

PAN THE RUSTIC.

BY THE EDITOR.

PAN is one of the strangest figures among the Greek gods. He is a mixture of man and goat and does not seem to justify the Greek taste for beauty. Nevertheless if archeologists are agreed on



STATUE OF PAN
Athens, 4th century.



HEAD OF PAN
Terra cotta from Tralles.



STATUE OF PAN.
Athens, 4th century.

anything concerning this strange deity, it is on the fact that he is an originally Greek god, his home being the rustic haunts of Arcadia.

- The origin of his name is quite doubtful. Welcker (in his *Griechische Götterlegenden*, 451 ff.) derives the name from $\phi\acute{\alpha}\omicron\varsigma$, "light," and believes that the original spelling was $\phi\acute{\alpha}\omega\nu$. He regards



PAN AND DAPHNIS.

Pliny (*Hist. nat.*, 36, 29) calls this group "Pan and Olympus" and compares it to the group of Chiron instructing Achilles, mentioning that both had been put up in the *Saepta Julia*; but since there is no legend in which Pan is mentioned in connection with Olympus the name may be a mistake of Pliny for Daphnis.

it as significant that according to Herodotus (VI, 105) and Pausanias (VIII, 37, 8) torch races constituted a prominent feature in his worship. Another derivation from $\pi\acute{\alpha}\omega$ (the Latin *pasco*) would characterize Pan as the herdsman, yet it is possible that the more

general meaning of Pan developed into a god of flocks in Arcadia where the inhabitants were naturally obliged to make their living by the raising of sheep and goats.

Pan was never regarded as one of the main deities. In fact it is doubtful whether we should call him a god at all; he is more of a good-natured and tricky goblin after the style of Puck (except that he is destitute of beauty), displaying a mischievous nature, a veritable demigod of pranks.



PAN AND DAPHNIS.

Marble in Uffizi Gallery, Florence.



PAN AND A MAENAD.

From Baumeister's *Denkmäler*, II, 1149.

Though Pan is one of the minor deities, he is highly respected as a prophet, and he is even reported to have been a teacher of Apollo before the great god of light and revelation established his oracle at Delphi. Though Pan's musical instrument is most modest, he is also believed to rank high as a musician.

A famous marble group, worthy of Scopas and therefore sometimes attributed to him, shows Pan instructing the beautiful young

Daphnis in the art of blowing the syrinx, a sculpture which is mainly remarkable for the contrast between the virginlike boy and the rough, rustic and coarse features of his good-natured teacher.

We are informed by Pausanias (2, 10, 2) that in the temple of Asklepios at Corinth the statues of Pan and Selene were standing together in commemoration of Pan's devotion to the goddess of the moon, and this combination is also mentioned by Nikandros, Virgil and others. This seems to corroborate the derivation of Pan from



PAN OVERCOME BY BACCHUS.

pháos as originally the god of light or the sun-god, but the legend has never gained many adherents and has certainly not affected the general conception of Selene.

Pan also excels in the art of dancing though his motions are not Terpsichorean but are marked by comic awkwardness. He is the patron of frolic, fun and grotesque capering. He leads the dances of the nymphs and the maenads, the beautiful companions of Bacchus-Dionysos.

A rustic deity of Italy called Faunus was very similar to Pan and is often identified with him.

Pan became popular after the battle of Marathon, on which occasion he is supposed to have helped the Athenians by spreading a panic among the Persians. Herodotus tells the story as follows (VI, 105):

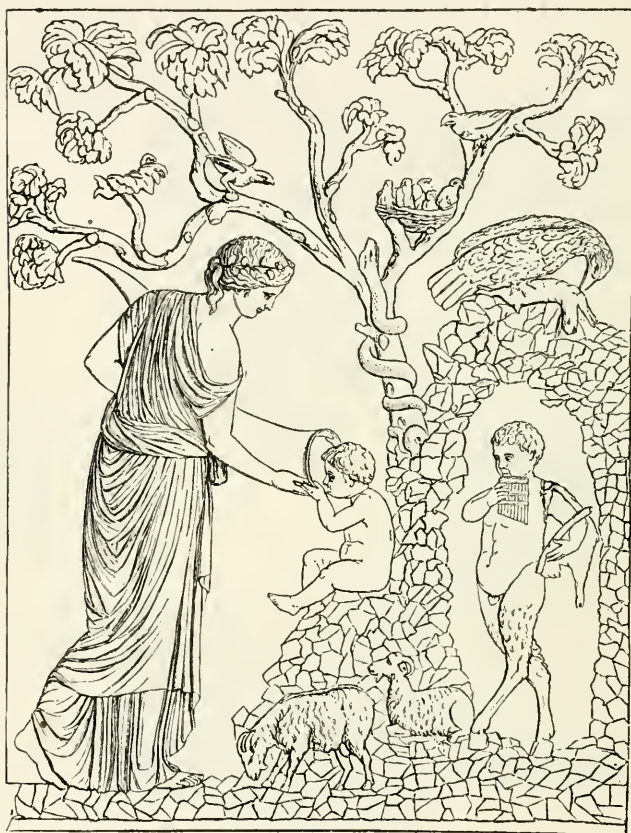


A VOTIVE RELIEF.

From the Acropolis at Athens, representing a devotee before three nymphs guided by Pan.

“And in the first place while they were still in the city, the commanders sent Pheidippides as a messenger to Sparta. He was an Athenian and it was his business to carry messages. Now as he himself related and reported to the Athenians, Pheidippides met Pan in the neighborhood of Mount Parthenion above Tegea, and he told how Pan had called him by name and said to him that he should ask the Athenians why they had altogether neglected him, since he

was well disposed toward the Athenians and had already done them much good and would continue to do so in the future. The Athenians believed that this was true and when they were again in a state of peace and quiet they built a temple to Pan under the citadel and every year they propitiate him with sacrifices and torch races."



THE AMALTHEIA RELIEF.*

Greek mythology states that Pan enjoyed terrifying the lonely wanderer in woodland solitudes, and the word "panic" is derived from the belief in these practical jokes of Pan. The Athenians honored Pan by devoting to him a grotto on the northwestern slope of the Acropolis above the spring Clepsydra, within that portion of

* This well-known marble is sometimes interpreted to represent the childhood of Zeus who is secretly raised in a cave by the nymph Amaltheia where a youthful Pan serves as the god's playfellow. Some archeologists explain the scene as representing Pan and his twin brother Arkos brought up by their mother (possibly Mara or Oinoe).

the rock that is called the Bastion of Odysseus, situated close to the left of the ascent through the Propylaea.

The parentage of Pan is related differently in different legends. He is said to be the son of Hermes and Penelope, or again of Penelope and all the suitors. This statement is made to explain the wrong etymology of his name which in defiance of the quantity of the vowels is here assumed to mean "all" (*πᾶν*). Again he is said to be the son of Hermes and Dryope, the nymph of the oak tree (*δρῦς*, *δρῦός*).

Ovid tells of Pan's love for Syrinx, a nymph of the reeds, and describes how the virgin is changed into a reed at the the moment of being captured by the enamoured demigod. The lover makes a



PAN AND SYRINX.
A coin of Thelpousa.



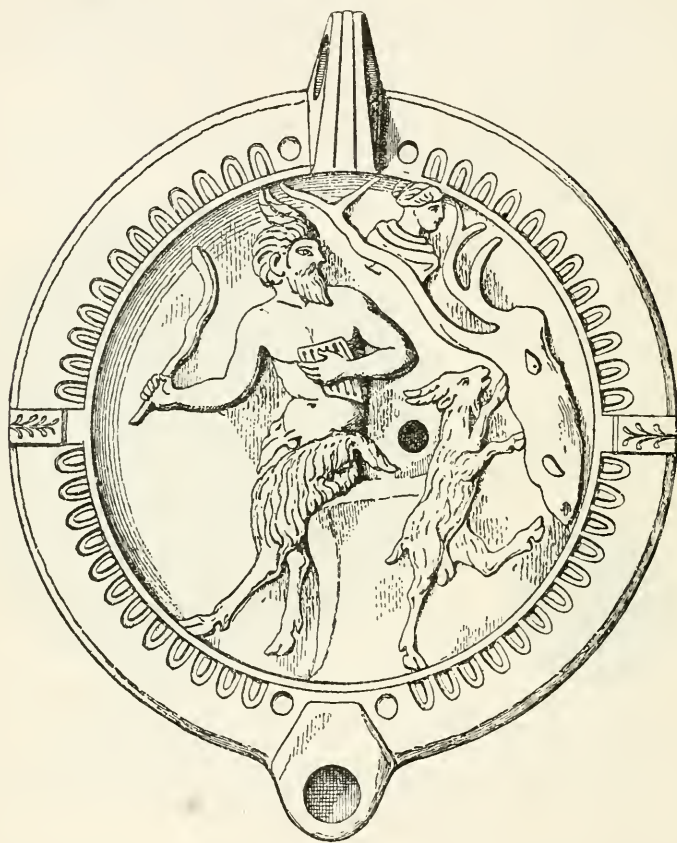
A PAN MASK.
From Baumeister, II, 1150.

pipe of the reed and expresses his disappointment in the plaintive strains of this musical instrument so frequently found in the hands of shepherds.

Another legend describes the love of Pan for Echo who leads him by her voice but never allows her clumsy suitor to find her. While Pan is ugly and mischievous he is always represented as good-natured and is claimed to be a favorite with gods and mortals. The most comprehensive description of his history and character is preserved in one of the Homeric Hymns which we here quote in full in Chapman's classical translation:

"Sing Muse, this chief of Hermes' love-got joys
Goat-footed, two-horned, amorous of noise,

That through the fair greens, all adorned with trees,
 Together goes with Nymphs, whose nimble knees
 Can every dance foot, that affect to scale
 The most inaccessible tops of all
 Uprightest rocks, and ever use to call
 On Pan, the bright-haired God of pastoral;
 Who yet is lean and loveless, and doth owe



PAN ON A LAMP.

Between the branches is seen the face of a woman sometimes
 interpreted as Echo and sometimes as Selene.

By lot all loftiest mountains crowned with snow;
 All tops of hills, and cliffy highnesses,
 All sylvan copses, and the fortresses
 Of thorniest queaches, here and there doth rove,
 And sometimes, by allurement of his love,
 Will wade the watery softnesses. Sometimes
 (In quite opposed *capriccios*) he climbs

The hardest rocks, and highest, every way
 Running their ridges. Often will convey
 Himself up to a watch-tower's top, where sheep
 Have their observance. Oft through hills as steep
 His goats he runs upon, and never rests.
 Then turns he head, and flies on savage beasts,
 Mad of their slaughters; so most sharp an eye
 Setting upon them, as his beams let fly
 Through all their thickest tapestries. And then
 (When Hesperus calls to fold the flocks of men)
 From the green closets of his loftiest reeds
 He rushes forth, and joy with song he feeds.
 When, under shadow of their motions set,
 He plays a verse forth so profoundly sweet,
 As not a bird that in the flowery spring,

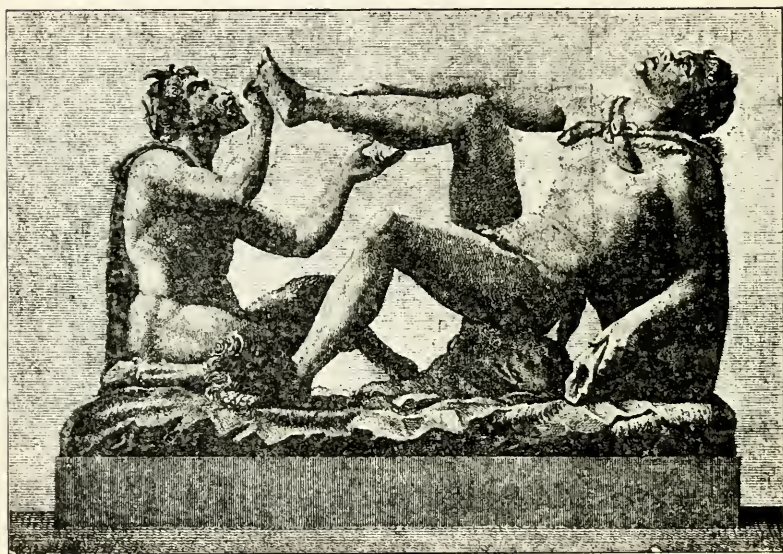


PAN OFFERING A SACRIFICE TO DIONYSOS.

Behind Pan may be seen Eros holding a large bunch of grapes in his hand. He is seated on a goat that is butting a satyr who raises an arm in defence.

Amidst the leaves set, makes the thickets ring
 Of her sour sorrows, sweetened with her song,
 Runs her divisions varied so and strong.
 And then the sweet-voiced nymphs that crown his mountains
 (Flocked round about the deep-black-watered fountains)
 Fall in with their contention of song.
 To which the echoes all the hills along
 Their repercussions add. Then here and there
 (Placed in the midst) the god the guide doth bear
 Of all their dances, winding in and out,
 A lynce's hide, besprinkled round about
 With blood, cast on his shoulders. And thus he,
 With wellmade songs, maintains th' alacrity
 Of his free mind, in silken meadows crowned
 With hyacinths and saffrons, that abound

In sweet-breathed odors, that th'unnumbered grass
 (Besides their scents) give as through all they pass.
 And these, in all their pleasures, ever raise
 The blessed gods' and long Olympus' praise:
 Like zealous Hermes, who of all I said
 Most profits up to all the gods conveyed.
 Who likewise, came into th'Arcadian state,
 (That's rich in fountains, and all celebrate
 For nurse of flocks,) where he had vowed a grove
 (Surnamed Cyllenius) to his godhead's love.
 Yet even himself (although a god he were)
 Clad in a squalid sheepskin, governed there
 A mortal's sheep. For soft love entering him



A SATYR REMOVING A THORN FROM PAN'S FOOT.

Conformed his state to his conceited trim,
 And made him long, in an extreme degree,
 T'enjoy the fair-haired virgin Dryope.
 Which ere he could, she made him consummate
 The flourishing rite of Hymen's honored state;
 And brought him such a piece of progeny
 As showed, at first sight, monstrous to the eye,
 Goat-footed, two-horned, full of noise even then,
 And (opposite quite to other children)
 Told, in sweet laughter, he owed death no tear.
 Yet straight his mother start, and fled, in fear,
 The sight of so unsatisfying a thing,
 In whose face put forth such a bristled spring.

Yet the most useful Mercury embraced,
 And took into his arms, his homely-faced,
 Beyond all measure joyful with his sight;
 And up to heaven with him made instant flight,
 Wrapped in the warm skin of a mountain hare,
 Set him by Jove, and made most merry fare
 To all the deities else with his son's sight;
 Which most of all filled Bacchus with delight;
 And Pan they called him, since he brought to all
 Of mirth so rare and full a festival.

"And thus all honor to the shepherds' kin,
 For sacrifice to thee my muse shall sing!"

We will supplement the Homeric hymn dedicated to Pan by Goethe's humorous verse. Herein the poet shows his breadth of mind, including in his benevolent interest creatures of all kinds—even the goat-footed tribe of Pan:

"In the wilderness a holy man
 To his surprise met a servant of Pan,
 A goat-footed faun, who spoke with grace:
 'Lord pray for me and for my race,
 That we in heaven find a place:
 We thirst for God's eternal bliss.'
 The holy man made answer to this:
 'How can I grant thy bold petition,
 For thou canst hardly gain admission
 For lo! thou hast a cloven foot!
 Undaunted the wild man made the plea:
 'Why should my foot offensive be?
 I've seen great numbers that went straight
 With asses' heads through heaven's gate.'"—Tr. by P. C.

In conclusion we ought to add that some features of Pan (as stated on another page by Mr. Wilfred H. Schoff) have entered Christian demonology in the shape of goat-footed imps, and even the highly cultured Mephistopheles is frequently represented in poetry and art with some features of the good-natured and mischievous god of Greek antiquity.

The identification of Pan the goat-footed deity with Pan the All, which latter is originally a purely philosophical conception, is due solely to the similarity in sound and has led to some curious combinations which need not be discussed here. It has in some respects lent dignity to the goblin of the herdsman and in other respects has made the lower features of nature rather too prominent in the dignified conception of the All. Consequently this combination is mostly ignored by the philosophers.

A strange incident narrated by Plutarch of an exclamation, "Great Pan is dead!" created a stir first at the Court of Tiberius and



PAN IN THE ZODIAC.

Here we have a combination of Pan the goatherds' god and Pan as the cosmic All.



A PAN MASK.

From Baumeister's *Denkmäler des klassischen Altertums*, II, 1150.

then echoed through the Christian world from the days of Eusebius down to the present time. Its approximate coincidence in time with the death of Christ was understood as a divine revelation of extra-



PAN MASKS.

ordinary significance. Mr. Wilfred H. Schoff, the translator of *The Periplus of the Erythraean Sea* who is particularly familiar

with the interrelations of East and West at about the beginning of the Christian era, in his article "Tammuz, Pan and Christ" in the present number treats this subject in detail, and we learn from his expositions that it is one of the most curious verbal misinterpretations that has ever occurred in the history of human thought. The connections between Pan and Christ are purely accidental and yet in these different names there is a similarity which bewilders us and renders their combination mystifying.

The ancient Tammuz is one of the most important prototypes of Christ. He is a god-man, an incarnation of the deity who is born as a human being, dies in the course of time and wakes to life again. The celebration of a Tammuz Good Friday was marked by the lamentation, "Tammuz, the All-great is dead," and this lamentation, a custom still common at the time of the crucifixion of Christ, was taken up by mariners and carried to Rome where its strange sound mystified the imperial house and caused consternation among religious people. Being distorted from "the all-great" into "Pan the great" its repetition among Christians caused it to be interpreted as Pan either as the representative of a pagan pantheism or as Christ, the incarnation of God himself, who is all in all to his people.

Mr. Schoff has sketched with admirable clearness this phase in the history of the ideas, Christ, Tammuz and Pan, where accident and their intrinsic kinship have produced a most surprising and profoundly significant combination.