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*** START OF THE PROJECT GUTENBERG EBOOK LOVE, WORSHIP AND DEATH: SOME RENDERINGS FROM THE GREEK ANTHOLOGY ***

LOVE, WORSHIP AND DEATH

Some renderings from the Greek Anthology

BY

SIR RENNELL RODD

AUTHOR OF

'BALLADS OF THE FLEET'

'THE VIOLET CROWN,' ETC.

LONDON

EDWARD ARNOLD

1916

INTRODUCTION

Among the many diverse forms of expression in which the Greek genius has been revealed to us, that which is preserved in the lyrics of the anthology most typically reflects the familiar life of men, the thought and feeling of every day in the lost ancient world. These little flowers of song reveal, as does no other phase of that great literature, a personal outlook on life, kindly, direct and simple, the tenderness which characterised family relations, the reciprocal affection of master and slave, sympathy with the domestic animals, a generous sense of the obligations of friendship, a gentle piety and a close intimacy with the nature gods, of whose presence, malignant or benign, the Greek was ever sensitively conscious. For these reasons they still make so vivid an appeal to us after a long silence of many centuries. To myself who have lived for some years in that enchanted world of Greece, and have sailed from island to island of its haunted seas, the shores have seemed still quick with the voices of those gracious presences who gave exquisite form to their thoughts on life and death, their sense of awe and beauty and love. There indeed poetry seems the appropriate expression of the environment, and there even still to-day, more than anywhere else in the world, the correlation of our life with nature may be felt instinctively; the human soul seems nearest to the soul of the world.

The poems, of which some renderings are here offered to those who cannot read the originals, cover a period of about a thousand years, broken by one interval during which the lesser lyre is

silent. The poets of the *elegy* and the *melos* appear in due succession after those of the *epic* and, significant perhaps of the transition, there are found in the first great period of the lyric the names of two women, Sappho of Lesbos, acknowledged by the unanimous voice of antiquity, which is confirmed by the quality of a few remaining fragments, to be among the greatest poets of all times, and Corinna of Tanagra, who contended with Pindar and rivalled Sappho's mastery. The canon of Alexandria does not include among the nine greater lyrists the name of Erinna of Rhodes, who died too young, in the maiden glory of her youth and fame. The earlier poets of the *melos* were for the most part natives of

'the sprinkled isles,
Lily on lily that overlace the sea.'

Theirs is the age of the austerer mood, when the clean-cut marble outlines of a great language matured in its noblest expression. Then a century of song is followed by the period of the dramatists during which the lyric muse is almost silent, in an age of political and intellectual intensity.

A new epoch of lyrical revival is inaugurated by the advent of Alexander, and the wide extension of Hellenic culture to more distant areas of the Mediterranean. Then follows the long succession of poets who may generally be classified as of the school of Alexandria. Among them are three other women singers of high renown, Anyte of Tegea, Nossis of Locri in southern Italy, and Moero of Byzantium. The later writers of this period had lost the graver purity of the first lyric outburst, but they had gained by a wider range of sympathy and a closer touch with nature. This group may be said to close with Meleager, who was born in Syria and educated at Tyre, whose contact with the eastern world explains a certain suggestive and exotic fascination in his poetry which is not strictly Greek. The Alexandrian is followed by the Roman period, and the Roman by the Byzantine, in which the spirit of the muse of Hellas expires reluctantly in an atmosphere of bureaucratic and religious pedantry.

These few words of introduction should suffice, since the development of the lyric poetry of Greece and the characteristics of its successive exponents have been made familiar to English readers in the admirable work of my friend J.W. Mackail. A reference to his *Select Epigrams from the Greek Anthology* suggests one plea of justification for the present little collection of renderings, since the greater number of them have been by him translated incomparably well into prose.

Of the quality of verse translation there are many tests: the closeness with which the intention and atmosphere of the original has been maintained; the absence of extraneous additions; the omission of no essential feature, and the interpretation, by such equivalent as most adequately corresponds, of individualities of style and assonances of language. But not the least essential justification of poetical translation is that the version should constitute a poem on its own account, worthy to stand by itself on its own merits if the reader were unaware that it was a translation. It is to this test especially that renderings in verse too often fail to conform. I have discarded not a few because they seemed too obviously to bear the forced expression which the effort to interpret is apt to induce. Of those that remain some at least I hope approach the desired standard, failing to achieve which they would undoubtedly be better expressed in simple prose. And yet there is a value in rendering rhythm by rhythm where it is possible, and if any success has been attained, such translations probably convey more of the spirit of the original, which meant verse, with all which that implies, and not prose.

The arrangement in this little volume is approximately chronological in sequence. This should serve to illustrate the severe and restrained simplicity of the earlier writers as contrasted with the more complex and conscious thought, and the more elaborate expression of later centuries when the horizons of Hellenism had been vastly extended.

The interpretation of these lyrics has been my sole and grateful distraction during a period of ceaseless work and intense anxiety in the tragic years of 1914 and 1915.

R.R.

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LOVE, WORSHIP AND DEATH

MIMNERMUS

7TH CENTURY B.C.

CARPE DIEM

Hold fast thine youth, dear soul of mine, new lives will
come to birth,
And I that shall have passed away be one with the brown
earth.

SAPPHO

7TH AND 6TH CENTURY B.C.

I

A BITTER WORD

Dying thou shalt lie in nothingness, nor after
Love shall abide here nor memory of thee;
For thou hast no portion in the roses of Pieria;
But even in the nether world obscurely shalt thou wander
Flitting hither thither with the phantoms of the dead.

Note 1

II

THE BELOVED PRESENCE

Blest as the Gods are esteem I him who always
Sits face to face with thee and watching thee forgoes not
The voice that is music and the smile that is seduction,
 Smile that my heart knows
Fluttered in its chambers. For lo, when I behold thee
Forthwith my voice fails, my tongue is tied in silence,
Flame of fire goes through me, my ears are full of
murmur,
 Blinded I see naught:
Sweat breaketh forth on me, and all my being trembles,
Paler am I grown than the pallor of the dry grass,
Death seemeth almost to have laid his hand upon me.—
 Then I dare all things.

Note 2

III

HESPER

Thou, Hesper, bringest homeward all

That radiant dawn sped far and wide:
The sheep to fold, the goat to stall,
The children to their mother's side.

IV

OUT OF REACH

Like the apple that ripens rosy at the end of a branch on
high,
At the utmost end of the utmost bough,
Which those that gather forgot till now.
Nay, did not forget, but only they never might come
thereby.

ANACREONTICA

ANACREON, 6TH CENTURY B.C.

I

LOVE'S CHALLENGE

Love smote me with his jacinth wand and challenged me
to race,
And wore me down with running till the sweat poured off
my face,
Through breaks of tangled woodland, by chasms sheer to
scale,
Until my heart was in my lips and at the point to fail.
Then as I felt his tender wings brush lightly round my
head,
'Tis proven that thou lackest the strength to love,' he said.

Note 3

II

BACCHANAL

When Bacchus hath possessed me my cares are lulled in
wine,
And all the wealth of Croesus is not more his than mine:
I crown my head with ivy, I lift my voice to sing,
And in my exultation seem lord of every thing.
So let the warrior don his arms, give me my cup instead,
If I must lie my length on earth, why better drunk than
dead.

III

HER PORTRAIT

Master of all the craftsmen,
Prince of the Rhodian art,
Interpret, master craftsman,
Each detail I impart,
And draw as were she present
The mistress of my heart.

First you must match those masses
Of darkly clustered hair,
And if such skill be in your wax
The scent that harbours there;
And where the flowing tresses cast
A warm-toned shadow, trace
A forehead white as ivory,
The oval of her face.
Her brows you must not quite divide
Nor wholly join, there lies
A subtle link between them
Above the dark-lashed eyes.
And you must borrow flame of fire
To give her glance its due,
As tender as Cithera's
And as Athena's blue.
For cheek and nostril rose-leaves
And milk you shall enlist,
And shape her lips like Peitho's
Inviting to be kissed.
Let all the Graces stay their flight
And gather round to deck
The outline of her tender chin,
The marble of her neck.
And for the rest—bedrape her
In robe of purple hue,
With here and there to give it life
The flesh tint peeping through.
Now hold thy hand,—for I can see
The face and form I seek,
And surely in a moment's space
I think your wax will speak.

Note 4

IV

METAMORPHOSIS

If she who, born to Tantalus,
As Niobe we know,
Was turned to stone among the hills
Of Phrygia long ago;
If Proene by such magic change
Was made a bird that flies,
Let me become the mirror
That holds my lady's eyes!
Or let me be the water
In which your beauty bathes,
Or the dress which clinging closely
Your gracious presence swathes;
Or change me to the perfume
You sprinkle on your skin,
Or let me be the pearl-drop
That hangs beneath your chin;
And if not these the girdle
You bind below your breast;
Or be at least the sandal
Your little foot hath pressed.

V

APOLOGIA

The brown earth drinks from heaven, and from the earth
the tree,
The sea drinks down the vapour, and the sun drinks up

the sea,
The moon drinks in the sunlight; now therefore, comrades,
say
What fault have you to find in me if I would drink as they?

AUTHOR UNKNOWN

ANACREON'S GRAVE

You that pass this place of graves
Pause and spill a cup for me,
For I hold Anacreon's ashes,
And would drink as once would he.

SIMONIDES

556-467 B.C.

THE PLATAEAN EPITAPHS

I

ON THE SPARTANS

These who with fame eternal their own dear land endowed
Took on them as a mantle the shade of death's dark cloud;
Yet dying thus they died not, on whom is glory shed
By virtue which exalts them above all other dead.

II

ON THE ATHENIANS

If to die nobly be the meed that lures the noblest mind,
Then unto us of all men in this was fortune kind.
For Greece we marched, that freedom's arm should ever
round her fold;
We died, but gained for guerdon renown that grows not
old.

PLATO

429-347 B.C.

I

A GRAVE IN PERSIA

Far from our own Ægean shore
And the surges booming deep,
Here where Ecbatana's great plain
Lies broad, we exiles sleep.

Farewell, Eretria the renowned,
Where once we used to dwell;
Farewell, our neighbour Athens;
Beloved sea, farewell!

Note 5

II

STARWORSHIP

Thou gazest starward, star of mine, whose heaven I fain
would be,
That all my myriad starry eyes might only gaze on thee.

III

THE UNSET STAR

Star that didst on the living at dawn thy lustre shed,
Now as the star of evening thou shinest with the dead!

IV

LAIS

I that through the land of Hellas
Laughed in triumph and disdain,
Lais, of whose open porches
All the love-struck youth were fain,
Bring the mirror once I gazed in,
Cyprian, at thy shrine to vow,
Since I see not there what once was,
And I would not what is now.

PERSES

4TH CENTURY B.C.

A RUSTIC SHRINE

I am the god of the little things,
In whom you will surely find,
If you call upon me in season,
A little god who is kind.
You must not ask of me great things,
But what is in my control,
I, Tychon, god of the humble,
May grant to a simple soul.

Note 6

ANYTE OF TEGEA

4TH CENTURY B.C.

I

A SHRINE BY THE SEA

This is the Cyprian's holy ground,
Who ever loves to stand
Where she can watch the shining seas
Beyond the utmost land;
That sailors on their voyages
May prosper by her aid,
Whose radiant effigy the deep
Beholding is afraid.

II

THE GOD OF THE CROSS-ROADS

I, Hermes, by the grey sea-shore,
Set where the three roads meet,
Outside the wind-swept garden,
Give rest to weary feet;
The waters of my fountain
Are clear, and cool, and sweet.

ADDAEUS

4TH CENTURY B.C.

THE ANCIENT OX

The ox of Alcon was not led to the slaughter when at
length
Age and the weary furrow had sapped his olden strength.
His faithful work was honoured, and in the deep grass
now
He strays and lows contentment, enfranchised from the
plough.

ASCLEPIADES

3RD CENTURY B.C.

THE PRAISE OF LOVE

Sweet is the snow in summer thirst to drink, and sweet
the day
When sailors see spring's garland bloom and winter pass
away.
But the sweetest thing on earth is when, one mantle for
their cover,
Two hearts recite the Cyprian's praise as lover unto lover.

MICIAS

3RD CENTURY B.C.

A WAYSIDE FOUNTAIN

Rest here beneath the poplars,
When tired with travelling,
And drawing nigh refresh you
With water from our spring.
So may you keep in memory
When under other skies
The fount his father Simus set
By the grave where Gillus lies.

CALLIMACHUS

3RD CENTURY B.C.

CAST UP BY THE SEA

Who were you, shipwrecked sailor? The body that he
found,
Cast on the beach, Leontichus laid in this burial mound;
And mindful of his own grim life he wept, for neither he
May rest in peace who like a gull goes up and down the
sea.

NOSSIS

3RD CENTURY B.C.

I

ROSES OF CYPRIIS

Of all the world's delightful things most sweet is love. The
rest,
Ay, even honey in the mouth, are only second best.
This Nossis saith. And only they the Cyprian loves may
know
The glory of the roses that in her garden grow.

II

RINTHO'S GRAVE

Give me a hearty laugh, and say
A friendly word and go thy way.
Rintho was I of Syracuse,
A modest song bird of the muse,
Whose tears and smiles together sown
Have born an ivy all my own.

Note 7

LEONIDAS OF TARENTUM

3RD CENTURY B.C.

I

ERINNA

The lyric maid Erinna, the poet-bee that drew
The honey from the rarest blooms the muses' garden
grew,
Hath Hades snatched to be his bride. Mark where the
maiden saith,
Prophetic in her wisdom, 'How envious art thou, Death!'

Note 8

II

THE FOUNTAIN HEAD

Pause not here to drink thy fill
Where the sheep have stirred the rill,
And the pool lies warm and still—
Cross yon ridge a little way,
Where the grazing heifers stray,
And the stone-pine's branches sway
O'er a creviced rock below;
Thence the bubbling waters flow
Cooler than the northern snow.

DIONYSUS

2ND CENTURY B.C. (?)

THE ROSE OF YOUTH

Girl with the roses and the grace
Of all the roses in your face,
Are you, or are the blooms you bear,
Or haply both your market ware?

DAMAGETUS

2ND CENTURY B.C.

THEANO

These words, renowned Phocæa, were the last Theano
said,
As she went down into the night that none hath harvested.
Hapless am I, Apellichus, beloved husband mine,
Where in the wide, wide waters is now that bark of thine?
My doom hath come upon me, and would to God that I

Had felt my hand in thy dear hand on the day I had to die.

ARCHIAS

1ST CENTURY B.C.

I THE HARBOUR GOD

Me, Pan, whose presence haunts the shore,
The fisher folk set here,
To guard their haven anchorage
On the cliff that they revere;
And thence I watch them cast the net
And mind their fishing gear.
Sail past me, traveller: for I send
The gentle southern breeze,
Because of this their piety,
To speed thee over seas.

II A GRAVE BY THE SEA

I, shipwrecked Theris, whom the tide
Flung landward from the deep,
Not even dead may I forget
The shores that know not sleep.
Beneath the cliffs that break the surf
My body found a grave,
Dug by the hands of stranger men,
Beside the cruel wave:
And still ill-starred among the dead
I hear for evermore
The hateful booming of the seas
That thunder on the shore.

MELEAGER

1ST CENTURY B.C.

I LOVE'S QUIVER

By Heliodora's sandalled foot, and Demo's waving hair,
By Dorothea's wreath of blooms unbudding to the air,
By Anticlea's winsome smile and the great eyes of her,
And by Timarion's open door distilling scent like myrrh,
I know the god of love has spent his arrows winged to
smart,
For all the shafts his quiver held I have them in my heart.

II THE CUP

The cup takes heart of gladness, whose boast it is to be
Sipped by the mouth of love's delight, soft-voiced
Zenophile.
Most favoured cup! I would that she with lips to my lips
pressed
Would drink the soul in one deep draught, that is my
body's guest.

III

ZENOPHILE

Sweet is the music of that air, by Pan of Arcady,
Thou drawest from the harpstrings, too sweet, Zenophile;
The thronging loves on every side close in and press me
nigh,
And leave me scarce a breathing space, so whither can I
fly?
Is it thy beauty or thy song that kindles my desire,
Thy grace, or every thing thou art? For I am all on fire.

IV

LOVE AND DEATH

Friend Cleobulus, when I die
Who conquered by desire,
Abandoned in the ashes lie
Of youth's consuming fire,
Do me this service, drench in wine
The urn you pass beneath,
And grave upon it this one line,
'The gift of Love to Death.'

V

LOVE'S MALICE

Cruel is Love, ah cruel, and what can I do more
Than moaning love is cruel, repeat it o'er and o'er?
I know the boy is laughing and pleased that I grow grim,
And just the bitter things I say are the bread of life to him.
But you that from the grey-green wave arising, Cyprian,
came,
'Tis strange that out of water you should have borne a
flame.

VI

ASCLEPIAS

Like the calm sea beguiling with those blue eyes of hers,
Asclepias tempteth all men to be love's mariners.

VII

HELIODORA

Say Heliodore, and Heliodore, and still say Heliodore,
And let the music of her name mix with the wine you pour.

And wreath me with the wreath she wore, that holds the
scent of myrrh,
For all that it be yesterday's, in memory of her.
The rose that loveth lovers, the rose lets fall a tear
Because my arms are empty, because she is not here.

VIII

THE WREATH

White violet with the tender-leaved narcissus I will twine,
And the laughing lips of lilies with myrtle blooms combine;
And I will bind the hyacinth, the dark red-purple flower,
With crocus sweet and roses that are the lovers' dower,
To make the wreath that Heliodore's curl-scented brow
shall wear,
To strew with falling petals the glory of her hair.

IX

LIBATION

Pour out as if for Peitho, and for the Cyprian pour,
Then for the sweet-voiced Graces, but all for Heliodore;
For there is but one goddess whose worship I enshrine,
And blent with her beloved name I drink the virgin wine.

X

THE GRAVE OF HELIODORA

Tears for thee, Heliodore, and bitter tears to shed,
If all that love has left to give can reach thee with the
dead;
Here at thy grave I offer, that tear-drenched grave of
thine,
Libation of my longing before affection's shrine.
Forlorn I mourn thee, dearest, in the land where shadows
dwell,
Forlorn, and grudge the tribute death could have spared
so well.
Where is the flower I cherished? Plucked by the god of
doom;
Plucked, and his dust has tarnished the scarce unbudded
bloom.
I may but pray thee, mother earth, who givest all thy best,
Clasp her I mourn for ever close to thy gentle breast.

XI

HIS EPITAPH

Tread softly, ye that pass, for here
The old man rests his head,
And sleeps the sleep that all men must
Among the honoured dead.
Meleager, son of Eucrates,
Who linked the joyous train
Of Graces and of Muses
With love's delicious pain.
From Gadara, the sacred land,
I came and god-built Tyre,
But Meropis and pleasant Cos

Consoled life's waning fire.
If thou be Syrian, say Salaam,
Or Hail, if Greek thou be,
Say Naidios, if Phœnician born,
For all are one to me.

CRINAGORAS

1ST CENTURY B.C.

ROSES IN WINTER

In spring it was we roses
Were used to bloom of old,
Who now in midmost winter
Our crimson cells unfold,
To greet thee on the birthday
That shall thy bridal bring.
'Tis more to grace so fair a brow
Than know the suns of spring.

JULIUS POLYAENUS

1ST CENTURY B.C.

AN EXILE'S PRAYER

Among the myriad voices that seek to win thine ear
From those whose prayers are granted, from those who
pray in fear,
O Zeus of Scheria's holy plain, let my voice reach thee too,
And hearken and incline the brow that binds thy promise
true.
Let my long exile have an end, my toil and travel past,
Grant me in my own native land to live at rest at last!

ANTIPATER OF THESSALONICA

1ST CENTURY B.C.

A GRAVE AT OSTIA

Ausonian earth contains me
That was a Libyan maid,
And in the sea's sand hard by Rome
My virgin form was laid.
Pompeia with a mother's care
Watched o'er my tender years,
Entombed me here among the free,
And gave me many tears.
Not as she prayed the torch was fired,
She would have burned for me;
The lamp which took the torch's place
Was thine, Persephone.

AUTHOR UNKNOWN

FRIENDSHIP'S EPITAPH

This stone, my good Sabinus, although it be but small,
Shall be of our great friendship a witness unto all.
Ever shall I desire thee, and thou, if this may be,
Forbear to drink among the dead the lethe-draft for me.

Note 9

THE COUNSEL OF PAN

In this green meadow, traveller, yield
Thy weary limbs to rest:
The branches of the stone pine sway
To the wind from out the west;
The cricket calls, and all noon long
The shepherd's piping fills
The plane-grove's leafy shadows
By the spring among the hills.
Soothed by these sounds thou shalt avoid
The dogstar's autumn fires,
And then to-morrow cross the ridge;—
Such wisdom Pan inspires.

BÉNITIER

Touch but the virgin water, clean of soul,
Nor fear to pass into the pure god's sight:
For the good a drop suffices. But the whole
Great ocean could not wash the unclean white.

THE END OF THE COMEDY

Fortune and Hope, a long adieu!
My ship is safe in port.
With me is nothing left to do,
Make other lives your sport.

Note 10

STRATO

2ND CENTURY A.D.

THE KISS

It was at even and the hour in which good-nights are bid
That Mœris kissed me, if indeed I do not dream she did.
Of all the rest that happened there is naught that I forget,
No word she said, no question of all she asked,—and yet
If she indeed did kiss me, my doubt can not decide,
For how could I still walk the earth had I been deified!

AMMIANUS

2ND CENTURY A.D.

THE LORD OF LANDS

Though till the gates of Heracles thy land-marks thou
extend,
Their share in earth is equal for all men at the end;
And thou shalt lie as Irus lies, one obol all thy store,
And be resolved into an earth that is thine own no more.

Note 11

ALPHEUS

2ND CENTURY A.D.

MYCENAE

The cities of the hero age thine eyes may seek in vain,
Save where some wrecks of ruin still break the level plain.
So once I saw Mycenae, the ill-starred, a barren height
Too bleak for goats to pasture,—the goat-herds point the
site.
And as I passed a greybeard said, 'Here used to stand of
old
A city built by giants, and passing rich in gold.'

Note 12

MACEDONIUS

6TH CENTURY A.D.

THE THRESHOLD

Spirit of Birth, that gave me life,
Earth, that receives my clay,
Farewell, for I have travelled
The stage that twixt you lay.
I go, and have no knowledge
From whence I came to you,
Nor whither I shall journey,
Nor whose I am, nor who.

NOTES

Note 1.

In this, No. 68 of the Sappho fragments, I have followed the reading

*κατάνοισα δὲ κείσεται οὐδέ ποτα μναμοσύνα
σέθεν
ἔσσειτ' οὐδ' ἔρος εἰς ὕστερον·*

rather than

*κατάνοισα δὲ κείσεται πότα, κωὺ μναμοσύνα σέθεν.
ἔσσειτ' οὔτε τότ' οὔτ' ὕστερον·*

'Dying thou shalt lie in nothingness, nor of
thee
There nor thereafter shall memory abide.'

Note 2.

A portion of this fragment was adopted by Catullus.

Note 3.

Anacreon's date is 563-478 B.C. It must, alas, be admitted that the poems attributed to him are, with the exception of a few fragments, all of them dubious and most of them certainly spurious. He had a great number of imitators down to a much later time, and a considerable number of the pseudo-Anacreontic poems are preserved in an appendix to the Palatine anthology. It may be assumed that some of them reflect a portion of his spirit, and many of them are graceful in conceit and beautiful in form. The specimens here given must be classed upon the productions of his later imitators, although they are inserted in the place where in chronological order the real Anacreon would have followed.

Note 4.

The portraiture of the Greeks was executed with tinted wax, and not with colours rendered fluid by a liquid or oily medium. The various tints and tones of wax were probably laid on with the finger tips or with a spatula.

Note 5.

There was more than one Plato, but the great Plato is evidently referred to in the prefatory poem of Meleager as included among the poets of his anthology.

Captives from Eretria were established in a colony in Persia by Darius after the first Persian war. The colony at Ardericca was, however, hundreds of miles from Ecbatana.

If the epigram on Lais is not attributed to the great Plato by the most competent authorities, the dates of the two famous courtesans who bore the name would not exclude the possibility of his being the author.

Note 6.

Tychon is identified with Priapus.

Note 7.

Rintho founded a new school of serio-comic drama about 300 B.C. The ivy was sacred to Dionysus, in whose worship the drama had its origin.

Note 8.

Also attributed to Meleager. The phrase, *βάσκανος ἔσσιτ' Αἴδα*, here quoted is from Erinna's lament for Baucis, one of the rare surviving lyrics of the Rhodian poetess.

Note 9.

The anonymous epigrams here inserted are probably not in their proper chronological places. But as they could not be definitely assigned to any date I have placed them between the two categories of B.C. and A.D.

Note 10.

There is a Latin version of this epigram on a tomb in the pavement of a church in Rome (S. Lorenzo in Panisperna).

*Inveni portum, spes et fortuna valete,
Nil mihi vobiscum, ludite nunc alios.*

Note 11.

Irus was the beggar of the Odyssey who ran messages for the suitors of Penelope. The obol referred to is the small coin placed between the lips of the dead to pay the toll to the ferryman of Hades.

Note 12.

It is interesting to know from the evidence of Alpheus, who visited the sites of the Homeric cities, that nearly two thousand years ago the site of Mycenae was just as it remained until the excavations of Schliemann.

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