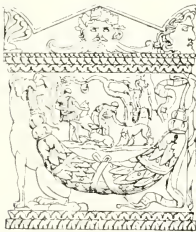
Apollo's twin sister is Artemis, the goddess of the moon. She loves to roam through the forests and is the protectress of the

¹ Found in Hadrian's Villa near Tibur.



ARTEMIS.

The winged deity holding dominion over the animal world.¹

ACTÆON SARCOPHAGUS.²

Found in the neighborhood of Rome, now in the Louvre.
Clarac Musée, pl. 113-115.

¹ Fragment of the François vase. *Mon. Inst.*, IV., 58. This type of Artemis is pre-Hellenic and reminds us strongly of similar Assyrian monuments.

² In one scene Artemis is represented as taking a bath watched by Actæon, in the other the punishment of the indignant goddess is represented, Actæon being torn to pieces by his dogs. One side shows the preparations for the chase, the other the lamentations over the dead Actæon. The lid is decorated with sea-nymphs riding on hippocamps.

chase. Her main temple stood in Ephesus, on the coast of Asia Minor, where under Eastern influence she was worshipped like Astarte, as Mother Nature and the nurse of all beings.



THE LYCIAN MONUMENT AT ATHENS.

The bas-relief represents the legend that Dionysos was once caught by Tyrrhenian pirates who were changed into dolphins and then driven into the sea by satyrs. Hence the dolphin was sacred to Dionysos.

The picture of the properly Greek Artemis in Athens and other cities of European Greece is different. There the goddess of the chaste moon is conceived as a virgin, whom at her request Zeus, her father, had granted the privilege that she should be at

liberty to remain forever unmarried. She punishes severely every trespass against decorum. She, as does also her brother Apollo-



DIONYSOS BETWEEN TWO SATYRS.

Central scene in the Lysicrates monuments at Athens.



APOLLO ON THE TRIPOD, FLYING OVER THE OCEAN.

(Picture on a water-vessel in the Gregorian Museum of the Vatican.

Élite céramogr., II., pl. 6.)

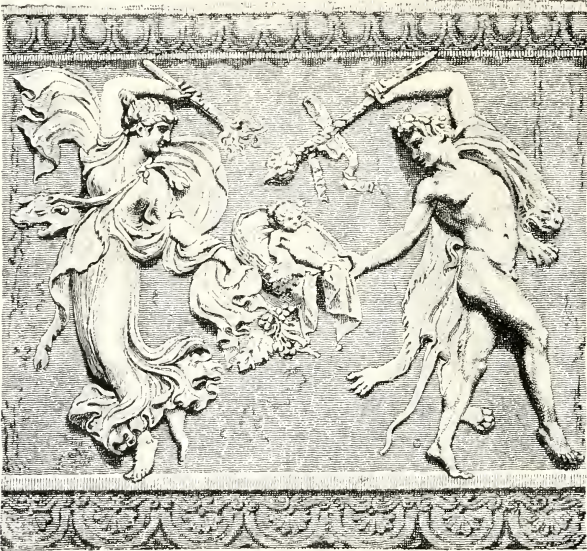
represents sudden death, especially if caused by heat in the days of the dog-star, the hot season of the year. There are contradic-

tory legends as to how she slays the hunter Orion and changes Actæon into a stag to be torn to pieces by his own hounds.

The stories of Iphigenia, and Orestes and Pleiades prove that the custom of offering human sacrifices to Artemis was not forgotten in historical times.

DIONYSOS.

By Semele, a form of the moon different from Artemis, Zeus begot Dionysos or Bacchus. Semele, anxious to see her lover in



DIONYSOS LIKNITES.

The Bacchic child in the winnowing basket. Terra-cotta relief.¹

all his divine glory, made Zeus promise on oath to fulfil her wish, but unable to bear the awful majesty of his presence, she died, leaving the care of her as yet unborn babe to his father. Zeus took the child (as he had taken Athene before) and, maturing it in his thigh, bore it a second time and had it reared by nymphs at Nysa under the superintendence of Seilenos.

Dionysos, the Liberator, the gay god of wine and salvation from the bondage of the body, stands next in dignity, but not less in

¹ After Combe, *Terracottas*, 24, 44. B. D., pl. XVIII.

importance, to Apollo. Trances and ecstasies, as well as dreams, were accepted as evidences of the spirituality of man's nature, and as wine produces an artificial ecstasy, the god of wine was worshipped as the saviour who delivers the soul from the bondage of



ARIADNE SLEEPING.¹
(Vatican. After a photograph.)



THE WEDDING-PARADE OF DIONYSOS AND ARIADNE.
(Sarcophagus in the Glyptothek at Munich.)

the body. It is noteworthy that the symbol of the vine is common to both Christianity and Greek paganism, and Christ, like Dionysos, makes his entry riding on an ass.

¹ Formerly regarded as a Cleopatra on account of the serpent which serves as a bracelet on her arm. Winckelmann proposed to regard the statue as a sleeping nymph, but by comparing the statue with a number of reliefs on sarcophagi Visconti succeeded in convincing archaeologists that we have here an Ariadne in the moment before she is surprised by Dionysos.

Dionysos dies and is resurrected. Under the name Zagreus he is torn to pieces and parts of his body are devoured by his murderers, the frenzied mænads.

The spouse of Dionysos is Ariadne, originally a goddess of spring, another form of Persephone. When through the influence of the Athenian drama the legend of Ariadne's deliverance through Theseus became firmly established, the ancient tradition was modified and so interpreted that Theseus at the instant of divine interference, commonly attributed to Athena, left Ariadne sleeping in Naxos where she awakens at the approach of Dionysos.



DIONYSOS SCUDDING OVER THE SEA.¹
(Gerhard, *Auserl. Vasenb.*, I., 49.)

The Dionysian Mysteries were celebrated by many, but few only were able to understand their significance. Plato said :

"There are many partakers of the sacred rites who bear the Thyrsus (the sacred staff of the god), but few are true Bacchi."²

Εἰσὶ δὲ, φασὶν οἱ περὶ τὰς τέλετας, νυμφηκοῦροι μὲν πολλοὶ, βᾶκχοι δὲ παῦροι.—Plato, *Phædo*, 69.

We have little positive knowledge about the Mysteries of Dionysos Bacchus, but we know that they implied a belief in the spirituality of the soul and a resurrection to renewed life.

[TO BE CONTINUED.]

¹ The picture was broken in the middle, the rent crossing the sail and the face of Dionysos.

² βᾶκχος in Greek means not only the God Dionysos, but also his followers, i. e., those who have been initiated into the Bacchic mysteries.